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MAY 5, 1923

Motion Picture News

Reg. U. S. Patent Office



**GLENN
HUNTER**
in
**YOUTHFUL
CHEATERS**

by TOWNSEND MARTIN
Written and directed by FRANK TUTTLE *Photographed & supervised by* FRED. WALLER JR

**HODKINSON
PICTURES**

a FILM GUILD production

VOL. XXVII No. 18

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y.,
under the Act of March 3, 1879

Published Weekly—\$3.00 a year

PRICE, 20 CENTS

Los Angeles

— 729 Seventh Avenue, New York —

Chicago

Harmony

THE conductor of an orchestra, telling a story in music, never plays always loud, nor always soft, nor always in major or in minor. His baton guides his players through the varied effects that produce the enchanting harmony of a finished symphony. It is this variety, this ability to express moods in music, that is the conductor's mark of greatness.

IT IS this same versatility, the genius for expressing moods in film and using photographic effects to build up the theme of the photoplay, that brings success to makers of motion pictures. But just as an orchestra must follow the conductor's baton, so must a film laboratory follow the leadership of director and cinematographer in the presentation of their shadow symphony.

STANDARD FILM LABORATORIES are always watching the baton of the men making a motion picture. Having once determined what touches of light and shadow are best suited to the production, our organization follows faithfully their direction, retaining and strengthening all the photographic beauties caught by the camera. All their genius eventually is represented solely by photography, and this photography is best presented to the public through STANDARD PRINTS.



Standard Film Laboratories

John M. Nickolaus

S. M. Tompkins

*Phone
Hollywood
4366*

*Seward and Romaine Streets
Hollywood, California*

Standard Prints

THE SATURDAY EVENING POST

April 26, 1923

Jesse L. Lasky presents

You can't fool your wife"

A GEORGE MELFORD Production

with
Leatrice Joy ~ Nita Naldi
Lewis Stone & Pauline Garon

By Waldemar Young

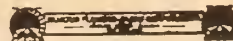
Story Suggested by Hector Turnbull

You can't fool your wife!
—but you'll have a great time watching it tried!—with Leatrice Joy as the wife
—Nita Naldi as the vamp
—and Lewis Stone as the husband who discovers that
a woman can know things without knowing how she
knows but she knows just the same!Those who have not tried to fool their wives will be
just as fascinated by this plot as those who have tried and
failed: while all the ladies in the case will take a delight
in watching the lesson go home.With the whole cast composed of popular favorites,
and a luxurious direction by the man who made "The
Sheik," Paramount once more rings the bell of success
long and loud.See this fine Paramount special at your own theater.
Ask when!**ONE of 6**
of one month's releases of
Paramount's Super-ThirtynineToday there is no need for you to
see a poor motion picture on any oc-
casion.The name Paramount provides an
advance guarantee that the show is
good.Follow brand name leadership.
Choose Paramounts.If it's a Paramount Picture
it's the best show in town

It's a Paramount Picture

WHAT a title to exploit! Every-
body in town, married or single,
will be interested when you flash "You
Can't Fool Your Wife."

The title, the famous producer, and
the brilliant cast will bring the crowds.
The picture—a sumptuously produced
society drama—will please them once
they're in.

It's sure fire!

Mr. DOUGLAS FAIRBANKS, You Ought to Know!

*In an interview in the
Los Angeles Times,
Douglas Fairbanks said:*

"Have you seen GLORIA SWANSON in 'PRODIGAL DAUGHTERS'? Don't miss it. It is not only the best piece of acting Miss Swanson has ever done, but it is, I think, one of the most faithful film portrayals of contemporary social and family life that has been screened. It should be preserved under seal for showing fifty years from now to let our descendants know just what this Jazz Age really is.

"Mary and I run off films every night at home. Of late we have been seeing old news reels made about fifteen years ago. They are more interesting than plays.

"Gloria Swanson's new play, I firmly believe, will have a similar value fifteen or fifty years from now."

"Prodigal Daughters" is a Sam Wood Production.

Screen version by Monte M. Katterjohn.

From Joseph Hocking's novel.

*A
Paramount
Picture*





American
Theatre,
Oakland, Cal.

When an Exhibitor Books Paramount, He Tells the World!



Paul J. Schlossman Company
Paul J. Schlossman, Gen'l Mgr.

Marquette, Michigan,
Feb. 27th, 1923.

Famous Players-Lasky Corporation,
63 Elizabeth Street,
Detroit, Michigan.
Gentlemen:-

If exhibitors were forced to shop around from counter to counter to get their pictures, I think all of us would have to hire a lot of extra help or close up the house for a few days every month to see that we were going to get the right sort of material. Paramount's idea of giving us advance information for half a year solves the problem. We all know through past experience that Paramount lives up to its promises in regard to quality of productions. In fact, their goods have proved as staple as sugar and flour at the grocery store. We know in advance that we can depend on the program to give full satisfaction. We also have come to realize that a good percentage of the announced releases are something to be reckoned away out of the ordinary in entertainment value and potential box-office returns.

I want Paramount's new series of 39 pictures simply because I feel that they can be depended on to be just a little bit better than the goods I can buy elsewhere and my patrons instinctively have come to know the same thing.

Yours very truly,
PAUL J. SCHLOSSMAN COMPANY.

Paul J. Schlossman

PJS-W

Here Are Current Paramount Box Office Hits:

Pola Negri in "Bella Donna." George Fitzmaurice Production.

William de Mille Production, "Grumpy," with Theodore Roberts.

Gloria Swanson in "Prodigal Daughters." Sam Wood Production.

George Melford Production, "You Can't Fool Your Wife," with Leatrice Joy, Nita Naldi.

Thomas Meighan in "The Ne'er Do Well." By Rex Beach.

Walter Hiers in "60 Cents an Hour," with Jacqueline Logan.

Herbert Brenon Production, "The Rustle of Silk," with Betty Compson and Conway Tearle.

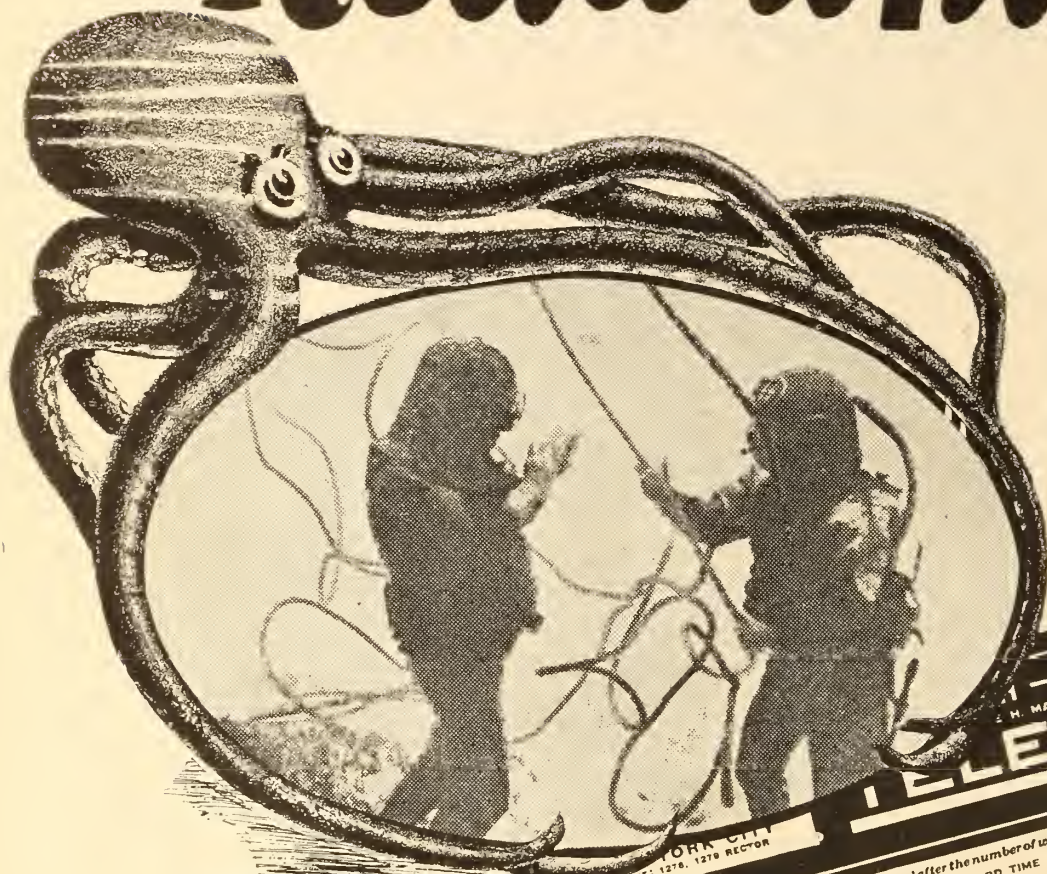
Bebe Daniels and Antonio Moreno in "The Exciters." William de Mille Production, "Only 38."

Herbert Brenon Production, "The Woman With Four Faces," with Betty Compson and Richard Dix.

Book Them All!



Read what a re



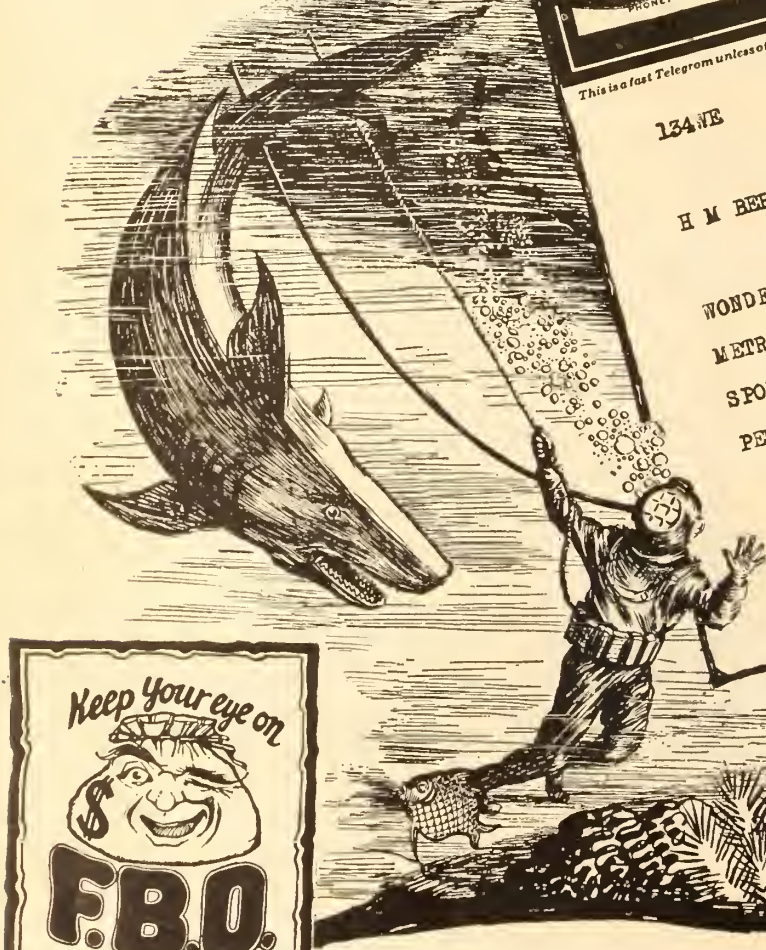
COMMERCIAL CABLES
TELEGRAM
 H. M. MACKAY, PRESIDENT.
 DELIVERY NO. _____
 NEW YORK CITY
 PHONE: 1218, 1219 RECTOR

This is a fast Telegram unless otherwise indicated by signal after the number of words:—"Blue" (Day Letter) "N.L." (Night Letter) or "Nite" (Night Telegram) 16--35343
 STANDARD TIME INDICATED ON THIS MESSAGE.

134WE 36 NL 1240A
 WASHN DC APR 16

H M BERMAN

FILM BOOKING OFFICES OF AMA 723 SEVENTH AVE NY
 WONDERS OF THE SEA RUNNING WITH THE PILGRIM AT THE
 METROPOLITAN IS ACTUALLY CARRYING THE SHOW AND IT HAS BEEN
 SPONTANEOUSLY APPLAUDED BY ENTHUSIASTIC AUDIENCES AT EVERY
 PERFORMANCE STOP IT IS BECOMING GENERAL TOPIC OF CONVERSATION
 F L MCNAMEE



With
 Miss Lulu
 McGrath

OF COURSE,
 IT'S DISTRIBUTED BY

FILM
 OF AMERICA, INC.

al puller does

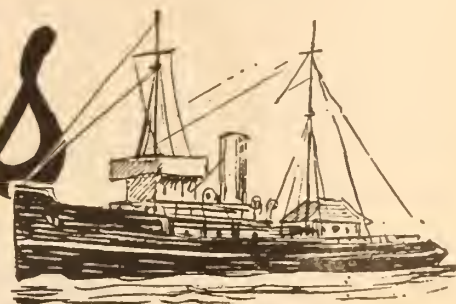
WORD-OF-MOUTH advertising made this amazing attraction play the Rialto, New York, for one week, the Rivoli for a second week, and a return date BY POPULAR DEMAND at the Rialto for a third big week on Broadway; word-of-mouth advertising made this marvelous puller a tremendous draw at Crandall's Metropolitan, Washington (read the telegram), and word-of-mouth advertising is drawing record-breaking crowds and profits to theatres everywhere else in the land. Our press sheet of super-showmanship will show you how to get the crowds; the picture itself will multiply those crowds at every performance. BOOK IT FOR A CLEANUP—NOW!!!

J. E. WILLIAMSON'S AMAZING THRILL-PICTURE

"Wonders of the Sea"

BOOKING OFFICES

723 SEVENTH AVE., NEW YORK
EXCHANGES EVERYWHERE



Arthur S. Kane presents

Charles Ray

in

"THE GIRL I LOVED"

By James Whitcomb Riley

Direction by Joseph De Grasse

Everything For Everybody

"The Girl I Loved" is a picture that has in it every element of audience appeal.

There is drama so big and so gripping that it will bring your patrons up in their seats breathless.

There is a love story so sweet and so tender that it will fascinate both the young and the old.

There is action fast and furious; adventure that is so thrilling that you'll hear your people gasp.

There is delightful, whimsical humor—humor that is so near to pathos that chuckles trail into tears.

There are quaint, homely, laughable scenes of rural life that are so true they stir the hearts of all.

There is Charles Ray's superlative acting which has been described everywhere as the greatest of his entire career and has won him the title of genius.

Released by

UNITED ARTISTS CORPORATION

MARY PICKFORD

CHARLIE CHAPLIN

DOUGLAS FAIRBANKS

D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT





MACK SENNETT

presents

BEN TURPIN *and*
KATHRYN MCGUIRE

in

"THE SHRIEK OF ARABY"

Direction by F. Richard Jones

*Five Reels
of Roars!*

A Laugh For Every Minute

Mack Sennett and Ben Turpin, fun-makers for the screen, never did a better job, never made a more uproariously funny picture than their latest burlesque, "The Shriek of Araby."

There isn't a dull moment in the whole five reels; there is a laugh for every minute; there is action that turns the laugh into a roar, and adventure that sends the roar into a shriek.

There are new laugh-producers, too — not just the same old gags worked over—but absolutely new stuff, and stuff as good as it is new; sure laugh-getters scattered all the way through.

Don't Miss This Fun Special!

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

** — A Branch Office located in each United Artists Corporation Exchange —*





Keep your eye on these exploitation announcements. Keep these pages. File them!

NOVELTIES! RED BLOODED—LIVE WIRE— WIDE-AWAKE ADVERTISING IDEAS !

Manufactured and distributed by

THE WESHNER-DAVIDSON AGENCY

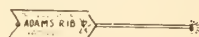
117 WEST 46th STREET
New York CitySamples of these and other novelties
sent to exhibitors requesting them

"HUNTING BIG GAME IN AFRICA" (Universal)



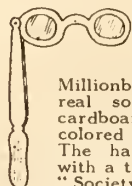
Cut-outs of elephant and lion design assorted. Natural colors. Can be pulled over the head or worn as hat. Printed on both sides. One of the best novelties ever offered. \$20 per M.

"ADAM'S RIB" (Paramount)



Here's the "Burr Dart." The kids play with them by the hour—and advertise your picture in the meantime! Throw it at anyone and it sticks. Burr darts can also be had on "ROBIN HOOD" and "THE THIRD ALARM." \$15 per thousand.

"BELLA DONNA" (Paramount)



Here's a clever "Lorgnette." The kind the haughty Mrs. Millionbucks flashes in real society. Made of cardboard with different colored glass for eyes. The handle is stamped with a tie-up stating that "Society was shocked at Bella Donna, etc., \$12 per thousand.

"SAFETY LAST" (Pathe)



Real handkerchiefs imprinted with the tie-up "Dry your tears of laughter with this when you see 'Safety Last,' etc." This novelty is a "wow"! Sold through your Pathe exchange. \$30 per thousand.

"DOWN TO THE SEA IN SHIPS" (Hodkinson)



A "roly poly" ship that wobbles from side to side with a real sea goin' roll! Ship portion is in colors and made of die cut cardboard which is inserted in a wood half ball. More than a novelty. It's a toy! Get them from your Hodkinson Exchange. \$18 per thousand.

"BRASS" (Warner Bros.)



Brass wedding rings in purple cardboard ring boxes. One of the best novelties ever used for a picture. The inside cover of the box is imprinted with the tie-up "Is your wedding ring made of brass?" Sold through Warner Bros. Exchanges. \$18 per thousand.

"COVERED WAGON" (Paramount)



We're telling you of this novelty far in advance because it's a corker! Colored feathers with burrs on the end that make them stick wherever you throw them. Feather part stamped with the "Sioux-Cherokee-Blackfeet! See America's Indians in 'The Covered Wagon.'" \$15 per thousand.

"LOST & FOUND" (Goldwyn)



Genuine leather purses for women. Utilizing scraps of pocketbook factory enables us to offer this at a very cheap price. Put any tie-up inside you want. In New York they threw them around town and advertised that free passes would be found in some of the purses. \$15 per thousand.

"THE CHRISTIAN" (Goldwyn)



Imitation gold stick pins of a cross. Individually mounted on cards. Good for all sorts of tie-ups. This is one item in the line of Weshner-Davidson imitation jewelry. \$10 per thousand.

"MY FRIEND THE DEVIL" (Fox)



Little red devils made of white metal and painted red. Give them away as they are or in small manila envelopes. \$10 per thousand.

"MIGHTY LAK' A ROSE" (First National)



Miniature celluloid buttonhole roses. Cleverly made so that they look like a real rose bud. Advertise a "Rose Week" when you play this with the slogan, "a rose in every lapel." \$10 per thousand.

"LEATHER PUSHERS" (Universal)



Remember the old cigarette pictures of prize fighters? Here they are. A set of ten with imprint of "Reginald Denny in the 'Leather Pushers, Etc.'" on the back. Printed in colors. Only \$3 per thousand.

"CURSE OF DRINK" (Export & Import)



An especial original novelty stunt for the summer months. Flat paper drinking cups and specially imprinted wall containers which hold 500 cups. Imprint is on each individual cup as well. Only \$2 per container with 500 cups.

"TRAILING AFRICAN WILD ANIMALS" (Metro)



A cardboard "Movie show." Shows jungle scene and hunters taking pictures of animals as they come down to water hole. By turning round disk at back various animals come down to drink. Attractively colored. Order through Metro Exchange. \$10 per thousand.

"CAPT. FLY-BY- NIGHT" (F. B. O.)



Aluminum coins for pocket pieces. Special die with raised lettering and design of Capt. Fly-By-Night. Very attractive. Made light for shipping \$18 per thousand.

"CAN A WOMAN LOVE TWICE" (F. B. O.)



Regulation milk bottle caps made according to requirements of your local dairy. Give them several thousand to use on their bottles of milk in place of ordinary caps and tell your patrons about this picture at breakfast. \$3.75 per thousand.

"GLIMPSES OF THE MOON" (Paramount)



Imitation gold stick-pin of "moon and owl design" mounted on card. Theatre name can be imprinted on cards of all such Weshner-Davidson jewelry novelties. Small imprinted envelopes can also be used. \$10 per thousand.

"LITTLE RED SCHOOL HOUSE" (Arrow)



20 page writing pad with special imprinted cover advertising this picture. Also 12 inch wood rulers imprinted with title. Inquire concerning both of these novelties at your Arrow exchange.

"SURE-FIRE FLINT" (Mastodon)



Cloth dolls to be cut out and made into sachet bags for the women or stuffed with other material. The dolls represent the good luck twins featured in the picture, "Nanette & Rintintin." Lithographed in colors. \$10 per thousand.

"4th MUSKETEER" (F. B. O.)



Cardboard goggles for the eyes with colored glass for eyes. Name of production stamped across the front. \$13.50 per thousand.

"HAUNTED VALLEY" (Pathe)



The most unusual novelty ever offered. Cutout mask which glows with a radium substance in the dark. The more daylight it absorbs the more brightly it glows at night. The kids will go wild over 'em. Order from your Pathe Exchange. \$20 per thousand.

"FIGHTING SKIPPER" (Arrow)



Cardboard "Bang Guns" that give a loud report like the crack of a pistol. Made of heavy cardboard with paper snapper and attractively colored. More of a toy than a novelty. \$30 per thousand. Order from Arrow Exchanges.

"FIGHTING BLOOD" (F. B. O.)



Special 8 1/2 inch thermometers are available on this series of fight pictures. The twelve episodes in the series are tied up with various degrees of heat and cold on the thermometer. Put 50 or 100 up around town and they will advertise the entire series. 8c each.

"SECRETS OF PARIS" (Mastodon)



"Jumping Frogs" are ready for you to advertise this picture. Made of colored cardboard with rubber band that makes them jump like a real frog. Tie-up in verse printed on inside. \$10 per thousand.

MOTHER'S DAY CARNATIONS NOVELTY



Small button-hole carnations made out of cloth to resemble real flowers. A crackerjack novelty for "Mother's Day." \$12 per thousand.

ORDINARY PRINTED MATTER IS THROWN AWAY! A NOVELTY IS A TWENTY-FOUR SHEET IN EVERY HOME!



The
REX INGRAM
PRODUCTION

**WHERE THE
PAVEMENT ENDS**

by JOHN RUSSELL

WITH
ALICE TERRY *and* **RAMON NOVARRO**



BOX OFFICE WORRY ENDS

The REX ING

WHERE THE PA

by

JOHN RUSSELL



with

ALICE
TERRY

and

RAMON
NOVARRO



Distributed by

METRO

PICTURES
CORPORATION

WHEN YOU BEGIN YOUR RUN OF
RAM *Production*
VEMENT ENDS



*Jury Imperial Pictures Ltd.
Exclusive Distributors thru-
out Great Britain.... Sir
William Jury Managing Dir.*



A MASTERPIECE
that is the work
of two masters.

*Rex Ingram, maker of **The Four Horsemen of the Apocalypse** and **The Prisoner of Zenda**, has taken the most vivid and vital story yet to be written of life in the South Seas and made of it such a classic of the screen as only Ingram can.*

John Russell, author of this tropical romance, has been hailed as the greatest writer of stories since Kipling.

*With such dramatic material, and with players of such pronounced popularity as **Alice Terry** and **Ramon Novarro** enacting the principal roles, **Where the Pavement Ends** is fore-ordained to be a box-office sensation.*

The
**Rex
Ingram**
Production.

Where the Pavement Ends

by John Russell

with **Alice Terry** and **Ramon Novarro**

Distributed by

METRO PICTURES
CORPORATION.

Gary Imperial Pictures Ltd., Exclusive Distributors thruout Great Britain. Sir William Gary Managing Director....



A hit that
hits the
heart



JAMES
WHITCOMB
RILEY'S

The masterpiece
of this beloved
American poet
dramatized for
the screen and
played by such
players as it's
fame deserves.

An Old Sweetheart Of Mine

with Elliot Dexter and Helen Jerome Eddy



Distributed by

Metro Pictures
Corporation

Produced by HARRY GARSON
Screen Adaptation by
LOUIS DIBYEA LIGHTON

*Jury Imperial Pictures Ltd. Exclusive Distributors thruout
Great Britain Sir Wm. Jury Managing Director.*

Hunt Stromberg
presents



Bull Montana

in

The Two Twins

The Two Twins
will double
your patrons
with laughter...
..and box-office
receipts

Personally Directed by
HUNT STROMBERG

Photographed by
IRVING RIES

Edited by
ROBERT PARKER



Metro
Pictures Corporation



MASTERS OF MEN—

from MOTION PICTURE NEWS:

“Vivid and vital and rich in its patriotic glow is ‘Masters of Men,’ which is sponsored by Vitagraph—a picture which this company may well feel proud of since it carries all the qualities which mark success. In the first place it is an adaptation of a vigorous story by Morgan Robertson and features a character study of a young American who found romance and adventure in his search for his soul. In fact the picture presents a double romance, plenty of conflict, a climax which moves with effective dramatic force.

“It contains all the essentials which provide good screen material.

“The picture carries a punch, dramatic flavor, romantic interest, atmosphere and fine acting.

“It is a box-office bet, realistic and sure-fire in its appeal.”

Another Box Office

№1 "IN THE NAME OF THE LAW" №2 "3RD ALARM"

66

MA OF MOV

40 FAMOUS MOTION PICTURE STARS IN
A Tremendous Photodramatic Sensation—
An Absolutely True Story of a Beautitul Girl's Struggle
You've Never Before Had a Chance To Get Such
 ACT NOW !!! FILM BOOKING OFFICES OF AMERICA,

SALES OFFICE UNITED KINGDOM: R-C PICTURES CORPORATION,

Mop-up from F.B.O.

№3 "WESTBOUND LIMITED"..... AND NOW

TRY THE IES"

THIS COLOSSAL BOX-OFFICE SMASH
The Innermost Secrets of Hollywood Revealed—
for Fame in Pictures—No Fiction—A Knockout!—
a Positive Clean-up—The Fans Will Eat It Up!!!
INC., 723 SEVENTH AVE., N. Y.—EXCHANGES EVERYWHERE



HERE'S a word straight from the *Box Office* that is worth the careful attention of exhibitors who are *business men*—and who like a business proposition on a business basis.

STRAND

Eleventh and Sixteenth Streets

Altoona, Pa.

April 14, 1923.

Dear Sirs:

We booked for four days this week your re-created "Dough and Dynamite" which made such a hit that we are holding it for the balance of the week. The new titles in it are up to the minute. If they are all like this one you should have no trouble getting big business.

We will soon give you dates on the other subjects.

Yours very truly,

SILVERMAN BROTHERS,
Strand Theatre.

"Dough and Dynamite" with Charles Chaplin is the first of the New Edition of the great

Keystone Comedies

The Second in the Series is Now Ready—It is

"Caught in a Cabaret"

Written, Directed and Played by

Charles Chaplin

and Wholly Reconstructed by

SYD CHAPLIN

Complete Dress of Posters and Lobby Display by

TONY SARG AND HARRIET MESEROLE

TRI-STONE PICTURES, INC.

Oscar A. Price, President

H. E. Aitken, Vice-Pres. & Gen. Mgr.

565 Fifth Avenue

New York

Infringements Vigorously Prosecuted.

MASTERS OF MEN

(From Harrison's Reports)

If the word "knock-out" had not, on account of constant use, lost its power of expression, it could be used to denote the exact quality of "Masters of Men;" but such word will not do the picture justice now. Besides being interesting, appealing and thrilling, it is also refreshing, because different. It is a story of the sea, and surpasses any picture of this kind that has ever been produced.

MASTERS OF MEN

From Moving Picture World

"For vivid action and primitive appeal it would be hard to improve on 'MASTERS OF MEN.' Vitagraph has, in this, an irresistible attraction."

VITAGRAPH

ALBERT E. SMITH PRESIDENT



LLOYD HAMILTON, IN THE HAMILTON COMEDY "UNEASY FEET"

*"The Comedy
Was Better
Than the
Feature"*

is a phrase that has frequently been used by critics in recent months in reviewing motion picture programs containing a short comedy from the Educational Pictures group.



SCENE FROM MERMAID COMEDY "COLD CHILLS" A JACK WHITE PRODUCTION WITH LOUISE FAZENDA

Get the habit of seeing the Christie Comedies, Hamilton Comedies, and Mermaid Comedies—Jack White Productions. They offer better entertainment and amusement than any but the best features.

You should attend the theatre that shows these pictures, for you know that its management devotes the same careful thought to the Short Subjects that make up half your evening's entertainment, that it gives to the feature.

These and other Educational Pictures can be identified by this trademark on the film and on lobby displays in theatre entrances.



*When You See This, Go In—
It's the Sign of a
Whole Evening's Entertainment*



SCENE FROM THE CHRISTIE COMEDY "GREEN AS GRASS" WITH JIMMIE ADAMS

Educational Film Exchanges, Inc.
E. W. Hammons, President
Executive Offices: New York

WHEN—YOU SHOW *Educational Pictures*

Your Comedy Is Often
Better Than The Feature

ADVERTISE THEM

You owe it to your patrons
to let them know when you
book one of these two-reel
comedies

You owe it to yourself to tie
up with

Educational's NATIONAL ADVERTISING



This Ad Will Appear in
THE SATURDAY EVENING POST

Issue of May 5

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President

Christie Comedies

Contain in two reels every requisite of the finest feature production---

Excellent Stories that will amuse the whole family---

Capable and Likeable Actors---Action, Thrills, Laughs and BOX-OFFICE APPEAL

"WINTER HAS CAME"

With DOROTHY DEVORE

shows again to what lengths Christie Comedies will go for the proper back-grounds for their stories. Shortly after his return from Hawaii, where he took a company to make "A Hula Honeymoon,"

Al Christie transported an entire company and equipment to Truckee to make this travesty on the Old Homestead - Way Down East drama. This is a production worthy of your best exploitation.



NATIONALLY
ADVERTISED
to
YOUR PATRONS



EDUCATIONAL
FILMEXCHANGES, Inc.
E. W. HAMMONS, President

pulls additional money!



"THIS is a series worth running," says a big, week-run exhibitor, in Motion Picture News. "All the characters are well drawn and there's plenty of action and a dash of romance in all the 'rounds'. WE ARE GETTING LOTS OF FANS WHO VISIT OUR HOUSE JUST TO SEE THIS SUBJECT, REGARDLESS OF THE FEATURE ATTRACTION." Another exhibitor says: "Just the kind of picture to show in a house that features melodrama. Our patrons liked this from start to finish."

THAT'S what SHOWMEN think of this marvelous series. Be a showman—not merely a house manager. Book and Boost this series NOW!!!

Feature Every Round In Your Billing

12
Whirlwind
Rounds
Round 6
"THE GALL
OF THE WILD"

Masterfully
Directed by
MAL
ST. CLAIR

H.C. WITWER'S

"FIGHTING BLOOD"

STORIES FROM COLLIER'S WEEKLY



DISTRIBUTED BY
FILM BOOKING OFFICES OF AMERICA, INC.
723 SEVENTH AVE., NEW YORK CITY
EXCHANGES EVERYWHERE
SALES OFFICE UNITED KINGDOM: R-C PICTURES CORPORATION, 26-27 D'Arblay Street, Wardour St., London, W. 1, England

ALBERT E. SMITH PRESENTS

MASTERS OF MEN

MORGAN ROBERTSON'S GREAT SEA STORY
A DAVID SMITH PRODUCTION

WITH AN ALL-STAR CAST INCLUDING
EARLE WILLIAMS ALICE CALHOUN
CULLEN LANDIS WANDA HAWLEY

VITAGRAPH



VIVID, stirring drama of the sea, about real men whose veins run hot with red fighting blood, shifty footed men with a ready right and left punch in defense of honor!

A story of a boy battling to master the primordial instincts of the young male to win a man's estate in the most brutal school on earth—the hell-hole forward on board a four master sailing the Spanish Main.

A love story of youth that wrings the heart.



EARLE WILLIAMS



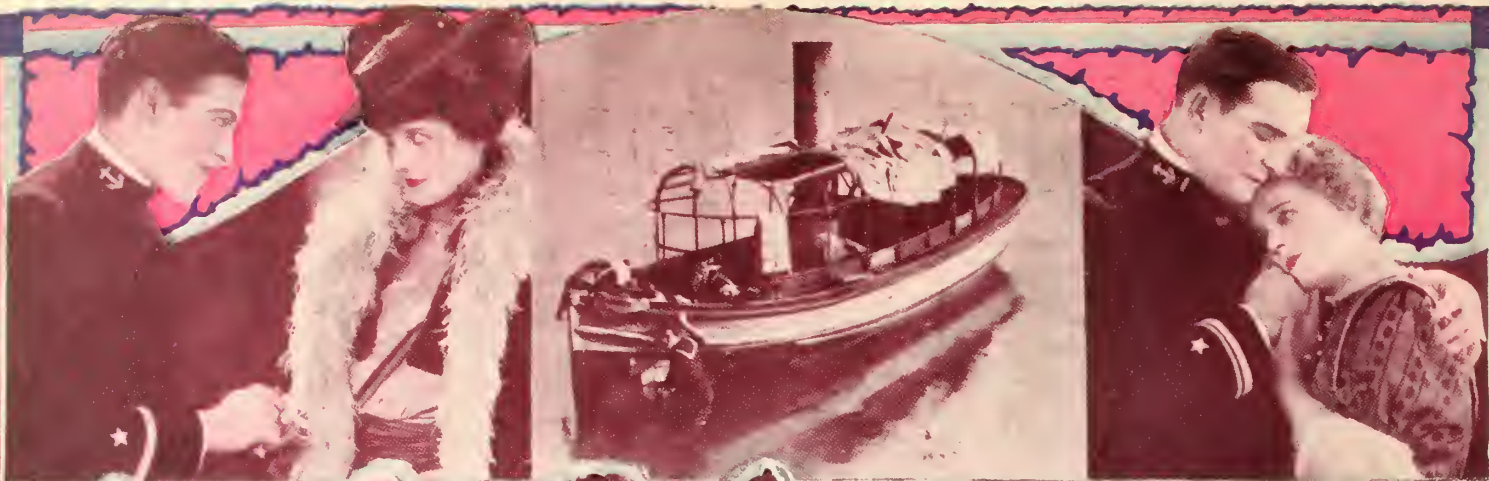
ALICE CALHOUN



CULLEN LANDIS



WANDA HAWLEY



*Greatest Sea Story ever
Screened!*

A Wonderful Love Story!

A Virile He-man Drama!

A Cast of Famous Stars!



ALBERT E. SMITH PRESENTS

MASTERS OF MEN

MORGAN ROBERTSON'S GREAT SEA STORY
A DAVID SMITH PRODUCTION

WITH AN ALL-STAR CAST INCLUDING
EARLE WILLIAMS ALICE CALHOUN
CULLEN LANDIS WANDA HAWLEY

VITAGRAPH

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Carefully selected from the Selznick Hall of Famous Specials—Revived, re-edited and released, one-a-week.

Sixteen Money-Makers

whose Box-Office and Entertainment Value is greater today than ever, now ready for booking at live-and-let-live prices.

THE HEART OF WETONA
THE MIDNIGHT PATROL
MAROONED HEARTS
A LADY'S NAME
THE POOR SIMP
THE WOMAN GAME
THE LAW OF COMPENSATION
THE SIN THAT WAS HIS
THE PALACE OF DARKENED WINDOWS
THE LESSON
BLIND YOUTH
THE MAN WHO LOST HIMSELF
SHE LOVES AND LIES
THE CHICKEN IN THE CASE
JUST A WIFE
THE ROAD OF AMBITION

Book Them NOW At Our Nearest Exchange

SELZNICK DISTRIBUTING CORPORATION

If it doesn't bear **H·A·** **HUNTING BIG** **• WITH GUN**



THINK what all this means in actual dollars and cents at your box-office—and **ACT QUICK!** Here's a mighty attraction, with every possible requisite for **BIG BUSINESS**—not a thing lacking! All you have to do is tell your patrons you've got it! Bill It Like a Circus—There's Nothing Like It on Earth!

If it isn't **H·A·SNOW'S** **HUNTING BIG** **GAME in AFRICA** **WITH GUN AND CAMERA**

IT ISN'T THE AFRICAN PICTURE
THAT RECEIVED THE REMARKABLE
NATION-WIDE PUBLICITY IN THE
FOLLOWING PUBLICATIONS—

Film Fun
Judge
Literary Digest
The New Republic
Travel Monthly
Field & Stream
Outing
Motor
The Spur
The Independent

Scripps McRae
Newspaper Syndicate
Movie Weekly
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Magazine
N. Y. Times Sunday
Magazine
N. Y. Tribune Sunday
Magazine
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And Hundreds of Newspapers
Advertised Nationally in
The Saturday Evening Post

UNIVERSAL PICTURES

SNOW'S *Name-It isn't* **GAME** *in* **AFRICA** **AND CAMERA •**

If It Isn't **H. A. SNOW'S**
HUNTING BIG GAME
in AFRICA *with GUN and CAMERA—*
IT ISN'T THE PICTURE THAT RAN FOR **3** SOLID
MONTHS AT \$1.65 per seat at the **LYRIC Theatre, N.Y.C.**

"Superhuman! Record breaking!"

LEO LANDAU, *Garden and Alhambra Theatres,
Milwaukee, Wisc.*

"Biggest day's business in history of house!"

E. V. TRACEY, *Laughlin Theatre, Long Beach, Cal.*

"Opened to house record!"

F. TURNER, *Capitol Theatre, Bridgeport, Conn.*

"Turned away hundreds!"

PALACE THEATRE, *New Britain, Conn.*

"Opened big and is steadily increasing!"

TOMPKINS THEATRE CORP.,
Colorado Springs, Col.

"Biggest Sunday in history of a 12 year house!"

PASTIME THEATRE, *Columbus, O.*

"Broke all known records!"

COLUMBIA THEATRE, *Portland, Ore.*

"All attendance records broken!"

COLUMBIA THEATRE, *Seattle, Wash.*

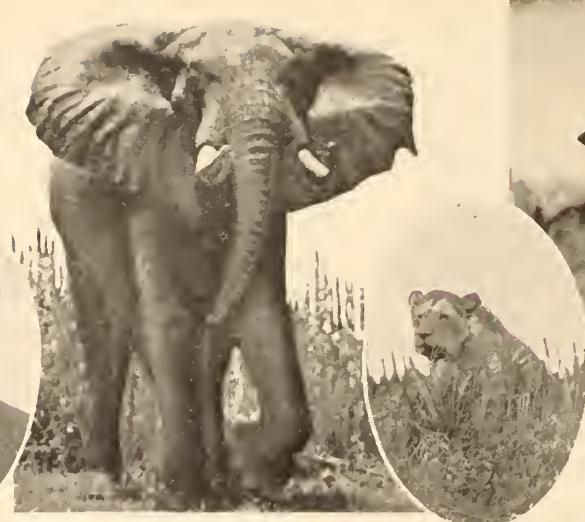
Presented by **CARL LAEMMLE**



The Rhinoceros who played his part so enthusiastically that he smashed costly cameras and very nearly cost Mr. H. A. Snow his life. Isn't he handsome?



The man who "shot" the greatest animal picture ever made, Mr. H. A. Snow, whose "Hunting Big Game in Africa" is being released by Universal.



One of the man-killing mammoth elephants whose terrible charge on the cameraman strikes terror to the hearts of the audience.



If this Gnu who appears in "Hunting Big Game in Africa" knew what we knew he would renew his contract. He's going big in "Hunting Big Game in Africa."

Magnificent lion specimen caught before she leaped for Mr. Snow's cameraman. She has—or rather, had—"taste" for the movies.

"Hunting Big Game in Africa" Acclaimed by Exhibitors and Public

**Fastest Booking Picture in the History of Universal
—Over 250 First Run Bookings in Twelve Days!**

NOT only is it an inspiring achievement from a picture viewpoint, but it is unrivaled in box-office drawing power. Never in the history of the industry has a picture smashed records with such readiness. Playing in the biggest houses everywhere, it is smashing all records as if they were everyday occurrences.

This is the same picture that scored a record run of three sensational months at the Lyric Theatre, New York City, and was hailed by critics and public as the most amazing African adventure picture of all time. In Philadelphia it proved an overnight sensation, opening with a smash and growing bigger and bigger within the capacity of the Forrest Theatre at each succeeding performance.

A wire from the Garden and Alhambra Theatres, Milwaukee, reads: "No less than superhuman skill could produce so remarkable a picture as 'Hunting Big Game.' Our opening day bigger than expected! Such a record-breaking response is most extraordinary and gratifying." The Columbia Theatre of Seattle, Wash., wired that, "in spite of opposition from another animal picture and all other competition all attendance records were broken." Similar results were experienced in Portland, Ore., at the Columbia Theatre. "Broke all known records—receipts more than double of any picture played this year," was the wired report received from that city.

From the Laughlin Theatre, Long Beach, Cal., comes another enthusiastic report:

"The Flirt" Cleaning-Up for Exhibitors

"THE FLIRT," one of the year's biggest successes, continues on its very successful way as attested by a few of the lines quoted below: "Did four weeks' big business!" reports the Cameo Theatre, Pittsburgh, Pa. "Broke every house record!" Olympic Theatre, Buffalo, N. Y. "Breaks all house records!" Mozart Theatre, Canton, O. "Line a block long!" Majestic Theatre, Madison, Wis. "Tremendous success, record business!" Garden Theatre, Princeton, N. J.

"Opened to biggest single day's business in history of house—hundreds turned away; nothing but praise from patrons, greatest they had ever seen!" In Colorado Springs, the Tompkins Theatre wires: "Opened big, going to hold over next week. Congratulations, patrons delighted at seeing something entirely new." Other wires from Columbus, O., New Haven, New Britain and Bridgeport, Conn., bring the news that the picture has scored tremendous hits.

This is an ideal picture for every exhibitor, particularly well suited for the Summer months, and with the exceptional advertising and exploitation press sheets conceived by Universal for it, it is one production no showman can afford to overlook.

Milwaukee Opens Its Arms to "Driven"

FOLLOWING the literally sensation-ally favorable reviews given "Driven" by the critics, Milwaukee fans turned out in huge crowds to see this Universal Jewel, hailed as the most perfectly stage, directed, acted and constructed story of the year.

The Empire Theatre wired that they "closed a four-day run and turned them away even on the fourth night," and the Butterfly Theatre that "'Driven' was greeted by tremendous crowds and assures the public of the finest entertainment and exhibitors of big box office receipts." Universal is promoting "Driven" with national advertising in the Saturday Evening Post and extensive exploitation and publicity co-operation.

Third "Leather Pusher" Series Soon Reginald Denny Starred in Another Cork- ing Series to Be Released by Universal!



Reginald Denny and Elinor Field in a scene from the Third "Leather Pusher" series—the bigger and better de Luxe edition.

THE first and second series were such phenomenal money-makers for exhibitors everywhere, and the demand for these two-reel Jewels continued to be so great, that Carl Laemmle has a third group in production which will be ready for exhibitors very shortly. This new group of six is by the same author, H. C. Witwer, famous for his red-blooded stories of action and humor which will be known as the Third Leather Pushers, de Luxe Edition.

It is reported from Universal that this de-Luxe series is far superior to even the first two groups, when it comes to lightning speed, terrific suspense, heart-interest and box-office punch.

The same winning cast which made the first two series of "Leather Pushers" so successful will appear in this new group; Reginald Denny plays the lead, of course, and Hayden Stevenson, his inimitable smiling manager, with Elinor Field as the girl in the case. Harry Pollard is now busy directing these pictures, for which exhibitors and public are anxiously waiting.

"The Flame of Life" a Countrywide Triumph

PRISCILLA DEAN'S latest Universal Jewel production continues to clean up for exhibitors in a most satisfactory fashion. Reports continue to pour in from many cities testifying to the fact that this is one of the greatest of the year's box-office attractions!

During the sensational run of this feature at the Randolph in Chicago, the Herald and Examiner said, "It deserves praise above the ordinary," while the Evening Post enthusiastically commented, "One of the most vivid and entertaining productions we have seen this season—especially well worth seeing." In New York, the Daily News said, "Carl Laemmle, Universal chief, rings the bell with 'The Flame of Life'—we think highly of it!" "An example of realism, is entertaining, all kinds of action and it is exciting," says the Buffalo Courier; while out in Seattle, the Record insists that "You will be cheating yourself if you miss it!" Pittsburgh, Cleveland, Los Angeles, and other important centers have likewise deluged this production with praise.

"The Storm" Still Breaking House Records!

"The Storm" continues to roll up new box-office records, according to the flood of exhibitor reports on this Universal Jewel.

"First picture I've played since the war that stood them out two days," Orpheum Theatre, Quinton, Okla. "Drew capacity crowds for two days," Strand Theatre, Kingsport, Tenn. "Beats a lot of million dollar specials at box-office," Orpheum Theatre, Harrisburgh, Ill. "You can't go wrong," Liberty Theatre, St. Louis, Mo.

Carl Laemmle Asks Exhibitors to Set Dates for "The Shock"

Bristling with thrills—replete with a heart interest story that is sure to appeal to any audience, Universal's Jewel production of "The Shock" is shortly to be released to exhibitors.

The remarkable cast of this Jewel is headed by Lon Chaney, and Virginia Valli. Lambert Hillyer directed.

A whirlwind publicity and exploitation campaign has been prepared for exhibitors by Universal including national advertising in the *Saturday Evening Post*.

Trade Press and Newspaper Critics Lavish Praise on "Abysmal Brute"

New Universal Jewel Starring Reginald Denny Scores Heavily Everywhere!

SELDOME does a picture receive the thunderingly enthusiastic reception such as has been accorded "The Abysmal Brute." Their prophecy of a great box-office career for it is being substantiated by sensationally successful runs in all points.

"It will prove one of the season's best box-office values," declares *Exhibitors Trade Review*, while Laurence Reid of the *Motion Picture News* says: "It's a fine box-office attraction! Get it quick!"

During its highly successful run at B. S. Moss' Broadway Theatre, New York City, the newspaper critics greeted it with most lavish praise. "It is a credit to its star and director," said P. W. Gallico in *The Daily News*. "We enjoyed it and think you will."

"As entertaining as anything we have seen this season. Don't miss it!" was Harriett Underhill's comment in *The Tribune*.

It's a Hobart Henley Production, starring Reginald Denny, supported by a superb cast, including Mabel Julianne Scott, Buddy Messenger, Hayden Stevenson, Craufurd Kent and David Torrance.



Reginald Denny, Mabel Julianne Scott and Craufurd Kent in scene from "The Abysmal Brute," hailed by critics as a masterpiece of entertainment, by trade press as a big box-office bet.

"Bavu" Keeps You Glued to Your Seat, Writes Famous Coast Critic

Universal has another ten-strike for exhibitors in "Bavu," soon to be released. The thrill-hardened critics who have reviewed this Universal Jewel have been the first to hail it.

"It keeps you glued to your seat and your eyes glued to the screen every second," writes Grace Kingsley, famous critic, in the *Los Angeles Times*. "It's bound to be a sensation when it's sprung on the public. Tremendous work is done by Wallace Beery, while Forrest Stanley does perhaps the finest work of his career. Sylvia Breamer touches unvonted emotional heights and Estelle Taylor is lovely and convincing."

With such a superb cast, and its "everlastingly exciting" story, "Bavu" promises to be a sparkling box-office stimulant of sensational powers. It was made from the great stage success by Earl Carroll, and directed by Stuart Paton.

"Trifling With Honor" a Fine Audience Picture

With a background of varied and colorful action, this new Jewel, just received in the New York office of Universal from Universal City, tells in straightforward, vigorous fashion a beautiful modern romance. It is particularly noteworthy at this time that there is a baseball angle to the picture which is guaranteed to bring any audience to its feet with suspense and enthusiasm. Exhibitors have the greatest opportunity of their lives to make tie-ups that will put this picture over to new records.

Heading the cast are Rockcliffe Fellowes, Fritz Ridgway, Buddy Messenger, Hayden Stevenson and others, all well known and popular.

The picture is adapted from a *Collier's Weekly* story by William Slavens McNutt and is directed by Harry Pollard, whose amazingly successful direction of "The Leather Pushers" are still the talk of the trade.



Lon Chaney, Virginia Valli and Jack Mower in a scene from "The Shock," a Universal Jewel.



Thrilling moment in "Bavu" with Forrest Stanley and Estelle Taylor.



Hayden Stevenson, Fritzi Ridgway and Rockcliffe Fellowes in "Trifling with Honor."

A SKY-HIGH Th

coming!

The Biggest and the Most Thrilling Historical Chapter-Play Ever Produced!

// IN THE DAYS OF Daniel Boone //

IS there any person living who would not walk miles to see this chapter play with its stupendous, spectacular scenes—the greatest of all historical chapter plays? Is there any one who could be persuaded to miss one episode of this breath-taking, thrilling romance of early American history?

You know the answer. Get your dates set now

Starring

EILEEN SEDGWICK

JACK MOWER

// Read what they say about The Oregon Trail //

"YOUR continued plays sure get the crowds. I congratulate you on 'The Oregon Trail.' It positively ranks as the biggest serial attraction so far made."—WHITEHOUSE THEATRE, Milwaukee, Wis.

Starring

ART ACORD

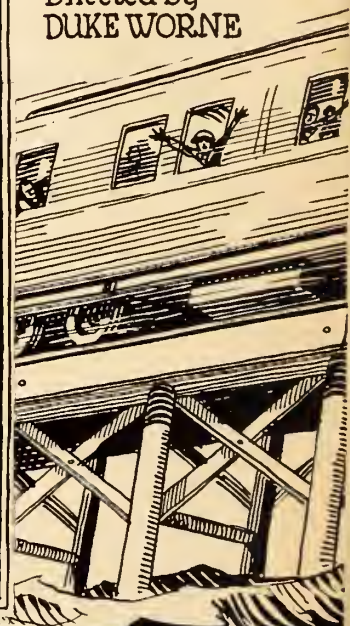
Directed by

EDW. LAEMMLE

Stunts—Never Before Attempted!
Thrills—Never Before Witnessed!
Speed—Never Before Equalled!
Something in It for Everybody!

From the story by
THEO. WHARTON

Directed by
DUKE WORNE



// The EAGLE //

UNIVERSAL'S SUPER-THRILLING CHAPTER

Thriller!



Starring

FRED THOMSON

World's Champion Athlete and

ANN LITTLE

The Screen's Most Daring Actress with

AL WILSON

World's Champion Stunt Aviator

S TALONS"

TER PLAY ~ Presented by CARL LAEMMLE

Alfred Lunt

A Powerful Box-Office Attraction Featuring Two Remarkable Screen Players

*It's Playing at New York's
Capitol Theatre this Week!*

Drama with a Punch and Piquant
Romance!

You have both in this picture.

A love story of the modern North
Woods, entangled with a love story of
long ago and tangled again by treach-
erous conspiracy—there you have the
plot of this unique photoplay.

*They'll sit on the edges of their seats
until the final scene*

BACKBONE

A DISTINCTIVE PICTURE
Entertainment Artistry Entertainment

Distinctive Pictures Corporation

presents

BACKBONE

Directed by EDWARD SLOMAN

From the Saturday Evening Post

Story by

Clarence Budington Kelland

with Alfred Lunt
and Edith Roberts

And a Distinctive Cast

Alfred Lunt is bound to be the new idol of the screen—he's big and handsome and he puts across the story as a story should be put across. Watch him in this picture!

Edith Roberts and a special cast play this drama of love and mystery for all it's worth

*There's no doubt about it—this is a
Perfect Audience Picture!*

Distributed by

GOLDWYN



Edith Roberts

Capacity Everywhere!

IN the three cities where it has been shown, "Enemies of Women" has played absolute capacity and broken records.

In all of these cities it has played *against the strongest opposition picture* in the field today.

IN NEW YORK

Absolute capacity at Two Dollar top at the Central Theatre, Broadway, for four weeks.

IN CHICAGO

Opened last Sunday for a run at the Roosevelt Theatre, to turn-away business. On Monday the business was the biggest in the history of the theatre.

IN LOS ANGELES

Playing absolute capacity at Grauman's Rialto, after the most tremendous opening in the history of the theatre. From present indications it will set new records for this house.

All of the critics, in all of these cities, as well as all the trade papers, unite in proclaiming it an unparalleled box office attraction.

Harrison's Reports says:
"The last word in film art!"

Watch it Sweep the Country!

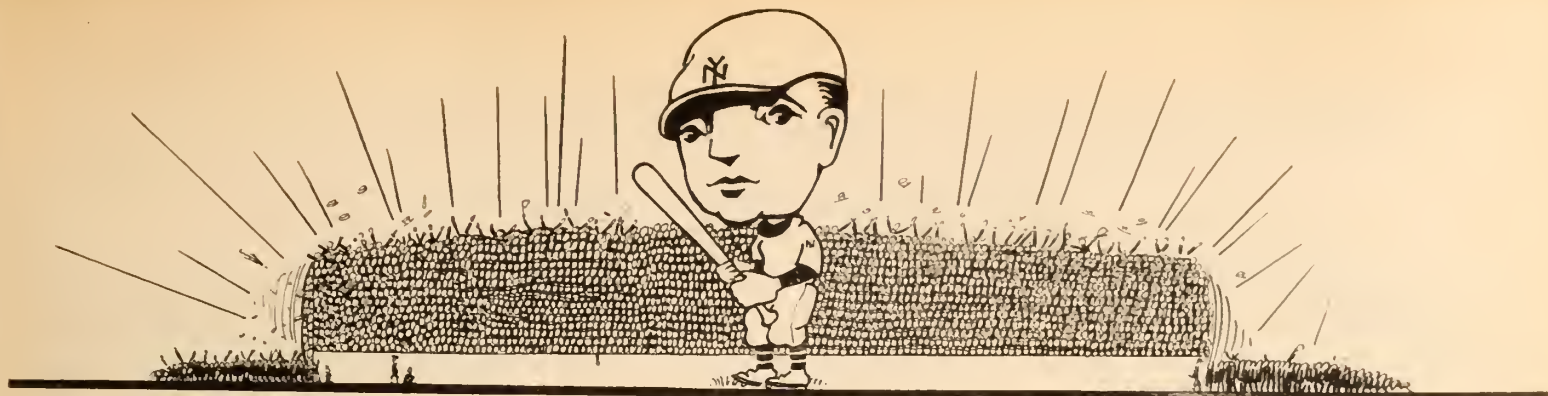
ENEMIES of WOMEN

By Vicente Blasco Ibanez
with Lionel Barrymore
and Alma Rubens

Directed by Alan Crosland
Settings by Joseph Urban
Scenario by John Lynch

A COSMOPOLITAN
PRODUCTION

Distributed by
Goldwyn-Cosmopolitan



BATTER UP

*B*ABE Ruth is back again, clouting them over the fence as usual.

The Yankees built a new stadium, which cost a giant sum of money. And 74,000 fans turned out on opening day to watch them.

That's support!

There is one thing that the exhibitor owes the independent producer who is making box-office attractions for him.

That's support!

PREFERRED PICTURES have been

made with the exhibitor's success in mind.

They have the "class" that audiences of to-day demand in pictures; they have big stories, great direction, box-office casts—they have thrills and romance and adventure.

We are making bigger pictures all the time. Next season's program, we are confident, will astound you. And, we are proud to say, we are getting from *you* the one thing that is essential for us to go on.

That's support!

B. P. SCHULBERG

presents

RICH MEN'S WIVES

SHADOWS

THORNS AND ORANGE BLOSSOMS

THE HERO

POOR MEN'S WIVES

THE GIRL WHO CAME BACK

ARE YOU A FAILURE?

(Prints at your exchange now)

DAUGHTERS OF THE RICH

Produced by
**PREFERRED
PICTURES INC.**
B. P. Schulberg - Pres. J. G. Bachmann - Pres.

*"We'll pay for our mistakes
if you'll pay for our successes"*

Distributed by
**AL-LICHTMAN
CORPORATION**
1650 BROADWAY NEW YORK CITY

The Greatest Crook Romance Ever Shown On the Screen—

B. P. SCHULBERG PRESENTS
A TOM FORMAN PRODUCTION

The GIRL WHO CAME BACK

*Adapted by Evelyn Campbell from the Stage play by
Samuel Ruskin Golding and Charles E. Blaney*

With a Preferred Cast

MIRIAM COOPER
GASTON GLASS
KENNETH HARLAN
ZASU PITTS
ETHEL SHANNON
JOSEPH DOWLING
FRED MALATESTA
MARY CULVER

It's a Preferred Picture



Distributed by

**AL- Lichtman
CORPORATION**

1650 BROADWAY NEW YORK CITY

Will Steal Right Into the Heart of Your Audience

The GIRL WHO CAME BACK

will—

- 1] *Hold up* your Theatre Patronage.
- 2] *Dynamite* your Box Office Record.
- 3] *Cop* the coin.
- 4] *Bank* money for you.



"The action of the picture is rapid and it is an effective story. . . . The cast is excellent. . . . Action, excitement and thrills are found in abundance and the picture is of a kind that most people will find good entertainment." — *Morning Telegraph*.



"Crook melodrama that is fast moving. . . . They will not complain of lack of action in this one."

—*Film Daily*.



It's a Preferred Picture



Distributed by

**AL-LICHTMAN
CORPORATION**

1650 BROADWAY NEW YORK CITY

IT WILL GIVE THE



WILLIAM FOX
presents

Tom STEPPI



IN

**DIRECTED BY
JOSEPH FRANZ**

FOX FILM CORPORATION

Soon — "IF WINTER COMES"

WORLD A THRILL



mi NG FAST

STORY & SCENARIO BY
BERNARD McCONVILLE

FOX FILM CORPORATION



MIGHTIER THAN THE BOOK

The greatest film with the greatest story

"The Prodigal Son"

by Sir Hall Caine

Directed by A. E. Coleby

will be screened privately at the

CAPITOL THEATRE

Broadway, New York

on Tuesday, May 8th, at 10:30 a. m. sharp

Admission by ticket only, for which
please make application to

The Stoll Film Co., Ltd.

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B. P. Schulberg presents

KATHERINE MAC DONALD

in
"THE LONELY ROAD"

The byway of love after marriage—Romance when illusions are gone.

Adapted... by
LOIS ZELLNER

From the story by...
CHARLES LOGUE

Directed... by
VICTOR L. SCHERTZINGER



A First National Picture



Her Latest Dramatic Success!



Making the Birthday Cake.



He found it was his own son he had run down.



"I'll pay no more of your father's bills!"



"D—you! you make love to my wife!"

When a Man Holds His Wife Prisoner to His Pursestrings

What Happens?

Your patrons will thrill to the answer in this, a drama that mirrors the lives we sometimes envy, sometimes try hard to forget.

A story as poignant, as appealing and as true to life as any drama dares to come. It tells in bold, slashing strokes of the people who choose their lives and of some of the roads they travel—of a wife who walked the lonely road in marriage and the child who kept her there.

Drama for wives and husbands — drama that makes them think.

Don't miss this latest picture of Katherine MacDonald, the American Beauty.

And if you have not already played all of her recent features, ask your exchange to reserve a print for you now.

"REFUGE"

One of the most thrilling tales of love, romance and adventure ever presented. The story of a girl who married a beggar to save a kingdom and found herself a princess. By Lois Zellner; scenario by Florence Hein; directed by Victor Schertzinger.

"MONEY, MONEY, MONEY"

A happy combination of a good story, a beautiful star and good direction has made this picture a success. A most timely topic—a story with a Main Street setting. Adapted by Hope Loring from the story by Larry Evans; directed by Tom Forman.

"DOMESTIC RELATIONS"

A tensely dramatic story of a man who drove a woman from his life, but who could not drive her from his heart. Something every one will find in their own lives. Story and scenario by Violet Clark; directed by Chet Withey.

"HER SOCIAL VALUE"

A drama with the ring of the human note—today a sales girl—tomorrow the wife of a society man. And after that the woman who learns the bitterness of the situation of a wife "not good enough for her husband." From the original story by B. P. Fineman and J. A. Barry; scenario by Gerald Duffy and Jerome Storm; directed by Jerome Storm.

Produced by Preferred Pictures, Inc.



A First National Picture

KATHERINE MACDONALD

in

"THE LONELY ROAD"



pitching
plunging
tearing
running wild

"WESTBOUND LIMITED"

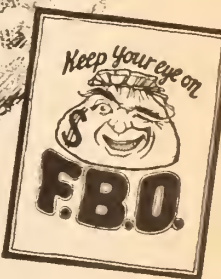
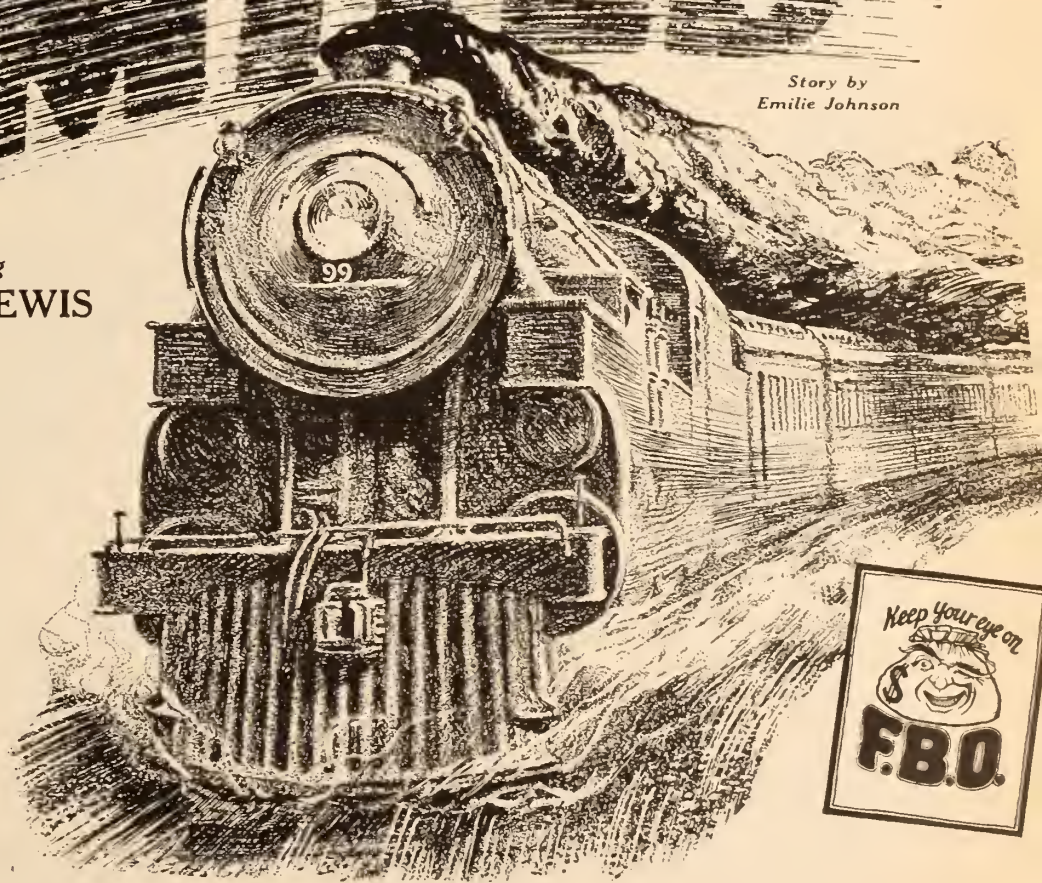
Story by
Emilie Johnson

Starring
RALPH LEWIS

Emory Johnson's Giant Epic of the Screen

is out to break the combined records of Barnum & Bailey, Ringling Bros., Sells - Floto, Hagenback - Wallace, Bostock's and all other BIG money - getting attractions, past and present.

Presented by P. A. POWERS



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THE MOTION PICTURE STUDIO DIRECTORY

The 1923-24 Edition of
The WHO'S WHO of the INDUSTRY
Is Now Being Compiled

In addition to the members of the profession listed in previous issues, who have already made their reservations for advertising and who have provided us with accurate biographies, are:

TOM FORMAN—

Producing pictures for Preferred—distributed by Al Lichtman.

RICHARD WALTON TULLY—

Now producing "Trilby" for First National.

JESSE D. HAMPTON—

An established producer—who has just finished "The Spoilers" for Goldwyn. "Mickey Neilan made it"—adds value.

MARSHALL NEILAN PRODUCTIONS—

The eminent French director, whose latest picture was "The Isle of Lost Ships."

HUNT STROMBERG—

Who makes those two reel comedies for Metro, starring Bull Montana.

BETTY COMPSON—

Betty of "The Miracle Man" fame—and enjoying a career.

ARTHUR H. JACOBS PRODUCTIONS—

Pictures that speak for themselves and are making steady gain.

TOM SANTCHI—

Our records show fifteen recent pictures to his credit.

EVE UNSELL—

Successful writer of 'scripts as well as being scenario editor for the B. P. Schulberg organization.

JACKIE COOGAN PRODUCTIONS—

Those pictures starring the inimitable "Jackie."

CORINNE GRIFFITH—

Acknowledged as among the most popular feminine stars on the screen.

MAINE GEARY—

Identified with Douglas Fairbanks in "Robin Hood."

CLAUDE H. MITCHELL—

Actively engaged in west coast productions.

DORIS DEANE—

Remembered for her work in connection with "The Half Breed" for First National.

LEWIS SARGENT—

Who has done nothing but work—one picture after another since his initial popularity in the title role of "Huckleberry Finn."

LAURA ANSEN—

Successful scenario and continuity writer.

RAY HALLOR—

A versatile and well known artist.

JOHN GORMAN—

Who directed "The Butterfly Girl."

SAM DeGRASSE—

His most recent work recorded in "Slippy McGee."

EUGENE ACKER—

Actively engaged in west coast productions.

THOMAS E. O'BRIEN

Recently affiliated with Universal productions.

PREVIOUSLY LISTED:

Robert G. Vignola, Harry Beaumont, King Baggott, Claude Gillingwater, Eric Mayne, LeRoy Stone, Baby Ivy Ward, Eugene Mullin, Harold Goodwin, Fred Caldwell, Trimble-Murfin, Alec B. Francis, George K. Kuwa, Nelson Freeman Wood, Edward Hearn, Frederick Esmelton, Joseph Depew, Eddie Cline, Sydney D'Albrook, Finis Fox, Michael Dark, D. R. O. Hatswell, Hobart Henley, June Mathis, Kala Pasha, Sam Rork Productions, Harry Myers, Robert Frazer, Charles A. Logue, Bert Sprotte, Edward Laemmle, Marion Aye, Georges Benoit, Phillip De Lacy, Kit Guard.

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AND "Get on the Band Wagon"

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MAKE YOUR RESERVATION FOR ADVERTISING WITH
OUR NEAREST REPRESENTATIVE



*The Owl Knows!
He's Wise! S-h-h-h,
A Secret—*

Says the wise old owl—

"It's three o'clock in the morning.

"Who-o-o-o-o knows where are my wandering daughters?"

The problem of the hour which every mother in your audience will be interested in.

The problem of the modern flapper and the craze for the white lights.

One of the most fascinating and appealing pictures of the year.

"WANDERING DAUGHTERS"

a James Young Production

Presented by Sam E. Rork; adapted from the
story by Dana Burnet; directed by James Young

A First
National
Picture



A SMASHING

A powerful, human story of a woman's fight to erase the blot placed on her name by the finger of slander, staged against a picturesque background of "The White Frontier" where people forget — and are forgotten.

Strong characterizations by Lewis Dayton and an all star cast.

ALLEN HOLUBAR

presents

Dorothy
Phillips

in

"SLANDER"

*Adapted from "The White Frontier"
by Jeffrey Deprend.....Scenario by
Violet Clarke.....Photographed by
Byron Haskin.....*

MELODRAMA



the WOMAN

A First National Picture





"You cheat! You cheat!"
cried the Girl. "You lied
to me."

"I played the game with
you on the square—for his
life and me? I won."

"Now, D—you! You've
gone and strung up the man
I love."

"No, Girl," said the sheriff.
"I wanted to kill him, but
I couldn't. I saved him for
you."

"I had to stand by the
cyards—to walk in the open
road, with my face to the
sun."

*Just one of the many smash-
ing punches in this big
heart drama.*

EDWIN CAREWE'S
stupendous production

"The GIRL of the GOLDEN WEST"

DAVID BELASCO'S
Powerful Drama of the Stage
An Edwin Carew Production
with an all Star Cast.

Story by David Belasco; adapted to the screen by Adelaide
Heilbron; photographed by Sol. Polito, A. S. C. and Thomas
Storey; assistant director, Wallace Fox.



A First National Picture



Motion Picture News

Chicago

THE National Convention of exhibitors in Chicago—May 19th to 26th—will mark a vital stage, perhaps a turning point, in national exhibitor organization.

That is a prediction based upon these evident facts:

The development to date of a number of powerful state units.

The recognition, at last, that the importance of exhibitor organization justifies the means to the end; and that the means consist, first and foremost, of an adequate treasury whose funds shall be supplied—not by make-shift schemes—but by the exhibitor members themselves in the form of membership dues.

The activity everywhere in organization matters of prominent and successful exhibitors—men who have in the past given up at times in despair but who are back with a determination, now, *to put this thing over*.

In other words: there are enough state groups powerful enough and enough leaders determined enough to build at last a well financed, active, functioning national organization.

And Chicago will be the building ground.

* * *

Just how the plans of the national edifice will be drawn remains to be seen.

But this much is certain: there will be interest enough in this Chicago gathering to take there every exhibitor who is in this business to stay.

And, we also predict, every producer and distributor will want to get on the side lines and watch the foundation laying of what promises to be an exhibitor body capable of meeting with group strength and intelligence its Federal and State relations and its industrial problems.

* * *

Can a National organization be built—some-what from the top down, by fostering its state units, or—

Can national organization arrive only after

the state units have first, of their own efforts, become powerful enough to make by juncture a national body, or

Should the unit organizations be formed by trade territorial divisions—out of the key city centres—rather than by state or geographical lines?

These are fundamental questions.

As is also the problem of how to raise, through dues, a national annual budget of at least one hundred thousand dollars.

These are questions for Chicago to decide.

* * *

There will be held an exposition—of film and accessory manufacturers—in connection with the exhibitor convention.

An experience with thirteen previous expositions, one of which was held by the Board of Trade at Madison Square Garden—makes it difficult to enthuse over them; and the national exhibitor body of the future will, we believe, not need them.

But there is this to be said, in fairness: the best of all these past expositions was held in Chicago, and by all reports the Chicago people are going at this one in a way that will duplicate their previous success. Furthermore, this important convention with the large exhibitor attendance it assures, makes an exposition a natural addition and to the practical film man, a desirable one.

* * *

Sidney Cohen will open the convention with a national organization he has fought hard to maintain. Whatever his mistakes, it is a fact that the great body of exhibitor members are strongly and sympathetically with him. They have found him on the level and they like and respect him for his hard work and self sacrifice.

He will not, he states, be a candidate for reelection. Some strong leaders are looming up for the office of President.

And it is important to elect the right man. But more important still and far more to the moment than convention politics is the sane business thought that will make a plan and a budget which—and only which—will in turn make a national organization.

WM. A. JOHNSTON.

TERRY RAMSAYE, who is writing a history of the motion picture for Photoplay, is a stickler for accuracy. In speaking of the death of Andrew Holland of Ottawa, he points out that the deceased's picture pioneering was even a little earlier than the motion picture as we know it today. Mr. Holland was formerly associated with the Edison Kinetoscope which has been marked Exhibit A by various writers who termed it a projection machine, while properly it was a peep show machine and is interesting today as the machine in which the motion picture was born.

Holland Brothers' show, a "Kinetoscope Parlor," was at 1115 Broadway, in 1894. James H. White, then with the Edison company and still in the picture business in New York, installed the machines. Three years later Edison built his first projection machine and called it the "Projecting Kinetoscope." But this was after Woodville Latham's significant but unsatisfactory demonstration of his "eidoloscope" in April 1895, and also after Thomas Armat of Washington had built and marketed the first successful projection machine in a commercial sense—the Vitascope sold by Raff and Gammon, Edison agents.

THE London newspapers and trade press are heaping encomiums upon Felix Orman, the American scenarist and purveyor of publicity, for his work in association with J. Stuart Blackton while the producer was in the British capital. Mr. Orman did the script for the Blackton production, "The Glorious Adventure," besides acting in the capacity of casting director.

MARY ALDEN has been rewarded by Metro with a starring contract after many seasons of faithful service on the screen. This gifted character actress will see her name emblazoned in electric lights in "The Eagle's Feather."

AS the robin is a harbinger of spring, just so surely does a letter from Frank Rembusch precede the annual national convention of exhibitors. We always look for this letter. We are even lax about remembering the convention date. When the letter arrives then we begin to make definite plans for tickets and hotel reservations. This time it is a long letter which is a clear indication that the convention will be a red-hot one. Boiled down, the letter says that positively, under no circumstances, will Mr. Rembusch attend this convention but in all probability, yes undoubtedly, he will be there in person. Of course!

What would a convention be without Frank Rembusch? That is the real joy of his motion picture life. Between conventions he just puts in his time building up chains of theatres. Just now he has a string of twenty, and liking and respecting him as we do, we hope that he won't talk himself again into an organization job. But—you can't stop him anyway. He has been working just as hard as ever this year for other exhibitors—on the music tax. And we do like his platform—an exhibitors organization for exhibitors only.

WE are always willing to be corrected. In a review of American Releasing's picture, "Vengeance of the Deep," which appeared in last week's NEWS we mentioned that "while the marine shots are of the studio, they are fashioned in a realistic manner." Fred Warren, the vice-president of A. R. writes us that the company that made the picture went to Honolulu, spending over \$8,000 in transportation, fares and hotel bills and not one scene of their marine stuff was made anywhere near a studio, all of it having been

PICTURES AND PEOPLE

done under water about six miles from Honolulu.

This only goes to prove how realistic are the under water shots—so much so, that we could not consider it possible for any cameraman to take them unless he resorted to such properties as the tank. It is a big feather in his cap that he has made them so vivid and clear.

HAZEL DEANE, new Christie leading lady, is seriously ill at the Clara Barton hospital, suffering from peritonitis. She

was taken sick suddenly on the day when a new picture was to be started. Best wishes for a speedy recovery.

THE effect of American films on a majority of the Chinese race was discussed in Seattle recently by Julean Arnold, United States attache to China, in a lecture to the students at the University of Washington. The power of motion pictures to accomplish real constructive work among the Chinese was cited by Mr. Arnold in the instance of the manner in which American educational films have revolutionized the silk industry in the Orient. After watching many slap-stick comedies, Mr. Arnold said, the Chinese nation, to a great extent, believes that it is quite customary for an American wife to chase her husband through the city brandishing a rolling pin, or that American husbands are in the habit of throwing their wives from the top of twelve-story buildings onto the pavement below.

Better feed them some of our westerns and show them that America is inhabited by he-men who are always gracious to the ladies.

ELAIN HAMMERSTEIN has come to New York to attend the premier presentation of "Broadway Gold," which will probably take place within the near future. The star and Edward Dillon, the director, who has also come to Gotham for conference with Truett officials, are spending the greater portion of their time visiting the current plays and reading stories, as no selection has as yet been made for the next picture.

A WEST coast breeze has brought us word that the script for "The Magic Skin," which will be produced under the Goldwyn banner, has been completed by Charles E. Whitaker, who journeyed across the desert to adapt the widely read Balzac classic, "The Wild Ass's Skin."

THE predictions made at past hearings on the question of censorship in New York state, that censorship of pictures would become the opening wedge for censorship of the press and literary publications, at least in New York state, bore fruit the past week, when the state assembly passed a bill which has raised a furore among New York state publishers, and whose provisions could be twisted into a censorship of the press. While the bill is intended to wipe out obscene literature, its provisions are so wide that many contend it will exact a hardship upon every publishing firm in the state.

It is doubtful, however, if the the senate passes the bill. In view of the fact that the New York state senate recently passed a bill repealing motion picture censorship, the same body of men could hardly be expected to pass a measure calling for the censorship of publications.

"There is no doubt in regard to the sincerity of the framers of this bill, in that they seek to curb the publication of certain types of erotic books," said Speaker Machold of the Assembly, "but in this they have prepared what virtually amounts to a censorship of the press."

THE Bray Company has just finished by special request of the U. S. Bureau of Public Health Service a series of twelve one-reel subjects entitled "The Science of Life," which should be on the program of every exhibitor in America, since it was designed as a course of visual instruction, the first ever produced, covering general biology, communicable diseases, and personal hygiene. The subject not merely makes biology, which sounds so forbidding, as simple as "A B C," but it also makes it as fascinating as a novel. The film is considered a most important contribution toward the betterment of the health of our citizenry.

* * *

JACOB KAROL, president of Jacob Karol Film, G. M. B. H. Berlin, Germany, will visit the United States this month for the purpose of connecting with American distributors to dispose of the rights for the North American and South American markets. Herr Karol is sponsoring the Maciste films as well as two circus spectacles. The pictures have been sold for all countries of the European continent—as well as for China and Japan.

* * *

AN announcement of much import is the entry of Gene Stratton-Porter, the authoress, in the picture industry as an independent producer. There is perhaps no person in the business or out of it, for that matter, who has the allegiance of the public to the extent of Mrs. Porter, who in her chosen field, that of fiction writer, has reached a position so high that no other author is even a good second. Good Housekeeping announced last January that with the solitary exception of the Bible, Gene Stratton-Porter's novels have had greater sales than any other books in the history of literature.

Even without bringing this prestige to the industry the advent of the authoress would be worthy of more than passing comment, because of the story back of it. From the time of the 700 foot feature she has been an ardent fan. She was pleased when she received an offer for the picture rights to any one of her books. Selecting one of the most popular, with faith in the screen to humanize it, she was disappointed to discover that nothing remained of the original story except the main title and the name of the characters. She made no squawk that pictures were impossible, but retained her belief that pictures were and are the greatest medium of entertainment ever devised.

So Mrs. Porter went to Los Angeles to observe the making of motion pictures. A year ago she organized her own company to produce "Michael O'Halloran," which has sold over a million copies as a book. This picture will be released in July.

* * *

LESLEY MASON, editor and publisher of The Screen Mirror, is to be congratulated upon his venture of furnishing the film fans with up-to-the-minute photographs of productions and personalities. The magazine carries a slogan: Every Picture tells a Story, and is well made-up and captioned and of a size which can be easily looked over, even in a crowded subway train. We look for Lesley to get quick results as there are sixteen pages of photographs which range all the way from views of current and forthcoming releases to the personalities who appear in them. In addition there are two fashion pages which will give the girls an inkling of what their favorite

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actresses affect in styles. We salaam to this camera contemporary.

* * *

THE latest marital rumor—Wallace Beery and Fritzi Ridgway are engaged to wed.

* * *

IT is not our purpose to record any non-stop dancing records which are furnishing copy these days in the press, but we will put down that Thomas Lee Woolwine, Jr., son of the district attorney of Los Angeles, tied with Harry Harts, the racing driver, dancing with Helen Thomas, for the weekly dancing contest cup at the Ambassador Cocoanut Grove last week. The judges were Alan Hale, who formerly shook a toe or ten in musical comedies, Kathleen Clifford

and Clara Horton. Other society items from the Coast tell us that Alice Terry is appearing at the Cocoanut Grove in her own black locks, minus the golden wig which is so familiar to the picture public—that Carmel Myers is wearing one of the very latest King Tut embroidered gowns—that autograph hunters are the latest thing at the Ambassador Cocoanut Grove and that the back of a menu is the vehicle for carrying the much-sought-for signatures.

* * *

THERE has been a deal of agitation the past two years over censorship. Certainly the pictures have a lot to contend with in combating the evils which would deny them real expression. Self appointed censors and otherwise are everywhere in our midst telling the industry what is art and what is not. This dictatorial campaign toward uplifting (?) the screen is not restricted to any particular state or community.

Out in Mason City, Iowa, the Ku Klux Klan have a klonklave and recently they visited the Palace—a delegation of twenty—and protested against the showing of the Chaplin picture, "The Pilgrim," unmindful of the fact that the clergy which looked it over, found no cause for censure, although the manager was willing to cut out the interior of the church scenes. Be it said for the ministers that they tried to pacify the Klan, but it was of no avail.

Manager Ravencroft, however, went ahead and showed the feature regardless of the Klan objection, inasmuch as he considered the ministers satisfied with the picture.

We compliment Mr. Ravencroft in standing up for his rights. Had he acceded to the wishes of the Klan, it is possible that he might be visited again with the consequences that he might lose his clientele if self-appointed moral uplifters advised him what to run on his screen.

The Mason City Times says a special showing of the film for the pastors and laymen and a committee of the local organization of the Mason City K. K. K. was arranged for seven o'clock and in the discussion which followed this showing, Mr. Ravencroft agreed to cut out about 200 feet of the film. Headed by Dr. W. G. Skidmore the committee members of the K. K. K. stated that they were utterly opposed to the type of film similar to "The Pilgrim" being shown in Mason City and that they would keep in touch with the offerings coming here in order to prevent the necessity of another delegation such as that which called upon the theatre manager the other day.

* * *

JUST as soon as James Cruze, who believes in work and no holidays, is finished with "Hollywood," Famous will give him a new treatment of "Ruggles of Red Gap" to shoot.

Chicago Convention Plans Shaping

M.P.T.O.A. Board of Directors Arrange Details for Event Set for May 21-26

A NUMBER of important features were associated with the pre-convention meeting of the National Board of Directors, and other officers of the Motion Picture Theatre Owners of America held in Hotel Sherman, Chicago, Friday, April 20.

The convention committee fixed the dates of the 1923 convention of the national organization from May 21 to 26 inclusive, and the Motion Picture Palace of Progress dates from May 19 to May 26. The convention and exposition will be held in the Chicago Coliseum. This action was approved and the work of the convention committee endorsed and the entire list of national officers constituted a supplementary committee to assist in the work.

President Sydney S. Cohen presented a report on the convention which showed a very constructive program with many distinguished men and women in official, professional, industrial and commercial life to take part in the sessions.

This special report was unanimously endorsed.

President Cohen's report on organization affairs was very comprehensive and detailed the outstanding work of the national organization for the year. He told of the organization of the theatre owners of New York State in conformity with a resolution adopted at the meeting of the national directors immediately following the Washington convention. He showed the progress made in that State in organization and the complete response of all independent theatre owners.

The advance made by "Movie Chats" and the general and wide-spread use of this reel was commended on very favorably. He also made reports on the Music Tax situation, the Uniform Contract Conference held in New York, National legislative matters and the work done on the same, and the preparation of a budget for the Motion Picture Theatre Owners of America for the fiscal year. A number of other important matters were discussed in detail in his report.

Those present at the meeting were National

President Sydney S. Cohen, New York; Vice-Presidents Joseph Mogler, St. Louis, Mo., and Joseph G. Rhode, Kenosha, Wis.; National Directors A. R. Pramer, Omaha, Nebr.; W. D. Burford, Aurora, Ill.; M. C. Comerford, Scranton, Pa.; W. A. Steffes, Minneapolis, Minn.; Claude Cady, Lansing, Mich.; E. M. Fay, Providence, R. I.; W. A. True, Hartford, Conn.; R. F. Woodhull, Dover, N. J.; Executive Committee Members: Harry Davis, Pittsburgh, Pa.; J. C. Retter, Detroit, Mich.; Fred Seegert, Milwaukee, Wis., and T. L. Hays, Minneapolis, Minn.; M. J. O'Toole, chairman of the National Public Service Committee acted as secretary for the Board.

J. J. Rubens, Chicago manager for the Motion Picture Palace of Progress, reported that very gratifying progress was being made in connection with the big exposition which made it certain that it would be the greatest presentation of moving picture elements in the history of the industry.

Messrs. Davis, Woodhull and Comerford were constituted a committee to handle the Motion Picture Palace of Progress situation in New York.

Review Board Secretary Passes Away

W. D. McGuire, Jr., executive secretary of the National Board of Review of Motion Pictures, died Tuesday night, April 17, at Derby, Conn., from illness following an operation for appendicitis. Mr. McGuire, who was a resident of Scarsdale, N. Y., had been connected with the National Board since its organization in 1909, as a committee of the People's Institute, first as review secretary, later succeeding John Collier as executive secretary.

In this capacity Mr. McGuire devoted himself to the affairs of the Board, in which he had taken a leading part up to its present development. He was also vice-chairman of the National Committee for Better Films, affiliated with the National Board.

Trainer Injured When Mad Elephant Charges

A MADDENED elephant seriously injured his trainer and sent 300 motion picture extras flying at top speed in all directions during the filming of a circus parade scene for Maurice Tournour's "The Brass Bottle" at the United Studios in Hollywood last Tuesday.

"Charlie," the elephant, preceded by his trainer, "Curly Joe" Stecker, was heading the movie circus parade down the long "set" while men and women cheered him from either side. The gaudy procession was suddenly halted when the elephant cavorted and charged. Stecker, in his efforts to quiet the animal, was seized and lifted high in the air. So tightly was he held in the elephant's trunk that two ribs were fractured.

The climax came when the screaming beast drew Stecker's head in its mouth. Carl Stecker, a brother of the trainer, probably saved a life by remaining on the scene and beating the animal with a heavy stick. Studio workmen and extras arrived with spears and the trainer was dropped to the ground suffering from concussion of the brain, in addition to the fractured ribs.

N. V. A. Benefit on Coast Nets \$15,000

The Cocoanut Grove supper dance and benefit performance for the N. V. A. held in the Ambassador Hotel, Los Angeles, netted the organization \$15,000. A three-ring circus was taged in which the following artists participated: Bert Lytell, Alice Lake, Houdini, Buster Keaton, Duncan Sisters, Larry Semon, and a score of other stars.

The entire Grove, with Lyman's orchestra, had been turned over to the artists by A. Frank, general manager of the Ambassador Hotel Corporation, together with a police permit to run the party as late as they chose. Things started quietly enough, and it was not until after midnight when Buster Keaton and Larry Semon crawled around the floor as amateur sleuths looking for some money for the N. V. A., while Alice Lake did a Hula Hula and Frisco danced with Katherine McDonald, that things began to really warm up.

Ben Piazza, manager of the Los Angeles Hillstreet theatre, had arranged a vaudeville performance which included Fred Stone and his entire Company, Houdini in a sensational escape, the Six Brown Brothers, the Duncan Sisters, the Four Fords, the Cansinos, Miss Dorothy Jardon, Jan Rubini, Lew Brice, Max and Mortiz, Frisco, Dan Clemmons and Bryan Foy.

Blue Law Problem Again Up in Wisconsin

The Wisconsin M. P. T. O. is again embroiled in the "blue law" question, with the consideration of the Grahn bill. This bill, embodying the blue law idea except for an amendment legalizing sports and amusements on Sunday, was brought before the judiciary committee of the Wisconsin Assembly last week, and the vote showed 6 to 4 in its favor, with one absentee.

In advocating the amendment, the Association wanted to make understanding of the bill complete and sure, not only to have Sunday entertainments legalized, but also to allow any one's attendance at these entertainments, the blue law idea making it criminal to operate a place of amusement on Sunday, and also a crime subject to fine to attend one.

Theatre Owners Discuss Problems in Important Session Held at Rochester

REPRESENTATIVES of the Western New York Motion Picture Theatre Owners, Rochester Motion Picture Exhibitors League, Northern New York Motion Picture Theatre Owners and the Greater New York Division of the Motion Picture Theatre Owners of America held an animated state meeting in the large assembly room of the Elks Building at Rochester, April 23.

The meeting was presided over by Jules Greenstone, president of the Rochester Motion Picture Exhibitors League and addresses were delivered by National President Sydney S. Cohen and M. J. O'Toole, Chairman of the National Public Service Committee.

President Howard Smith of the Western New York Motion Picture Theatre Owners made an interesting report of organization activities in that section and extending into other divisions of the state. This report and others of a similar nature presented by other delegates, showed that there was a greater number of Theatre Owners now signed up in membership in the Motion Picture Theatre Owners of America, through these regional bodies, than at any time in the history of the National Organization.

In his address President Cohen told of the many advances made by the National Organization during the present fiscal year, and the constructive plans laid out for the Chicago convention next month. He reported that the National Board of Directors at the meeting in Chicago on Friday, approved of the organization work carried on in New York State and endorsed all moves of the National officers in this connection.

M. J. O'Toole reported the direct cooperation of the Post Office, Commerce, Labor, Agricultural and Interior Departments with the Motion Picture Theatre Owners of America in the Motion Picture Palace of Progress to be conducted in the Coliseum in Chicago the week of the National Convention.

Famous Players Trust Charge Hearing Opens

**W. W. Hodkinson and Al Lichtman Among First
Before Federal Trade Commission**

THE hearing of the Federal Trade Commission action against the Famous Players-Lasky Corporation, six affiliated companies and six individuals, opened on Monday, April 23 in the Engineering Societies Building, New York City. It will later go to Philadelphia, Boston, Atlanta, New Orleans, Los Angeles and San Francisco for further taking of evidence, in all probably requiring more than a year.

It is charged in the complaint that the respondents have reached a position giving them a "dangerous tendency to monopoly" in the motion-picture business. The other respondents named in the Commission's complaint are the Realart Pictures Corp., Stanley Co. of America, Stanley Booking Corp., Black New England Theatres, Inc., Southern Enterprises, Inc., Saenger Amuse. Co., Adolph Zukor, Jesse L. Lasky, Jules Mastbaum, Alfred S. Black, Stephen A. Lynch and Ernest V. Richards, Jr.

Among the first witnesses called this week were W. W. Hodkinson and Al Lichtman, who told of various matters concerned with the early history of the companies involved in the complaint and of steps leading to their various consolidations.

W. W. Hodkinson, the first witness, told of the formation of the Paramount Distributing Corporation in 1913, when he promoted the plan of distributing pictures by taking in as partners men who had developed state rights exchanges.

These included Hiram Abrams, who was then operating an exchange in Boston; A. D. Flinton of Missouri, who operated under a sub-franchise from Steele of Pittsburgh; Raymond Pawley, who handled Southern New Jersey, Eastern Pennsylvania, Maryland, and the District of Columbia; S. A. Lynch in Atlanta for the South, and John Kunsky of Detroit.

After operating six months, the original five year franchise plan was changed to a franchise which was to operate 25 years. And he followed this by telling how Adolph Zukor, who was then operating Famous Players, was to get an advance of \$100,000 from Paramount, which was to distribute a picture made abroad.

There was some question, however, as to the operation, because the feature ran at greater length than that which the franchise called for, and Hodkinson and his associates had planned the formation of the Select Film Booking Agency to distribute this and other pictures. As a result of the discussion, however, Paramount failed to organize this company, but Zukor in turn took up the organization, formed Select, and finally Paramount had a 50 per cent interest in the concern.

He related that it was in the spring of 1915 that he first heard of the proposed plan to unite the producing and distributing branches of the business, and that the question of going into exhibiting came up about the same time. He admitted his willingness to take any "progressive steps," but pointed out that while he was president, Paramount owned no theatres.

On June 13, 1916, he testified, he was frozen out of the presidency of Paramount, without warning, with Sherry, Steele and Abrams voting for Abrams and Pawley and

Hodkinson voting for Hodkinson. He then went into a lengthy discussion of his efforts to unite Famous Players, Frank Garbutt and other producers into an organized unit, so that the distribution of their pictures could be handled by Paramount, but said that Zukor refused to deal, because he felt that Garbutt had nothing to offer. At that time, Hodkinson said he informed Zukor that his (Zukor's) policy was not conducive to successfully offset the policy of the General Film Co., then in operation.

He testified further that the Paramount Corporation, which handles Famous Players films, owns the Criterion, Rialto and Rivoli theatres, three of the five Broadway houses, which exert great influence on the motion picture industry throughout the country, and that it was impossible for outsiders to book any but short pictures in these theatres.

Mr. Hodkinson said Famous Players-Lasky Corporation, with six subsidiaries, controlled two-thirds of the picture theatres in the United States. During a single week in 1920, according to his testimony, 6,000 theatres were showing only Paramount pictures, owned by the corporation.

Mr. Hodkinson was asked what portion of the returns from a picture came from first run houses. This was objected to and never answered. Hodkinson said that there was a big difference of opinion as to what a key city was and that he heard from various sources that from 50 to 100 cities were included in this description, but that in his opinion a key city was, generally speaking, a city in which the leading companies operated exchanges. He said that the term "key city" was a trade term which really meant that these cities were the entrances to the markets of these various communities. In response to a question, he said that because of the desire to have these first runs affect the business generally, that advertising and exploitation were conducted on a much larger scale for the presentation in these communities.

He presented two charts at the afternoon session, one showing the franchise basis under which Paramount worked until 1916 and another, showing Paramount's producing affiliations. This included the old Morosco company and others.

The examination of Mr. Hodkinson was conducted by W. H. Fuller, chief counsel of the commission, and heard by E. C. Alvord, an examiner of the commission. Joseph W. Folk, former Governor of Missouri, appeared as special counsel representing Mr. Lasky and Mr. Zukor.

An important point was settled by the Commissioner during the afternoon, when he ruled that no one will be allowed to give an opinion concerning Famous Players unless that opinion had an important bearing at the time of their connection with the company.

Mr. Hodkinson resumed the stand on the second day of the hearing, and continued his discussion of the producer-owned theatre situation. He stated that the open market was partially closed to the independent producer, from whom, he contended, all improvement in motion pictures must come. Vigorous objections were raised at this point by Robert T. Swaine, counsel for Famous, which were sustained.

The witness then alleged that independent producers could not do business on the portion of the market left open to them, to which objections were again raised.

The cross-examination was then opened on the matter of what constitutes a first-run house. Mr. Hodkinson referred to "Down to the Sea in Ships," which is now in its third month at the Cameo theatre, and produced a letter from S. L. Rothafel, managing director of the Capitol theatre, New York, which he stated had refused to show the picture. The letter, dated January 22, 1921, read:

"I have your letter of January 21, and have carefully noted the contents.

"You must know that this is a subsidized Goldwyn theatre, and therefore we cannot enter into your arrangements however meritorious they might be. Nevertheless, I thank you for bringing this matter to my attention. Yours very truly,

"SAMUEL L. ROTHAPFEL."

The next witness to take the stand was Elek John Ludvigh, general counsel and secretary-treasurer of Famous Players, who produced the minute book of the corporation. A number of points were read into the record from this relative to the early history of Famous Players, one of which indicated that for the 4,482 shares of stock of the Lasky Pictures Co., valued at \$1,200,000, 50,000 shares of Famous Players stock was issued, and for the Famous Players Film Co.—the old Zukor organization, stockholders received two shares for one, and \$250,000 in notes.

The minutes also showed a record in August, 1916, of securing an option on the Pallas and Morosco Film Co. stock, and just before recess, a survey of the motion picture industry with special reference to the Famous Players-Lasky Corp., was presented. This survey was made by the American International Corp., for Kulin, Loeb & Co., in 1919, in connection with the purchase of \$10,000,000 worth of preferred stock by the banking house.

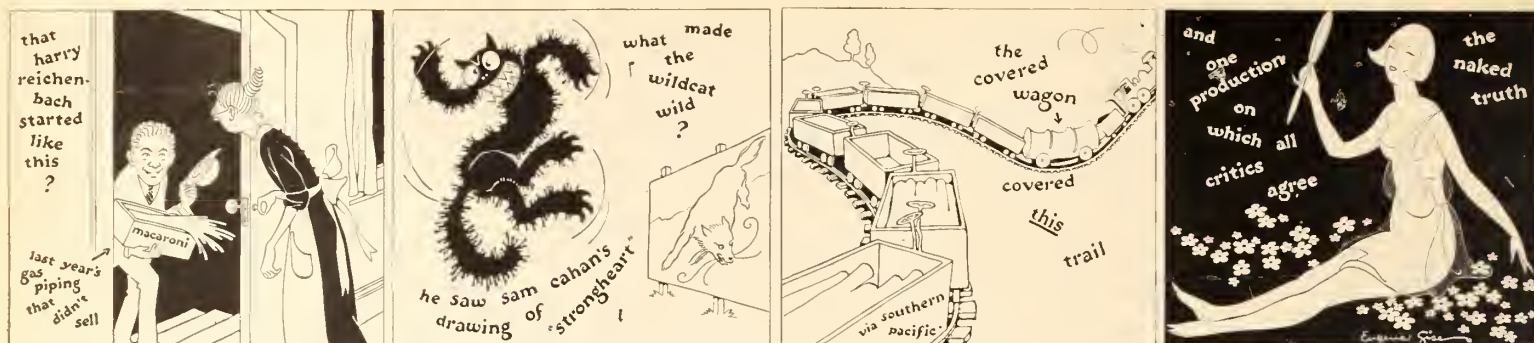
During the afternoon, further records from the minutes were read into the record.

Al Lichtman, president of the Al Lichtman Corporation, took the stand on Wednesday morning. The early portion of his testimony paralleled that of Mr. Hodkinson in telling of the formation of the company.

He told of Mr. Zukor's growing dissatisfaction with the distributing contract with Paramount, and that Mary Pickford's demand for \$10,000 a week made it imperative that her pictures be made to gross more money. Mr. Zukor and Mr. Hodkinson, he stated, were at this time of different opinions concerning terms and prices at which films should be rented.

He then told of conferences between Mr. Zukor and Hiram Abrams and Walter E. Greene, Abrams being a director of the Paramount Distributing Corporation and Greene being his partner. These two, he stated, agreed with Mr. Zukor regarding the need of a change in policy, and promised to approach W. L. Sherry and James Steele, also directors, with regard to voting Hodkinson out as president. Within a week or ten days, he continued, this was done, and Abrams was

(Continued on page 2158-a)



Our own exclusive News Weekly, presenting advance shots of what may be expected at the Naked Truth Dinner at the Biltmore, Saturday, April 28. Left to right: Intimate Views of the Early Lives of Famous Men; Action study, obtained at great risk of life and limb in the wilds of Longacre Square; Airplane view of John Flinn's fearless trip in the "Covered Wagon"; Truth herself, draped for the benefit of the Board of Censors.

Eastern Penn. M.P.T.O. Convenes

Action Taken on Important Measures; Interest in Chicago Session Growing

At a meeting of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, at the Hotel Vendig, Philadelphia, on Friday, April 20, action was taken on several recommendations in the report of the Finance Committee made by Chairman Sam Stiefel, of the Stiefel Amusement Company.

The first of these recommendations was the proposal that the city be divided into 26 film zones with an exhibitor member from each zone as a contact point between the theatres in that zone and the organization to keep the theatres in closer touch with the body.

The proposal that the organization be put upon a budget system of expenses and receipts was referred back to the committee following a spirited discussion on the floor. Another recommendation by the Finance Committee, which was adopted, was a resolution placing in the hands of the Finance Committee the negotiation of contracts for industrial reels, the completion of such contracts, however, to be subject to the approval of the Board of Managers.

Charles Rapoport, the National Committeeman, dealt at some length upon the many business and social attractions of the coming Chicago convention and called upon the members who intend to go to get in touch immediately with Convention Committee Chairman Goodwin.

A discussion as to whether, in the event of the passage of the Derrick Bill prohibiting municipalities from adopting daylight saving measures, the exhibitors should open their theatres on standard time, ignoring the "moral recommendation" of city councils, was referred to the Daylight Saving Committee for action.

Lew Pizor reported on the progress of the mammoth Movie Ball to be given by the joint motion picture industry in Atlantic City some time in August.

Daylight Saving Adopted for Albany

Daylight saving was adopted in Albany, N. Y., on April 29, without so much as a single peep being officially made by the motion picture theatre owners of the city, each and every one of whom is frank in admitting that daylight saving in past years has cost them many hundreds of dollars.

Exchanges declare that with one place having one time, and another some different time, there will be more or less confusion in shipping during the entire summer. Troy and Schenectady will also have daylight saving time.

Bill Admitting Children Is Likely to Pass

An amendment has been made to the Antin bill in the New York State Senate, to the end that it will apply to children between the ages of eight and sixteen years, who may be admitted to motion picture theatres of New York City up to 8 p.m., even though unaccompanied.

The bill as first introduced simply stated the age as being under sixteen years. It is believed that the bill will be passed. It provides that the owner of a motion picture theatre must pay a license fee of \$15 as well as the expenses of a matron who will look after the children once they are within the theatre, where they will occupy a space by themselves. If the bill is passed and signed, it will become effective at once.

Albany F.I.L.M. Club Again Resumes Activities

At a meeting attended by practically all managers of film exchanges in Albany, N. Y., held last week, the Albany F. I. L. M. club, which has not been functioning for several months, was given the necessary impetus and will from now on resume its former activities. The meeting was held at the Pathe exchange.

C. R. Halligan, manager of the Universal exchange, acted as chairman. A committee consisting of Messrs. Hoy, Abeles and Adler, from the New York film club, were present.

The exchange managers of Albany, attending were: Robert Bendell, American Releasing; Vie Bendell, F. B. O.; Charles Walder, Goldwyn; Howard Morgan, Educational; Frank Bruner, Pathe; C. R. Halligan, Universal; Bert Gibbons, Vitagraph; Miss Marie Wheeler, Merit; Marvin Kempner, Paramount; G. A. Woodard, Fox. An election of officers will occur within the next few days.

Sprinkled Industry Will Turn "Naked Truth" Fountain To Waters of Ink

The big unique event of the year in film circles will be held at the Hotel Biltmore April 28, when the entire industry will be sprinkled at the fountain of the Naked Truth. For the third annual dinner of the Associated Motion Picture Advertisers, John C. Flinn, as president, will preside as Oracle, while Harry Reichenbach will be sergeant at arms to hold all unwilling novitiates while the simon-pure kalsomine is being applied.

For this accomplishment Reichenbach will have a corps of capable assistants, composed of the association's members, as well as numerous guests, including leading film executives, distributors and exhibitors of the New York territory. From the 400 diners who have signified their intention, a strong-arm squad is being selected whose members will rotate in holding each other at the baptismal fountain of truth.

The first plunge into the realm of the Naked Truth will be made promptly at 6:45 and subsequent immersions will occur just as rapidly as the facilities of the hotel will permit, with only a slight interruption for dinner.

Nine acts, running all the way from horse play to horse shoes, are on the program. For most of these the talent will be provided by the association members, but two will be supplied by members of the Green Room Club.

The acts will include "The Land of Haze," a spiritualistic picture of the Naked Truth itself as filmed by Sir A. Conan Doyle; an unsuppressed monologue by Harry Reichenbach; "Fifty Fifty," a parody on what made Ireland famous, and an act supplied by the courtesy of the Green Room Club members.

Tom Wiley and S. Charles Einfeld, in charge of tickets, have announced that the seating capacity of the hall has been almost entirely taken.

Asia Minor Is Strong for American Pictures

That the American motion picture has come to historic Asia Minor, and has come to stay, is the opinion of Consul Knabshue, Constantinople, in a report to the Department of Commerce. All through Turkey, the Greek Islands, Palestine, and Syria, the American celluloid picturizations are certain of an appreciative audience, and the Consul states that in these localities the superiority of the American film is accepted without question.

Pictures of the "Wild West" type are extremely popular among the "movie fans" of Asia Minor; and strong preference is shown in general to those films that are replete with action and depict sensational feats.

Ritter Out For Presidency of M.P.T.O.A.

Detroit Exhibitor Announces Platform Upon Which He Seeks Office

JAMES C. RITTER, of Detroit, in a statement just issued announces his candidacy for the presidency of the M. P. T. O. A. The announcement came as the result of the conviction of the exhibitors of Michigan that they would be shirking their responsibility if they did not offer at least one man as a candidate from what they term the best organized state among the exhibitors.

The announcement follows:

If the exhibitors of the United States are successful in providing adequate finances to carry out a sound business plan for national organization, Michigan offers as a candidate for national president, James C. Ritter, of Detroit, the first president of the Michigan association, and the man to whom Michigan gives credit for its efficient organization, past national treasurer, past national board of director and present director of the Michigan association. Such is the announcement given out to-day by H. M. Richey, general manager of the Michigan organization.

Mr. Ritter's platform is a simple one. It is based solely on the record Michigan has made in organization work and on the conviction that a non-political, business administration of the affairs of the national organization, carried on by a Board of Directors, a paid organizer and a business manager and adequately financed will bring the national organization to the goal that has long been sought but which to date, has never been realized.

The announcement of Mr. Ritter's name came after a meeting of the Michigan board, at Jackson, Michigan, last week and followed the move made by Michigan to devise a plan to adequately finance the national organization. Its first step was to call the recent meeting in Chicago at which time a plan of finance was discussed, and which was later followed up by that state, sending representatives to various state conventions to discuss finances and Michigan is now convinced that if a definite plan of organization and efficient business policy is instituted it will be possible to interest the exhibitors of the country not now sufficiently sold on the benefits of national organization, to support it in a financial way.

Mr. Ritter says:

"My name has been mentioned many times as a candidate for national president and always I felt that the gigantic responsibilities were such that there were others who could take the burden. However, I feel that if I can assist in the welding together of a real efficient business administration similar to the one we have in our state, the time and effort will not be in vain and I am willing to allow my name to be announced as a candidate pro-

Late Wire Briefs from the West Coast

JESSE HAMPTON'S "Spoilers" was pre-viewed at the Glendale theatre Monday night.

The annual Wampus frolic Saturday night was the biggest event of the kind ever given here. Warner Brothers' mammoth new stage was taxed to capacity, with an attendance of more than 4,000. The vaudeville dansant began at 9 o'clock and continued until 2 in the morning. Fred Niblo was master of ceremonies.

The feature of the program was the introduction of baby stars of '23, including Margaret Leahy, Derelys Perdue, Evelyn Brent, Laura La Plante, Ethel Shannon, Kathleen Key, Pauline Garon, Virginia Browne Faire, Jobyna Ralston, Betty Francisco, Dorothy Devore, Helen Lynch, Eleanor Boardman, and the baby stars of '22 who appeared in the make-up used in their most successful productions of the past year. These were Helen Ferguson, Colleen Moore, Claire Windsor, Jacquelin Logan, Patsy Ruth Miller, Marion Aye, Lila Lee, Louise Lorraine, Lois Wilson, Pauline Stark, Kathryn McGuire, Bessie Love and Mary Philbin.

By agreement with First National, Virginia Browne Faire will play opposite William Desmond in the "Skyline of Spruce." The story is by Edeson Marshall under the direction of Robert Hill.

Glen Dunnway, head of the paint department of the Lasky studio for the past seven years, was found dead in the office Monday morning from accidental asphyxiation.

Frank Woods' production of the Associated Authors, directed by Chet Withey, adapted from Scott's novel "The Talisman," titled "Richard the Lion Hearted," has been completed.

Charles Pettijohn, of the Will Hays organization, has been a visitor here.

vided that the exhibitors of the country will give into the hands of a carefully selected board of directors, adequate finances for one year, that we can go out and show the exhibitors of the country real beneficial results.

"Unless we, as exhibitors, can get down to brass tacks and look our problems squarely in the face, disregarding entirely politics and personalities, either past or future, and settle down to bring into one fold all of the exhibitors of our great industry, unless we can make the efforts of the organization so beneficial to the exhibitors that he cannot afford to not support it financially, then the efforts of any one, I care not who he may be, cannot be crowned with success. There is nothing mysterious about organization. It is a simple business problem, that can, and I am confident will be solved at Chicago.

"I place more importance than the election of a president, in some plan of providing adequate finances for one year that, with an efficient personnel of a paid organizer and a board of directors, who will meet at least every two months to iron out, if you please, the national problems and devise ways and means for paying the bill and of accomplishing what we set out to accomplish. So, whether you select me as your president or not, exhibitors of the country, I plead with

you to do this one thing—eliminate politics and let's get down to the real work of organization so the Chicago convention can be constructive, so it can be conducive of real beneficial results. We can't hope to sell an efficient business man, and there are hundreds of them now outside the organization, an inefficient national organization that is broke and thereby handicapped before we start.

"Let's get an organizer who will spend his entire time at organization work to take off his coat and go out and assist states not now organized, to get organized. Let's not shoot too high, let's get at some of the problems that are next to the heart of the exhibitor. Let's solve one problem at a time, not picking any fight with any one. I don't believe there is an exhibitor in the United States who is not sold on the necessity of organization but he also wants to see some results for the money he spends for organization."

Reformers Win in Sunday Closing Fight

The finale of the "Swan Song" in the motion picture-Blue Law Sunday fight between motion picture theatre owners of Findlay, Ohio, and members of social and clerical interests of that city, came to an end, Tuesday, April 17, with a resounding discord. The Supreme Court in the appeal case of Walter W. Richards, motion picture exhibitor of that city, handed down the decision that has put an end to the fight that has been waged in Findlay, for more than five years.

The Supreme Court ruled that a motion picture theatre is to be classed as one in which a "theatrical or dramatic performance" is conducted, and, therefore, may be placed under the ban of Sunday closing laws.

Richards' appeal to the Supreme Court was "that a motion picture theatre is not a theatrical or dramatic performance," and, therefore, does not come under the ban of Ohio Sunday closing laws.

At a meeting held Tuesday night by Findlay exhibitors they announced that they would close their theatres from now on, on Sunday.

Churches Act to Override Governor's Veto

Action to override Governor Donahey of Ohio when he vetoed the bill of Representative J. H. Gordon, changing existing censorship laws, was approved April 17, by delegates from county councils in Ohio of churches, gathered at Columbus at the international relationship conference called by the Ohio council of churches.

The conference body ignored the Governor's objections to the bill, after Rev. B. F. Lamb, executive secretary of the Ohio council had characterized Governor Donahey's action as "another case of hasty conclusion in the rush of business," and urged an active campaign to carry the measure over the chief executive's veto.

The Gordon bill, which would eliminate the prison sentence from Ohio censorship laws, substituting instead heavier fines, was turned down flatly by the Governor last week.

Four Now Seek Presidency of M. P. T. O. A.

FOUR hats are now in the ring for the presidency of the Motion Picture Theatre Owners of America, the candidacies of Ritter, of Michigan; Mogler, of Missouri; and McWilliams, of Wisconsin, having been announced at the meeting of the National Board of Directors, held at the Hotel Sherman, Chicago, on April 20th, and the headpiece of Al Steffes, of Minnesota, having been tossed in the ring previous to that meeting.

Ohio Censor Board Under Changes

Chief Censor Abolished, with Vernon Riegel Given Additional Power

THE motion picture censorship board of Ohio under the appropriation bill for 1923-'24 will be changed in appearance with Vernon M. Riegel, director of education of Ohio, virtually the head of the board with little opposition to come from any other member. Other changes have virtually re-organized the entire board.

The position of chief censor is abolished. This was accomplished by not making an appropriation for this position, which carried a salary of \$3,600, under the original re-organization bill. Two assistant chiefs, positions which were created with the advent of censorship in Ohio, retain their positions, but instead of drawing salaries of \$1,800 a year their salaries are increased to \$2,400.

Although the position of chief censor is abolished by the inability of the Ohio finance committees to make the regular appropriation, Vernon M. Riegel, under whose department the supervision of the censor board came in the past, is now chief censor, figuratively speaking, and also head of the department of education. When there was a difference in the past as to whether or not a picture was to be passed, Mr. Riegel was consulted, but will under coming conditions have no opposition whatsoever in the rejection of pictures from the state.

The position of chief censor had been a political appointment in the past and the last to hold that chair was Mrs. Evelyn Snow. The position has remained vacant since the resignation of Mrs. Snow a year ago under the administration of the former Republican Governor, Harry L. Davis, of Cleveland.

In the future the two assistants will carry on the work of censorship and when any difficulty arises will consult Mr. Riegel.

Another new office created in the department is that of cashier of the censor board with an annual salary of \$2,400. Two operators have also received a boost in the pay envelope receiving under the new appropriation bill \$1,400 instead of \$1,200 each, as provided for during the past two years.

Other salaries in the department have been

increased, and the total appropriations for operation of the department for the next two years under Governor Vie Donahey are \$49,430, as compared with that of the past two years, which was \$47,690. This makes an increase in the appropriation of \$1,740 in spite of the fact that the position of chief censor has been eliminated.

Presents Daylight Saving Bill for St. Louis

Alderman Samuel L. Wimer of the Twenty-seventh Ward on Friday, April 20, presented a daylight saving ordinance to the St. Louis Board of Aldermen. He introduced the bill by request. It would change the official time by advancing the clock one hour between 2 a. m. on the first Sunday in June, 1923, and 2 a. m. on the last Sunday in September; and from 2 a. m. on the last Sunday in April until 2 a. m. on the last Sunday in September on subsequent years.

It would affect all courts, departments, legal and official proceedings under the jurisdiction of the city. Automobile dealers, stewards of country clubs and others who would benefit by more recreation during daylight hours are making a strong effort to put the bill across. It will be fought by the local motion picture exhibitors and various labor organizations. The working classes don't want daylight saving.

N. Y. Pastor Urges Papers to Back Censor Law

Engineered by Rev. O. R. Miller, superintendent of the New York Civic League, efforts are now being made to secure the support of New York State papers in the campaign which the league is carrying on to prevent the repeal of the present motion picture censorship law in that state. Rev. Mr. Miller has just notified the newspapers that a free copy of the catechism on motion pictures, prepared by Canon Chase, will be sent to any newspaper requesting it.

N. W. Exhibitors Are Warned on Advertising Schemes

THE Northwest Film Board of Trade has sent out a warning to the exhibitors of the Northwest against individuals who are proposing advertising schemes in connection with the gratis distribution of certain musical selections which they are to furnish.

Various exhibitors in the Northwest have been approached by individuals outlining a scheme something like this: The exhibitor is to introduce the exhibitor to merchants in his town who are to be solicited for advertising to be placed on music for the exhibitor to distribute in his theatre.

Several exhibitors have been victimized in this manner and find that the merchants usually come back on them for the money advanced to the advertising agent.

Express Company Liable in Film Loss

A test case to determine the liability of an express company that loses a shipment of film has just been completed in Seattle by the United Artists Corporation, represented by Charles Hardin, resident exchange manager, against the Puget Sound Electric Company, in which the film company was the victor.

In June, 1921, almost two years ago, a print of "The Nut" was shipped from a Tacoma theatre back to the Seattle exchange, but was stolen from the express company and was never received by Mr. Hardin. Films shipped from or to the exchange are usually valued at \$50, in order to secure a lower express rate. When the picture was sent from Seattle to the Tacoma theatre this \$50 value was placed upon it, but when the Tacoma theatre returned it, no value was written on the express slip, as is quite often the case.

When the express company realized the loss of the film they agreed to settle for the usual \$50 valuation placed on all films, but Mr. Hardin held out for a sum of \$310, the actual cost of replacing the film. The express company refused to pay this and the case was taken to court.

A judgment in favor of the United Artists Corporation was received from the District Court where the case was tried, but the Puget Sound Express Company carried the case to the State Supreme Court. The Supreme Court likewise agreed that the film company should receive the cost of a new print.

Sydney Cohen Foresees Great Gathering for M.P.T.O.A. Chicago Convention

PRESIDENT SYDNEY COHEN, of the Motion Picture Theatre Owners of America, who was in Chicago last week attending the convention of the Illinois Motion Picture Theatre Owners, and later the meeting of the national Board of Directors, declares that the outlook is for a large attendance of exhibitors at the national convention in Chicago in May.

He stated that in the various localities he has visited recently a keen interest in this event was evidenced by exhibitors, and already it is assured that from 1,500 to 2,200 will be on hand.

Eastern and Western Pennsylvania will come to Chicago with a representation of 150 men; New York with 200, little Connecticut with 50, Indiana with 75 or more, Michigan 150 to 200, Kansas 40 or 50, Missouri close to 100, Arkansas at least 50, and Minnesota with 150.

Other States which he has heard from will also send an unusually large number of delegates to the convention.

In addition to Mr. Cohen, Al Steffes of Minnesota, Cady and Ritter of Michigan, Pramer of Nebraska, and leaders throughout the country, are working to bring the largest number of exhibitors to Chicago which ever assembled for a convention, and from present indications their efforts are going to meet with even greater success than could have been hoped for a month or so back.

Mr. Steffes declared it is his aim and ambition to see 3,000 exhibitors in Chicago for the big meeting, and he believes this number can be gotten together.

New Corporations Granted New York Charters

The following motion picture companies, with capitalization and incorporators, were granted charters the past week by Secretary of State James A. Hamilton, of New York.

Postman Pictures Corporation, Yonkers, \$20,000, M. L. Lesser, Isabel Kaplan, Gladys Riee, New York City; Cartoon Theatrical Enterprises Company, \$3,000, M. E. Cain, Daniel Davenport, Rube Bernstein, New York; S. G. Pictures Corporation, \$5,000, Samuel Michelman, L. K. Tully, Jessie Oppenheim, New York; Sun Showers Producing Company, \$1,000, Jules and Joseph Hurtig, H. J. Seamon, New York; Kerman Films, Inc., \$10,000, Herbert, Moe and David Kerman, New York City; Laura Trepayne Motion Pictures Production, \$75,000, Laura Trepayne, William Armstrong and Sol Weberman, New York.

Illinois M.P.T.O. Directors Elect Officers

**Glen Reynolds Named to Head Organization;
Much Accomplished at Convention**

AT a meeting on April 19th, the day following its election, the new board of directors of the Illinois Motion Picture Theatre Owners, elected Glen W. Reynolds, of De Kalb, president; Samuel Abrahams, of Chicago, vice-president; Ludwig Siegel, of Chicago, secretary; and Sidney Selig, of Chicago, treasurer of the state organization.

Mr. Reynolds, who has been an active member of the board of directors for the past year, was put in nomination by Joseph Hopp, of Rock Island, and seconded by Adam Dernbach, of Wheaton. His opponent was J. J. Rubens, popular Aurora exhibitor and brother of the retiring president, L. M. Rubens, who was elected national committeeman for Illinois.

The second day of the Illinois convention was given over largely to addresses by organization leaders from many states who were in attendance.

Following a speech by Secretary Richey, of the Michigan organization, who outlined a successful organization and financing plan, used in his home state, Theodore Hayes, of Minnesota, took the floor. He praised the spirit of unity which had marked the Illinois convention and told of Minnesota's accomplishments in building up a powerful organization and the influence this organization had been able to bring to bear on the state legislature as evidenced by the defeat of all measures, including three censorship bills, aimed at motion picture theatres in the past year.

He made a plea for an open national convention and declared that it was his opinion that states not paid up should not be barred from the floor, and that every exhibitor, even to the smallest, should be given an opportunity to participate. He put the name of Al Steffes, president of the Minnesota association, before the convention as a candidate for national president, told of the successful work as an organization chief that Mr. Steffes has done in the northwest during the many years past, at the sacrifice of time and money, and paid a notable tribute to his integrity and ability.

He was followed by President A. R. Pramer, of Nebraska, Joe Friedman, of St. Paul and M. J. O'Toole, of Pennsylvania.

When Al Steffes took the floor he was received with an outburst of applause and after a few introductory remarks declared, "I stand before you as an avowed candidate for president of the Motion Picture Theatre Owners of America, and am proud to be a candidate after twelve years of work in behalf of organization in the northwest. The keynote of my campaign will not be, what has been done, but, what we are going to do."

He declared he was drafting a platform which he would submit to the exhibitors of the country through the trade press within the next week, and that so far as he knew, this was the first time in the history of motion picture organization that an avowed candidate had done this, putting his plans before the exhibitors in concrete form. He declared that he has not condemned the president or national organization for lack of accomplishment, as if there has been any failure in securing results, it is largely through lack of finances to carry on the work. He added that condemnation on his part of the

President Harding to Attend Coast Exposition

MADGE BELLAMY is finding an unusual amount of interest being displayed in the Motion Picture Exposition and Monroe Centennial Celebration to be held at Los Angeles July 2 to August 4. Miss Bellamy, an official representative of the Celebration, is being guaranteed every assurance of support. She has been received by President and Mrs. Harding, General Pershing, Rear Admiral Coontz and other prominent officials.

On Monday, April 16, Miss Bellamy went to Washington and was entertained at the White House by Mrs. Harding. The President met her in the forenoon and requested that she return in the afternoon. She did so and took pictures of the President and was taken with him with the \$10,000 camera which she is carrying with her. At the afternoon meeting the President escorted Miss Bellamy to the Botanical Gardens of the White House, where the motion pictures were taken. These pictures will be shown at the Motion Picture Exposition.

The President said he intended attending the Exposition, as did Admiral Coontz.

national organization would be ridiculous as he was part of the organization. He went further and stated that he had stopped propaganda directed against the Motion Picture Theatre Owners of America, by members of his own state organization.

Sydney Cohen was given a warm welcome and declined as retiring national president to discuss politics. He briefly outlined some of the accomplishments of the organization under his administration, including the repeal of the film tax and stated that recent indications pointed to early relief from the excise tax and music tax.

Kaplan, of Minnesota, was the last of the out-of-town speakers and on conclusion of his address the conference adjourned.

At the closing session J. J. Rubens, chairman of the Finance Committee reported that a comprehensive plan for financing the Illinois organization in an adequate manner would be given to the board of directors at an early date and a movement to start taking subscriptions on the floor of the convention was halted.

The following delegates, who compose the board of directors, and twenty-seven alternates were elected to represent Illinois at the national convention in May: Ben Berve, Rochelle; Adam Dernbach, Wheaton; W. D. Burford, Aurora; J. F. Dittman, Freeport; Kenneth Fitzpatrick, Chicago Heights; Felix Greenberg, Peoria; Joe Hopp, Rock Island; Charles Lam, Rockford; J. C. Miller, Woodstock; William Olson, Galesburg; William Pearl, Highland Park; Charles Pyle, Champaign; Glen Reynolds, De Kalb; Dee Robinson, Peoria; J. J. Rubens, Aurora; W. W. Watts, Springfield; and Samuel Abrahams, C. E. Beck, Leo Brunhills, George D. Hopkinson, Andrew Karzas, V. Lynch, H. C. Newell, L. Siegel, M. Siegel, J. Silha and S. Selig, are of Chicago. The alternates are: F. R. Kremer, Geneva; Tom Watson, Freeport; L. M. Rubens, Joliet; J. Condon, De Kalb; Gus

Kerasotes, Springfield; Steve Bennis, Lincoln; W. Newman, Elgin; J. Edwards, Aledo; E. Uhlhorn, Downers Grove; Frank Thielan, Aurora; G. E. Johnston, Sterling; J. Spicer, Bloomington; R. C. Williams, Streator; J. Henrichs, Savannah; August Bossen, Mendota; and J. Carlson, Rock Island; and Adolph Powell, L. H. Frank, A. Saperstein, P. Lautenschlager, E. J. Haley, H. Goldson, James Stepanek, Sam Rabinovitz, Frank Seim, J. B. Dibelka, and Julius Laum, of Chicago.

A number of resolutions were adopted at the session. Among them was one to the effect that the Chicago convention be made an open one. Another urged action for revision of the Music Tax law on the part of the M. P. T. O. A. and the Will Hays organization. It was resolved to lend and seek co-operation with the churches, schools and newspapers in advancing progress and development for the good of communities.

Producers were urged, in another resolution, to use every effort to confine the length of all future pictures to five reels, and in no case to permit them to exceed seven reels.

New Officers Named for Review Board

Following the death on April 17th of W. D. McGuire, executive secretary of the National Board of Review, a special meeting of the full executive committee of the board was held on Friday, April 20th.

At this meeting it was unanimously voted to appoint Wilton A. Barrett executive secretary in the place left vacant by Mr. McGuire's death. Mr. Barrett, as review secretary of the board and also secretary of the Committee on Exceptional Photoplays, has been closely associated with Mr. McGuire for ten years.

At the same meeting it was also unanimously voted that Clarence A. Parry be made chairman of the National Board. Mr. Parry, who is associate director of the Department of Recreation of the Russell Sage Foundation, has for several months been acting chairman of the National Board, since the resignation of Everett Dean Martin, whose work as director of Cooper Union Forum precluded his longer serving.

Exhibitors of Kentucky Endorse M.P.T.O.A.

The Motion Picture Theatre Owners of Kentucky held a well attended state convention in Louisville, Ky., on Friday, April 20th. Resolutions were passed endorsing the activities of the Motion Picture Theatre Owners of America during the present fiscal year, approving of the official acts of National President Sydney S. Cohen, endorsing the action of the National Board of Directors in repudiating the "uniform" contract presented as unfair and inequitable.

The delegates selected to attend the Chicago convention of the Motion Picture Theatre Owners of America, May 21st to 26th, were confirmed by the convention. It is expected that a large number of independent theatre owners from Kentucky will accompany the delegates to Chicago and that that state will be well represented there.

Motion Picture Arts Congress Is Planned

World's Leading Novelists, Dramatists and Artists to Meet in N. Y.

ANNOUNCEMENT of a formal call for an International Congress on Motion Picture Arts to be held in New York City on Thursday and Friday, June 7th and 8th under the auspices of the Author's League of America, was made Thursday by the league acting on the suggestion of Adolph Zukor, the president of the Famous Players-Lasky Corporation, that the league co-operate with him in his movement to have American and European novelists, dramatists and artists formulate a set of principles for the artistic development of motion pictures.

Invitations to attend this first congress on motion picture arts are being issued to leading novelists, artists, dramatists, editors and educators, and to others prominent in public affairs not only in this country but also in Europe, with a view to developing the artists standards, which, it is hoped, "will guide picture producers in discharging their obligation toward the cultural development of the millions of people all over the world who rely on the screen for their principal recreation."

Rex Beach is chairman of the General Congress Committee for the Authors' League, which also includes Samuel Hopkins Adams, George Barr Baker, Edwin Bjorkman, Ellis Parker Butler, Irvin S. Cobb, George Creel, C. B. Falls, Charles Dana Gibson, John Golden, Clayton Hamilton, Rupert Hughes,

Edward Hungerford, Will Irwin, Orson Lowell, George Barr McCutcheon, George Mallon, George Middleton, Harvey O'Higgins, Floyd W. Parsons, Luther Reed, Tony Sarg, Leroy Scott, William G. Shepherd and William Allen White. Several distinguished European writers as well as delegates from the British and French authors' societies will attend.

Eric Schuler, secretary of the league, said plans for the details of the conference have been in preparation by the committee and Mr. Zukor's representatives for a number of weeks. One of the features of the congress will be the announcement by Mr. Zukor of a series of prizes amounting to several thousand dollars which he will offer "to those elements contributing most to the motion picture's artistic development during the year."

In his invitation to the Authors' League, Mr. Zukor said, in part: "While the artistic progress of the motion picture has been great, the greatest development so far in the pictures' short career has necessarily been in the technical side of picture craftsmanship and in the stabilization of the industrial side.

"To-day we have pretty nearly attained perfection in photography, lighting, scenery and in other phases of picture production which go into the making of merely beautiful and effective photography. The last two years have seen the business put on a firm and stable financial basis.

"The big field of picture progress, therefore, lies in developing the screen along the soundest artistic principles. Millions of people all over the world not only get all of their amusement from motion pictures, but they also depend largely on pictures for their cultural development.

"The responsibility of picture producers toward the fostering of the sound taste and artistic standards in those people is an enormous one. I know producers have tried to meet this responsibility, but the growth of the industry has been so swift that attention has had to be concentrated on the physical development of the picture business.

"In discharging this responsibility, we should have the best advice and guidance available, and I am, therefore, inviting the Authors' League to join with me in holding the congress which will explore the artistic and cultural possibility of the motion picture art. It is my hope that the men and women representing the best in American thought and taste will evolve some set of principles which can be accepted by the motion picture industry as its artistic guide. Our aim is to have a conference that will be to the motion picture what the French Academy is to the French letters, what the Royal Academy is to British art and what the Pulitzer Foundation is to American journalism."

First National Holds Annual Convention

Original Franchise Holders Attend Session at Which Problems Are Discussed

WITH nearly every original franchise holder in attendance, Associated First National Pictures, Inc., held its annual meeting at the Hotel Ritz-Carlton in Atlantic City last week. The sessions began Tuesday, April 17th, and continued into Friday, the business meetings, at which organization problems were discussed, being interrupted at various times for the purpose of hearing addresses by prominent film men.

The speakers included Will H. Hays, Dr. A. H. Gianinni, Joseph M. Schenck, Louis B. Mayer and Samuel Goldwyn, who but a short time before had signed a contract to produce for First National a series of George Fitzmaurice Productions and the film version of "Potash and Perlmutter," the rights to which he controls.

The annual election of officers took place on Tuesday and was marked by two minor changes. Sol Lesser, of Los Angeles, was elected first vice-president, succeeding J. D. Clark, of Pittsburgh, who retired from that position to become a member of the board of five voting trustees. Mr. Clark fills the vacancy caused by the withdrawal of Fred Dahnken, of Turner and Dahnken, whose northern California interests have been absorbed by Mr. Lesser and his associates.

All the other officers and trustees were re-elected unanimously, as follows: president, Robert Lieber, of Indianapolis; secretary-treasurer, H. O. Schwalbe, of Philadelphia; first vice-president, Sol Lesser, of Los Angeles; second vice-president, John H. Kunskey, of Detroit; third vice-president, Jacob Fabian, of Paterson, N. J.; voting

trustees, J. G. Von Herberg, of Seattle; M. L. Finkelstein, of Finkelstein & Rubin, Minneapolis; Robert Lieber, of Indianapolis; Nathan Gordon, of Boston, and J. D. Clark.

The original franchise holders present were A. H. Blank, Des Moines; Thomas H. Bolland, Oklahoma City; R. D. Craver, Charlotte; J. B. Clark, Pittsburgh; Harry M. Crandall, Washington D. C.; W. P. Dewees, Vancouver; Jacob Fabian, New Jersey; M. L. Finkelstein and I. H. Rubin, Minneapolis; Frank Ferrandini, Richmond; Sol Lesser and Mike Gore, Los Angeles; N. H. Gordon, Boston; Sam Katz, Chicago; John H. Kunskey, Detroit; Colonel Fred Levy, Louisville; E. Mandelbaum, Cleveland; Moe Mark, New York City; John J. McQuirk, Philadelphia; Harry T. Nolan, Denver; S. P. Skouras, St. Louis, and Thomas Saxe, Milwaukee.

Company executives in attendance, in addition to Mr. Lieber and Mr. Schwalbe, included Richard A. Rowland, general manager; E. Bruce Johnson, manager of the foreign department and C. S. Pinkerton, financial comptroller. District Managers Louis Bache, R. C. Seery and H. A. Bandy and Ralph H. Clark, manager of the New York exchange, also were present.

The convention drew other film men to the seaside resort, including Colvin W. Brown, New York representative of Thomas H. Ince; E. M. Asher, representing Mack Sennett; Bert Adler of Distinctive Pictures; Joseph M. Schenck, Nicholas Schenck and Felix Feist; Samuel Goldwyn, James I. Grainger, D. P. Howells, A. Jordahl, Knut Husbert and

John Olsen, of the Swedish Biograph Company; George W. Trendle and Watterson Rothacker.

The women relatives of the members were invited to the Thursday morning session to hear Mr. Hays' address, which was preceded by short talks by Louis B. Mayer and Samuel Goldwyn.

Mr. Hays complimented the members on the success First National has attained and declared that its formation was largely responsible for the heights to which the industry has risen.

"I am proud to be associated with you men," he concluded, "for I have found that the First National franchise holders are strong factors in their communities."

In his address Mr. Goldwyn expressed his pleasure at becoming associated with First National as a producer. He declared that work on his first production, "Potash and Perlmutter," would start approximately May 8th with Barney Bernard and Alexander Carr, the creators of the stage characterizations of the partners, heading the cast. Vera Gordon of "Humoresque" fame also has been signed up.

On Thursday evening, Mr. Goldwyn was host at a dinner to the delegates. This constituted the chief social function of the meeting, no formal banquet being held.

Edwin Carewe reached Atlantic City, Thursday night from Los Angeles with a print of "The Girl of the Golden West," just completed. It was shown at the Colonial theatre on Friday morning and at its conclusion Carewe was given a round of applause.

Paramount to Hold Sales Meetings

*In New York May 8, Chicago May 12,
New Orleans May 14, on Coast May 21*

THE semi-annual Paramount sales conventions, for the discussion of distribution policies for next season, will open in New York Tuesday, May 8th, according to an announcement by S. R. Kent.

For the purpose of economy and efficiency, this convention will be held along different lines from those previously conducted, it is announced. Instead of having one big convention to which would be brought the district and branch managers from all parts of the country, the next Paramount convention will be split into four conventions, held in four different cities, and each convention will be attended by all the salesmen, booking managers and exploitation men in the respective territories.

The first convention will be in the Commodore Hotel, New York, Tuesday and Wednesday, May 8th and 9th, and will be attended by the sales forces from the Boston, New Haven, Maine, New York City, New Jersey, Buffalo, Albany, Philadelphia, Washington and Wilkes-Barre offices.

Following the two-day session in New York, a group of Home Office executives, headed by Mr. Kent, will go to Chicago where a two-day session will be held Saturday and Sunday, May 12th and 13th, at the Drake Hotel. This convention will be attended by the sales forces of the Detroit, Pittsburgh, Cleveland, Columbus, Chicago, Milwaukee, Peoria, St. Louis, Kansas City, Minneapolis, Indianapolis, Sioux Falls, Des Moines and Omaha offices.

Leaving Chicago Sunday night the convention heads will go to New Orleans, arriving there Monday, May 14th, for a two-day session which will be attended by the sales forces of the Atlanta, New Orleans, Charlotte, Dallas and Oklahoma exchanges.

The convention car will leave New Orleans

Thursday, May 17th, for Los Angeles, arriving May 19th, for convention sessions Monday and Tuesday, May 21 and 22. The Los Angeles convention will be attended by the sales forces from the San Francisco, Los Angeles, Seattle, Portland, Salt Lake City and Denver offices.

Unlike other conventions, these sessions will be attended not only by the home office executives, department heads and district and branch managers, but also by all of the salesmen in each of the exchanges, the booking managers and the exploitation representatives, so that every member of the entire Paramount sales force throughout the country will receive first-hand information on Paramount's distribution policies for next year.

Those from the home-office who will attend the conventions out of town are the following:

S. R. Kent, Jesse L. Lasky, Eugene Zukor, Emil E. Shauer, M. A. Shauer, George Spidell, G. B. J. Frawley, Claud Saunders, Charles E. McCarthy, A. M. Botsford, William R. Horgan, sales manager of the Paramount Australian organization, John D. Clark, George W. Weeks and Harry Ballance.

Animated Cartoons With "Fun from Press"

Beginning with the issue of "Fun from the Press" that is released the second week of May, according to an announcement made by Charles Johnson Post, assistant to the president of the W. W. Hodkinson Corporation, every theatre owner taking this weekly budget will receive, free and without extra charge for that issue and all following issues each week, three animated cartoons done by Max Fleisher.



Jimmie Adams and Charlotte Merriam in "Green as Grass," an Educational-Christie comedy.

Schulberg Returns West to Speed Production

After a joint conference with his two partners, Al. Lichtman and J. G. Bachmann, B. P. Schulberg, president of Preferred Pictures, returned last week to Los Angeles. During the six weeks spent in New York, Schulberg completed financial arrangements for his activities during the coming year. His production program will materially increase the number of Preferred Pictures to be released by the Al. Lichtman Corporation. These plans are to be announced in detail in the near future.

Associated Authors to Do Peter B. Kyne Story

Thompson Buchanan of Associated Authors is adapting "Bar Harbor," one of Peter B. Kyne's stories, for the screen. The film version of Mr. Kyne's tale will go into production as soon as work on "Richard the Lion-Hearted," the initial release of Associated Authors and Allied Producers and Distributors Corporation, is completed. Elmer Harris is writing the third story which will be screened and released by Associated Authors.

"Fighting Blade" Goes Into Production

Production on "The Fighting Blade," a John S. Robertson production starring Richard Barthelmess and presented by Inspiration Pictures, has been started at the New York studios, it was announced this week. This star's latest picture, "The Bright Shawl," distributed through First National, is now completing its New York premiere at the Strand theatre.

Additions to Cast of "The Cheat" Announced

Three players were added to the cast of Fitzmaurice's Paramount production, "The Cheat," this week, for the courtroom scene in this Pola Negri star picture, with Jack Holt featured and Charles de Roche in support. They are Richard Wayne, as the defending attorney; Guy Oliver as the District Attorney and Edward Kimball as the Judge.

New Keystone Comedy Subject Announced

Announcement was made during the week from the Tri-Stone offices in New York to the effect that the third subject of the series of new Keystone comedy series, which is titled "His Trysting Places," is now ready. The first two comedies of this series, which is being prepared by Syd Chaplin, were titled "Dough and Dynamite" and "Caught in a Cabaret."



Some of the action moments to be found in Vitaphone's new release which bears the title "The Man Next Door."

Hearing on Trust Charges Opens

(Continued from page 2153)

made president, Steele becoming treasurer instead of Pawley, who had voted with Hodgkinson.

About this time, he testified, the Famous Players, Lasky and Bosworth producing companies were merged into the Famous Players-Lasky Corporation, and stock was acquired in the Paramount Distributing Corporation.

The Artercraft Company was then organized, with Mr. Lichtman as general manager, to distribute those pictures that require higher rentals than the program releases of the company, and the Artercraft exchanges, 15 in number, then released the Mary Pickford pictures, later obtaining those of Douglas Fairbanks, George M. Cohan and D. W. Griffith. Some nine months later this was merged with Paramount in the Paramount-Artercraft Corp.

At this time Mr. Lichtman was made general manager of distribution for the new company, continuing until January, 1921. He admitted that he knew, at that time, of the company owning an interest in Loew theatres, including the Stillman theatre in Cleveland. He also stated that the company owned the New York theatre, operated under contract by Loew.

Mr. Lichtman was then questioned at length concerning certain physical arrangements, the shipment of negatives to the laboratory, the shipment of prints to the exchanges, and the sale of pictures and the approval of the contracts on them.

At the afternoon session Mr. Lichtman resumed the stand. He stated that Famous Players prevented independents from showing their films in the first class theatres throughout the country, or when they were shown the return was inadequate.

He had, he stated, been able to show only four pictures in the last two years in the Rivoli, Rialto, Strand and Capitol. He then told of being unable to place "Poor Men's Wives" in any of these, and of renting the Criterion for two weeks. His expenses in this house, he said, included \$4,000 rental, \$2,000 for the electric sign, \$6,000 for advertising, and \$8,000 miscellaneous expenses. Total receipts for the two weeks, he added, were \$8,000.

He also told of being invited to book some of his pictures at one of the Broadway houses for the last two weeks in May and one week in June, on condition that he guarantee Famous Players \$18,000 a week. Learning that their receipts are about that figure at this time, he said, he declined. Under the questioning of W. H. Fuller, he stated that Famous Players control the best houses in many of the large cities.

Mr. Lichtman testified that he had been questioned in 1919 by H. E. H. Coniek about Famous Players in connection with the survey made by the American International corporation for Kuhn, Loeb & Co. Mr. Coniek became chairman of the finance committee of Famous Players shortly after he completed this investigation, according to Mr. Lichtman.

New Philadelphia Manager for Selznick Corp.

David R. Blyth, director of sales of the Selznick Distributing Corporation, has announced the appointment of E. S. Flynn as manager of the Philadelphia branch, succeeding Max Milder, resigned.

First National Completes Foreign Deal

The following First National productions have been sold for the territory of Spain and Portugal, Spanish and Portuguese African Colonies and Canary Islands:

"The Wonderful Thing," "Love's Redemption," "Lessons in Love," "Wedding Bells," "Woman's Place," "Polly of the Follies," "Bob Hampton of Placer," "Penrod," "R. S. V. P.," "Alias Julius Caesar," "Deuce of Spades," "Gas, Oil, Water," "Rose of the Sea," "Invisible Fear," "Her Mad Bargain," "The Woman He Married," "A Question of Honor," "A Light in the Dark," "Star Dust," "Married Life," "Love, Honor, and Behave," "Twin Beds," "Inferior Sex," "Old Dad," "Heroes and Husbands," "The Sky Pilot," "The Golden Snare," "The Cave Girl," "The Devil's Garden," "Courage," "The Truth About Husbands," "Hurricane's Gal," "Brawn of the North," "The Eternal Flame," and eleven Buster Keaton comedies.

Marshall Neilan to Direct "The Rendezvous"

Marshall Neilan's third production for Goldwyn Pictures Corporation will be "The Rendezvous," from the story by Madeleine Ruthven, rights to which were acquired by Goldwyn several weeks ago.

Conrad Nagel, recently placed under a long-term contract by Goldwyn, will play his first role for that producing corporation in "The Rendezvous." Emmett Corrigan will play the role of the Major of the Imperial Russian Guard.

Walthall to Head Cast of "The Unknown Purple"

Henry B. Walthall has been cast for the leading role in a film version of "The Unknown Purple," Roland West's stage play, which is being produced for the screen by the Carlos Productions. The picture is under the direction of the author. Release will be on the independent market through the Truart Film Corporation. Walthall will play the role enacted by Richard Bennett on the stage.

Support Named for Coogan in "Long Live the King"

Announcement is made of the principal players to support Jackie Coogan in "Long Live the King," the first motion picture which the young star will make for release by Metro Pictures Corporation. Vera Lewis, Alan Forrest, Walt Whitman, Rosemary Theby, Alan Hale and Ruth Renick are a few of the large cast which has been engaged to enact roles in the film version of the story by Mary Roberts Rinehart.

"Little Old New York" to Open New York Theatre

Marion Davies in the Cosmopolitan picture, "Little Old New York," will be the opening attraction at the new Cosmopolitan theatre on Columbus Circle, New York, on June 1. This is the old Park theatre entirely rebuilt, remodeled and redecorated. The extensive changes were made under the direction of Joseph Urban.



Bert Lytell as he appears in the new featured role of Principal Pictures' new production, titled "The Meanest Man in the World."

"May of the Movies" for Release via F. B. O.

"May of the Movies," the action of which is laid in and around the studios of Hollywood, has been acquired by F. B. O. for distribution. The picture was made under the direction of John McDermott, who also plays the director's role in the story. The story is built around the tribulations of a young girl who leaves her small-town home for Hollywood in an effort to establish herself as a screen star.

Among the players who appear in the picture of the story are listed the following:

J. Warren Kerrigan, Creighton Hale, Johnnie Walker, Barbara LeMarr, Craig Biddle, Maurice Tourneur, Bryant Washburn, Rex Ingram, Eva Novak, Stuart Holmes, Douglas McLean, Bessie Love, Marjorie Daw, Zasu Pitts, Carmel Myers, Miss Dupont, Joe Moore, Malcolm McGregor, J. Frank Glendon, Dorothy Phillips, Allen Holubar, Dorothy Dalton, Aileen Percy, Agnes Ayres, Richard Dix, Earle Williams, Wallace Beery, Wanda Hawley, Lottie Pickford, Mae Murray, Robert Leonard, Herbert Rawlinson, Alec Francis, David Butler, Louise Fazenda, Richard Travers, Anita Stewart, Estelle Taylor and Edward LaSainte.

Others in the cast including Mary Mack, who takes the leading role and on whose life story the picture is based are: Florence Lee, Mary Kane, Jack Perrin, Harry Cornelli, John Geough, Raymond Cannon, Ray Hanford, Rosemary Cooper, Greighton Hale, Frances McDonald, Henry Barrow, and John MacDermott.

Schertzinger Will Direct Jackie Coogan

Victor Schertzinger has been selected by the Coogans to direct Jackie Coogan in his first picture for Metro, "Long Live the King."

Mr. Schertzinger directed Charles Ray in many of his early successes, and is also noted for his work with Mabel Normand and Tom Moore. In addition to his directing abilities, he has won distinction as a musician and as a composer of music.

At the present time Mr. Schertzinger, who is loaned to the Coogans by B. P. Schulberg, is finishing up his work at the Vitagraph studios on "The Man Next Door."

Plan to Publish Norma Talmadge Feature

Robert McBride & Company have accepted for early Fall publication "Ashes of Vengeance" by H. B. Somerville, the book purchased by Joseph M. Schenck, while in England last summer, for Norma Talmadge's feature, which is now being filmed at the United Studios, Hollywood, with Frank Lloyd directing for First National release.

McBride & Company have planned an exhaustive publicity tie-up of the novel with the of the story will be released simultaneously picture, and the newspaper syndicate rights with the release of the film.

Additions to Cast of Dorothy Dalton's Vehicle

Three new players have been added to the cast of Dorothy Dalton's latest Paramount picture, which Ralph Ince is directing from J. Clarkson Miller's adaptation of "Leah Kleschna," at the company's Long Island studio. They are Paul McAllister, Florence Fair, and Roger Lytton.



Dr. W. E. Shallenberger



I. E. Chadwick



W. Ray Johnston

The principals in the big amalgamation deal that combines the Arrow & Merit exchange

Merit-Arrow Exchanges in Merger

Shallenberger Points Advantage of Distributing Through One Exchange

UNDER the terms of the deal just closed between Merit Film Corporation and Arrow Exchanges, Inc., the two concerns will be consolidated into one company, probably to be known as the Merit-Arrow Exchanges.

It is understood that the present quarters of Arrow Exchanges, Inc., in the Godfrey building, 729 Seventh Avenue, New York City, will be maintained as the feature department for the new organization and that the present quarters of the Merit Film Corporation at 126 West Forty-sixth Street, New York City, will be maintained as the short reel department.

Under the terms of the contract just made, Merit-Arrow acquires all of the older product of both Merit and Arrow, as well as a number of new releases just recently purchased by Arrow Exchanges.

W. E. Shallenberger, president of Arrow Exchanges, Inc., represented that company, I. E. Chadwick, president of the Merit Film Corporation, represented that concern and W. Ray Johnston, vice-president of Arrow Film Corporation, represented the latter company in concluding the negotiations.

Mr. Shallenberger, in commenting on the amalgamation, said: "Arrow Film Corporation for a great many years has been doing business in New York City with the Merit Film Corporation, as well as distributing a great number of pictures through my own exchange, known as Arrow Exchanges, Inc., and it is a natural result that we should find it advisable that all of the Arrow product should be distributed through one exchange, especially in the New York City territory where the volume of business is so large and competition so keen. Mr. Chadwick for some time has been negotiating with me for the exclusive New York franchise on Arrow Pictures and I feel that the combination with his Merit exchange of Arrow Exchanges, Inc., as well as the series of new Arrowplays Deluxe and also forthcoming productions will unquestionably make the Merit exchange the largest Independent distributing office in the New York City territory.

"Mr. Chadwick has always been one of the foremost distributors in this territory and has a reputation that is to be envied and I feel

confident that in placing the Arrow product through his exchange it will secure the widest and best distribution that could be effected in the territory. Needless to say, I am greatly pleased over the deal."

When asked for the amount of money involved in the deal Mr. Chadwick stated that between the amalgamation of Arrow Exchanges, Inc., and the purchase of the new product, a total in cash slightly in excess of \$325,000 was involved.

"Why Men Marry" Title of Betty Blythe Subject

B. B. Productions, Inc., announces that it has changed the name of the last of the four Betty Blythe pictures, now being completed at the Whitman Bennett studios in Yonkers from "The Girl Who Got Everything" to "Why Men Marry." The reason for this change is that the old title, "The Girl Who Got Everything," unintentionally conflicts with the title of one of the lesser known Clyde Fitch plays, which is soon to be produced in pictures.

The cast supporting Betty Blythe in "Why Men Marry" includes: William Carleton, Richard Neal, William Tooker, William Collier, Jr., Gipsy O'Brien, Fuller Mellish, Frances Grant. "Why Men Marry" is by Dorothy Farnum.

Rork Signs Anna R. Nilsson as Lead in "Ponjola"

Sam Rork has purchased the screen rights to Cynthia Stockley's story "Ponjola." Anna Q. Nilsson has been signed for the leading role. Arrangements have been effected between Rork and James Young whereby the latter will direct the production as soon as he has completed work on "Trilby," which he is at present directing for First National. This will be the second production made by Young under Rork's auspices, the first being "Wandering Daughters" by Dana Burnet. "Ponjola" is a romance of South American life, which appeared serially in the Cosmopolitan magazine.

Much Research Work Done for Historical Film

The film version of Scott's novel, "The Talisman," which Associated Authors is producing for release by Allied Producers and Distributors Corporation under the title of "Richard the Lion-Hearted," has entailed a great amount of research work to insure historical accuracy with regards to costumes, court procedure and etiquette, architecture, furniture, etc. Much of this work has been done by Dr. A. A. Woods, who did the research work for "Douglas Fairbanks in Robin Hood." It has taken five months to complete this phase of the production work, according to word from the United Artists' home office. The story is a romance of the Third Crusade.

Graf Productions Purchases "Grain of Dust"

To Graf Productions, Inc., of San Francisco, goes the photoplay rights to David Graham Phillips' novel, "The Grain of Dust." Col. Wm. E. Brady, editor of Metro's scenario department, and Edgar Selden represented the Graf Company in negotiating the purchase.

The photoplay adaptation is already under way and Max Graf expects to start filming the story within a week or ten days after he finishes editing "The Fog" which will follow his production of "The Forgotten Law" on the Metro program.

Dazey Appointed Warner Scenario Editor

Frank E. Dazey has been appointed scenario editor of the Warner Brothers' Coast Scenario Department. He is at present going over the final revision of the continuity of the David Belasco play, "The Gold Diggers," adapted by Grant Carpenter.

Among the earliest of screen writers, Dazey has not only acted in pictures but has written scores of originals. He began his acting career at the old Vitagraph studio in New York, where he played the part of an "extra" in a number of productions. His first efforts at screen writing were for Sidney Drew, at the time the beloved comedian was making domestic comedies.

Warners Close First Deal for New Series

Negotiations for the distribution of the entire series of Warner Brothers' eighteen features to be produced during the coming season are in the process of consummation with a number of the leading exchanges throughout the country, according to announcement by Harry M. Warner.

The first franchise for the eighteen pictures was closed recently with W. D. Shapiro, Franklin Film Company, Boston. The exact figures involved in the transaction were not made known.

Denies Barbara La Marr Signed with Universal

Arthur H. Sawyer of S L Pictures, who also represents Barbara La Marr in the capacity of personal representative, has issued a general denial of a statement accredited to Julius Bernheim, general manager of Universal on the Coast, to the effect that Miss La Marr had signed a long term contract with Universal.



Gene Sarazen, national golf champion, in action in his "Golf Series" of pictures for the Warner Brothers.

Fourteen Players Sign For "Youth Triumphant"

Fourteen players have been assembled for the making of Fisher Productions' first picture, "Youth Triumphant," and shooting has been started on the Hollywood studio lot.

A fortunate turn of affairs resulted in the signing of Anna Q. Nilsson, who had just completed the principal role in Rex Beach's "The Spoilers" for Jesse Hampton.

The following list of players are now at work in the picture, in addition to little Miss Virginia Lee Corbin and Anna Nilsson: Raymond Hatton, Ward Crane, Mary Anderson, Joseph Dowling, George Seigman, Eugenie Besserer, Claire McDowell, Lucy Beaumont, Boyd Irwin, William Boyd, Kate Price and James Quinn.

Goldwyn Plans Four New Branch Exchanges

JAMES R. GRAINGER, General Manager of Sales for Goldwyn, has just completed arrangements for opening four new branch exchanges to speed up the distribution of the lion brand product.

The four new exchanges will be located in Des Moines, Ia.; Oklahoma City, Okla.; Charlotte, N. C.; Butte, Mont. Arrangement for the opening of these additional Goldwyn exchanges has progressed so far that they will all be in operation by the fifteenth of June.

Since taking hold of the Goldwyn sales department less than a year ago, "Jimmie" Grainger has expanded the distributing branches of that corporation from twenty-two to thirty-one. On assuming his duties in August, 1922, Mr. Grainger at once began his policy of strengthening the physical distribution department.

Edward Montagne Is Signed by First National

Edward Montagne has been signed by First National Pictures to do a series of adaptations of important books and plays for that company. The writer's first assignment will be the picturization of the well known novel, "The Swamp Angel."

Montagne for the past three years has been serving as scenario editor for the Selznick company besides adapting to the screen "A Man's Home," "Rupert of Hentzau," "The Common Law," and several other productions. He is also the author of "One Week of Love," "Under Oath," "Evidence," and other pictures.

Planning New Vehicle for Mabel Normand

Plans are being formulated for the picturization of Mack Sennett's new story vehicle for Mabel Normand titled "Mary Anne," despite the fact that the star is still busy on her current production, "The Extra Girl," which was also written by Sennett. The supporting cast for Miss Normand in "The Extra Girl" includes Ralph Graves, George Nichols, Dot Farley, Anna Hernandez, and Vernon Dent. William A. Seiter is directing the subject.

Pathe Exchange Names New Officers for Year

At the annual meeting of the stockholders of Pathe Exchange, Inc., at the company's offices in New York City, the following directors were elected: Edmund C. Lynch, Paul Fuller, Elmer Pearson, W. Fellowes Morgan, Charles Pathe, Bernhard Benson, Gaston Chanier, Jansen Noyes.

The new director is W. Fellowes Morgan, who is president of the Brooklyn Bridge Freezing and Cold Storage Company.

At the directors' meeting, immediately following the stockholders' meeting, the following officers were elected: Edmund C. Lynch, chairman of the board; Paul Fuller, president; Elmer Pearson, vice-president and general manager; Bernhard Benson, vice-president Lewis Innerarity, secretary; John Humm, treasurer.

Walsh Assigned Big Role in "Spoilers"

George Walsh, who recently signed a long-term contract with Goldwyn, is acting the part of Attorney Wheaton in Rex Beach's "The Spoilers," as his first role under his new contract. The selection of Walsh for the difficult part brings "The Spoilers" cast of stars to eighteen.

Walsh was born in New York City and educated at Fordham and Georgetown Universities, where he made an enviable athletic record. Starting with D. W. Griffith in "Intolerance," he achieved stardom. His most recent pictures have been "The Serenade" and "Vanity Fair," yet to be released.

Wesley Barry Starts First of Series for Warner

Wesley Barry, Warner Brothers' star, is reported as having started active work on the first of a series of productions under the direction of William Beaudine. The feature is being filmed under the title of "The Printer's Devil," an original story, written by Julien Josephson.

Wm. Powell Completes Cast of "Under the Red Robe"

William H. Powell has been engaged by Cosmopolitan Corporation to play the role of the Duke of Orleans in "Under the Red Robe," which Alan Crosland will direct from the Stanley Weyman story. Cardinal Richelieu will be played by Robert Mantell. John Charles Thomas, the American tenor, will make his screen debut as Berault. Alma Rubens will appear as Renee. Others in the all-star cast are Genevieve Hemper, in private life Mrs. Robert B. Mantell, Ian MacLaren, Mary MacLaren, Rose Coghlan, who will impersonate Marie de Medici, Gustave Von Seyffertitz, Sydney Herbert, Andy Dillon, Charles Judels, George Nash and Walter Downing.

Paramount Engages Ernest Torrence for Leads

Jesse L. Lasky announced Thursday at Hollywood that Ernest Torrence, who played the role of Bill Jackson in James Cruze's production, "The Covered Wagon," had been signed to play featured roles in a group of Paramount pictures.

Torrence's first picture will be Emerson Hough's story "North of 36," now running serially in the *Saturday Evening Post*. In this he will play the role of Bill Nabours, foreman of the Del Sol ranch. The picture will be a George Melford production and the other featured players will be Jacqueline Logan and Noah Beery.

Supporting Cast Is Named for Dustin Farnum

The supporting cast for Dustin Farnum's new vehicle for William Fox, titled "The Man Who Won," is announced as follows:

Jacqueline Gadsden, who has been chosen as the feminine lead; Lloyd Whitlock, Ralph Cloninger, Mary Warren, Pee Wee Holmes, Harvey Clark, Lon Poff, Andy Waldron, Kenneth Maynard, Muriel McCormack, and Micky McBau. William Wellman is directing. Joe August is the cameraman.



Henry Hull, Doris Kenyon and Louis Wolheim are featured in J. Parker Read's production "The Last Moment," from which the above scenes are taken. Goldwyn is the distributor.

Betty Compson to Go Abroad to Make Four Pictures

BETTY COMPSON, whose contract with Famous Players-Lasky has expired, will leave that company, it was learned this week, and go abroad to star. Her final production for Famous is "The Woman With Four Faces," directed by Herbert Brenon.

She was expected to arrive in New York this week and will go to England shortly, where she is to star in four pictures under the direction of Graham Cutts. The first is to be "Woman to Woman," a film version of the stage play. She has been one of the most popular young women of the West Coast film colony.

Barbara La Marr Completes "Brass Bottle" Cast

Barbara La Marr is the latest addition to the cast of "The Brass Bottle," which Maurice Tourneur is producing for First National Pictures. Initial scenes on this production were filmed last week. The acquisition of Miss La Marr rounds out the cast on this picture. Ernest Torrence has an important part in "The Brass Bottle," as have Harry Myers, Tully Marshall, Clarissa Selwyn, Ford Sterling, Aggie Herring, Charlotte Merriam, and Ed. Jobson.

Mr. Tourneur is directing the production with Scott R. Beal acting as his assistant. Arthur Todd is in charge of the cameras and Milton Menasco is head of the art direction.

Shipman Enterprises Win Editorial Comment

Henry Ford's publication, "The Dearborn Independent," has opened its columns, for the first time, to the growth of the moving picture industry in Canada; and, in so doing, has given unusual prominence to the activities of Ernest Shipman in the Dominion. In an article entitled "Canada's Attempt at Movie Independence," appearing in the issue of March 31st, the publication recounts in detail the motives that actuated Shipman to launch his organizations in Canada and the work thus far accomplished by these organizations.

Hope Hampton Given Lead in "Gold Diggers"

Hope Hampton has been engaged by the Warner Brothers to play the leading role in the David Belasco stage success, "The Gold Diggers," actual production of which will be started early next month at the Warner Coast Studios. The selection of Miss Hampton has been personally approved by Mr. Belasco, it is said.

Harry Beaumont will direct Miss Hampton. Other members of the cast are being chosen by Sam and Jack Warner, production managers of the coast studios, for approval by Mr. Belasco.



Tom Mix in the starring role of his newest subject for Fox release titled "Stepping Fast."

Museum to House Snow "Big Game" Trophies

As the result of an extensive campaign in civic and educational circles, preliminary plans were laid before Mayor John L. Davies of Oakland, Cal., last week for the erection of a new million-dollar Museum to house the natural history collection that H. A. Snow of "Hunting Big Game in Africa" fame brought home.

A site for the Zoo and Museum has been found on the shores of Lake Merritt in the heart of the Pacific Coast city. The main structure will be three-storied, early Spanish Californian in architectural style, and surrounded by low Zoo buildings. It will be completed within two years or before the return of the second Snow expedition, and the cost, defrayed partly by the city of Oakland and partly by cultural agencies, will be approximately one million dollars, it is announced.



Jimmie Adams and Virginia Vance in their new comedy vehicle for Educational release titled "Traffic."

Completed "Trilby" Cast Is Announced

The lovable set of characters in "Trilby" will be brought to the screen by many of film-dom's favorite players in the picturization of the play which Richard Walton Tully is making for First National release.

The title role will be played by Andree Lafayette, a French actress who was brought from Paris by Mr. Tully to enact this role. Creighton Hale will be Little Billee, and Arthur Edmund Carew will play Svengali. Philo McCullough will be Taffy and Wilfred Lucas will enact The Laird. Geeko will be Francis McDonald; Zouzou will be Maurice Cannon, and Mme. Vinard will be Martha Franklin. The remainder of the cast consists of Max Constant, Gordon Mullen, Rose Dione, and Clifford B. Saun.

Tom Mix and Wm. Russell Vehicles Due in May

TWO program features, one starring Tom Mix and the other a William Russell vehicle, and a new Sunshine Comedy are announced for release during May by Fox Film Corporation.

"Stepping Fast" is the title of the latest Mix picture. The action in this picture starts in the ruins of the cliff-dwellers in the Arizona desert, and through a series of situations carries Tom half way around the world. This picture, which is scheduled for release May 13, was directed by Joseph Franz from the story and scenario by Bernard McConville. Claire Adams has the leading feminine role. The other players in the cast include: Donald McDonald, Hector Sarno, George Seigmann, Edward Peil, Tom S. Guise, Minna Ferry Redman, Ethel Wales and Edward Jobson.

"Boston Blackie," with William Russell as the star, will be released May 16. This is the screen version of one of the stories built around this character by Jack Boyle. In this story Russell plays the role of a pardoned convict who is returned to prison because of charges based upon circumstantial evidence, though he is innocent. Scott Dunlap directed the picture, in which the leading players are: Eva Novak, Frank Brownlee, Otto Matieson, Spike Robinson and Frederick Esmelton.

The latest of the series of roaring lion comedies, called "Roaring Lions on a Steamship," will be released May 13.

Strong Cast Assembled for "The Green Goddess"

A strong cast is being assembled by Distinctive Pictures Corporation for its next George Arliss picture, "The Green Goddess," the melodrama by William Archer.

In addition to the star himself there will be Ivan Simpson, the actor who has played the role of the Raja's English valet ever since Winthrop Ames first produced the play at the Booth theatre three seasons ago. The motion picture version for Distinctive, for distribution by Goldwyn, will be made in the late spring and early summer before the star leaves for England.

Alice Joyce marks her return to the films in the role of Lucilla Crespini, the wife of a Major in the British army in India. Miss Joyce has just been signed by Distinctive to portray this role. Harry T. Morey has been selected for the role of the Major. Sidney Oleott will direct.

Hines Ready for "Little Johnny Jones"

Johnny Hines has arrived at the Warner Brothers' coast studios, and preparations are now under way for the filming of "Little Johnny Jones," the George M. Cohan stage play, according to advices received at the Warner home offices from Sam and Jack Warner, production managers of the studios. Hines was accompanied by his brother, Charles Hines, who assists in the production of the star's feature, and Charles E. Gilsen, his cameraman.

Arthur Rosson has been engaged to direct the picture. The supporting cast is rapidly being assembled and actual production is expected to start early next month. Hines was secured for this picture by special arrangement with C. C. Burr.

New Orleans Orpheum Turns to Pictures

Another big legitimate theatre has lowered its bars to moving pictures. The Orpheum theatre, New Orleans, long one of the last stands against the invasion of the screen, at last has capitulated, and thrown open its doors to films.

"Hunting Big Game in Africa with Gun and Camera," H. A. Snow's adventure film, now being released by Universal, opened in the Orpheum, April 25, for an extended run.

Marilyn Miller to Co-Star with Jack Pickford

Marilyn Miller, comedienne of the musical comedy, "Sally," will go to Hollywood about June 1st to appear as co-star with her husband, Jack Pickford, in a screen play.

This news was taken to Los Angeles by Jack Pickford when he returned a few days ago from one of his periodic visits with his wife in Chicago where "Sally" still runs triumphant.

Miss Miller and Mr. Pickford, it is known, have long been considering joining their talents, but heretofore Miss Miller's stage contract interfered. Now that "Sally" soon will close in Chicago, Miss Miller will have a two months' holiday before starting rehearsals for her new stage production which will open in New York this fall. She proposes to use this holiday interval for a screen production with Jack Pickford. That is—if a suitable story can be found; one that will lend itself to these two personalities.

Lloyd Hamilton in East for Conference

Lloyd Hamilton arrived in New York last week bringing with him a print of his latest Educational-Hamilton Comedy, "F.O.B.," which will be the last of the 1922-23 series to be distributed by Educational.

Hamilton will confer with E. W. Hammons, president of the Educational Film Exchanges, Inc., regarding production and distribution plans for the 1923-24 Hamilton product, after which he will take a short vacation trip to Europe.

"F.O.B." will be released on Educational's May schedule. The other comedies in the series were "The Speeder," "The Educator," "No Luck," "Extra! Extra!" and "Uneasy Feet." These are the first pictures made by Hamilton as an independent producer.

Lynn Reynolds Signed by First Nat'l to Direct

Lynn Reynolds, for nine years a director of features for several leading companies, has joined the forces of the Associated First National Pictures, Inc., at the United studios.

His initial picture for this organization will be "The Huntress," the first scenes of which will be taken about May 1 on location on the Nevada side of the High Sierras.

The continuity is now being prepared by Percy Heath and will be a picturization of Hulbert Footner's novel of the same title. The story deals with the humorous adventures that a white girl, brought up as an Indian, experiences in her efforts to corral a white husband.

David Blyth Sales Director for Selznick Company

FOLLOWING the resignation of J. S. Woody, W. C. J. Doolittle, president of the Selznick Distributing Corporation, announces the appointment of David R. Blyth as director of sales and distribution.

Prior to the reorganization of the several Selznick enterprises, Mr. Blyth was assistant general manager of Select Pictures and has been personally associated with Mr. Woody for the past five years. He has been connected with every branch of the show business, and through experience covering some 18 years has gained a wide knowledge of the motion picture industry.

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Prodigal Daughters—

General opinion of picture very good. Business very good. (Middle West.)

Pleased admirers of Gloria Swanson. Did big business in connection with appearance of musical comedy star, Frances White. (Middle West.)

A picture of fair quality. Star's pull brought good business. (East.)

The attendance held up good for a week's run. (Middle West.)

Bella Donna—

A good picture, but star disappoints. Business. S. R. O. (East.)

People not satisfied. Poor story. Business bad. (Middle West.)

Adam's Rib—

Entertaining and elaborate. Production which particularly pleased the women. Business excellent. (Middle West.)

Business held up very well for third week. (East.)

Grumpy—

One of De Mille's very best. Has everything. Caught the crowds. (Middle West.)

A very fine picture, delighted all. Business excellent. (East.)

The Trail of the Lonesome Pine—

Picture liked. Comments good and business fairly good. (Middle West.)

This one drew average crowds for a week. (Middle West.)

Mr. Billings Spends His Dime—

A fairly amusing comedy. Did not mean much to our patrons. (East.)

The White Flower—

An average program feature. Business good because of star. (East.)

Glimpses of the Moon—

A picture just passable. Fair business for three days. (East.)

You Can't Fool Your Wife—

This is a fair picture and business proved to be the same. (West.)

Nobody's Money—

Light entertainment, but not strong enough to attract people into the theatre when the weather shows signs of spring. Business was slightly off. (Middle West.)

ASSOC. EXHIBITORS

A Bill of Divorcement—

Fair picture. Business fair. (East.)

FIRST NATIONAL

The Pilgrim—

Went over in big shape. Pleased all. (East.)

Chaplin puts its over. Patrons seemed to like it very much. Good crowds during week's run. (Middle West.)

Daddy—

Jackie Coogan scores again in this one. Played to good business. (Middle West.)

Day Dreams—

Buster Keaton in a new light was appreciated. (East.)

The Bright Shawl—

Colorful and interesting feature with fine production angles. Business good. (Middle West.)

More scenic than dramatic. Not very strong, but drew satisfactory business on the strength of the cast and the popularity of the book. (Middle West.)

Large space ad on "Where the Pavement Ends" at Loew's State theatre, Los Angeles.

Minnie—

Picture fair, but did surprisingly good business. (Middle West.)

Mighty Lak' a Rose—

Backed by a strong program and did well. (East.)

FOX

The Custard Cup—

A big picture with a popular appeal. (East.)

GOLDWYN

Enemies of Women—

This is a good picture from the audience angle and the box-office showed good receipts. (West.)

LICHTMAN

Are You a Failure—

Weak picture. Fair business on account of title. (Middle West.)

Madge Bellamy added to her fame in this splendid film. (East.)

Poor Men's Wives—

Excellent complement to its sister picture, "Rich Men's Wives." Fairly interesting. Business not up to average. (Middle West.)

Picture fair and business at the box-office was also fair. (West.)

METRO

Trailing Wild Animals—

Interesting animal picture, but too long drawn out. Would be much more satisfactory, if released in sections. Business not what it should have been because competitive house played another animal picture at same time. (Middle West.)

A good box-office attraction which did satisfactory business here. (West.)

A novelty, but needs feature with it. Business poor. (East.)

The Forgotten Law—

Plot not original, but story appeals. Did well. (Middle West.)

The Famous Mrs. Fair—

Did good business and was liked. (East.)

The Woman of Bronze—

Not so good. Business indifferent. (East.)

Crinoline and Romance—

A poor picture. Business the same. (East.)

PATHE

Safety Last—

Second week — going strong. (East.)

A great drawing card. Played to big houses for the first week's run and is being held over for at least one more week. (Middle West.)

UNITED ARTISTS

Douglas Fairbanks in Robin Hood—

Great feature and packed them in. (Middle West.)

Now on its second week and still going good. (Middle West.)

UNIVERSAL

Hunting Big Game—

Instructive and entertaining. Business fair. (East.)

Splendid picture that would have been a tremendous hit if opposition houses had not also played another big animal picture. The running of them simultaneously split the business so that there was no way of judging the box office value of the picture. (Middle West.)

This is a satisfactory audience picture and house realized good receipts on engagement. (West.)

Driven—

One of the season's best. In second week continue to go strong. Much favorable comment from press and fans. (Middle West.)

Dead Game—

A typical Hoot Gibson picture that pleased his large following tremendously. Good week's business. (Middle West.)

VITAGRAPH

One Siolen Night—

Alice Calhoun very good in this one. A pleasing entertainment. Did well with it. (Middle West.)

WARNER BROTHERS

Little Church Around the Corner—

A very fair picture. Business excellent all week. (East.)

Your Best Friend—

Very good picture. Strong mother appeal touched audiences. Nice business. (Middle West.)

STATE RIGHTS

Temptation—

A fair picture. Good business. (East.)

The Drug Traffic—

Nothing to get excited about. Receipts about average. (East.)

Country (Educational), Topics of the Day (Pathe), Pathe Weekly.
Musical Program—"March of the Toys" (Overture), Concertina Grand Number (Specialty), Bartram & Saxton in Cotton Days (Specialty).

Roosevelt Theatre—
Film Numbers—Enemies of Women (Goldwyn), Pathe Weekly.

McVicker's Theatre—
Film Numbers—You Can't Fool Your Wife (Paramount), The Big Show (Pathe), The Intelligencer News and Views, Fun from the Press (Hodkinson).
Musical Program—"Rigoletto" (Overture), "Who's Sorry Now" (Organ Solo), Featherland's Follies (Specialty).

Randolph Theatre—
Film Numbers—Hunting Big Game in Africa (Universal).

Woodlawn Theatre—
Film Numbers—Glimpses of the Moon (Paramount), Fun from the Press (Hodkinson), Woodlawn News and Views.
Musical Program—Selections from "Cavalleria Rusticana" (Overture), "Polonaise" (Piano Solo).

SAN FRANCISCO

Loew's Warfield Theatre—
Film Numbers—Success (Metro), Minute Views and Pointed Paragraphs, Novelty Reel Showing Yosemite and Yellowstone Views, Our Gang (Pathe), Special Dance Revue-sical.
Musical Program—"Zampa" (Overture).

Tivoli Theatre—
Film Numbers—Scars of Jealousy (First National), All At Sea.

California Theatre—
Film Numbers—Lost and Found on South Sea Island (Goldwyn), News Review (International), Einstein Theory of Relativity.

Musical Program—"Moonlight and Roses" (Overture), "Other Lips" (Cornet), "I Love Me", "Poor Butterfly", "All the World is Waiting for the Sunrise" (Solos).

Granada Theatre—
Film Numbers—The Girl I Loved (United Artists), Barnyard Scandals (Paul Ash), Granada News Film, The Boone Age (Felix), Fun from the Press (Hodkinson).

Musical Numbers—"Barcarolle" Interpreted by Dance, Tenor, Harp (Overture), Jazz Piano Contest, "Cowbell Cadenzo", "Who's Sorry Now", "Farewell Blues" (Band).

Imperial Theatre—
Film Numbers—When Knighthood Was In Flower (Paramount) Continued.

WASHINGTON

Metropolitan Theatre—
Film Numbers—What a Wife Learned (First National), Topics of the Day (Pathe), Current Events (from Pathe News), Hula Honey Moon (Christie) Danse Macabre (Visual Symphony).

Musical Program—Harp "Fantaisie", "Danse Macabre" (serving to accompany the film "Danse Macabre").

Rialto Theatre—
Film Number—Hunting Big Game in Africa (Universal), Current Events (Fox), Traffic.

Palace Theatre—
Film Numbers—Grumpy (Paramount), Topics of the Day (Pathe), Current Events (Pathe), The Two Rounders (Aesop's Fable, Pathe).

Musical Program—"A Day at West Point" (Overture).

Columbia Theatre—
Film Numbers—The Famous Mrs. Fair (Metro), Current Events (Universal).
Musical Program—"Echoes from the South" (Overture).

NEWARK

Branford Theatre—
Film Numbers—Mighty Lak' a Rose (First National), Branford Review of Events, Topics of the Day (Pathe), Day Dreams (First National).
Musical Program—"Crown of Diamonds" (Overture), "Evening in the Alley" (Prologue, Violin and Tenor), soprano solo.

Newark Theatre—
Film Numbers—The Famous Mrs. Fair (Metro), Newark Theatre Pictorial, Topics of the Day (Pathe), Faint Hearts (Hodkinson).
Musical Program—"Babes in Toyland" (Overture), "Lohengrin" selection (Organ Solo), "Where the River Volga Flows", "Parade of the Wooden Soldiers", "Carolina in the Morning" (Piano Trio).

Terminal Theatre—
Film Numbers—The Custard Cup, The Footlight Ranger (Fox), Fox News.
Musical Program—"William Tell" (Overture), "Home Sweet Home" (Novelty).

ROCHESTER

Eastman Theatre—
Film Numbers—Safety Last (Pathe), Current Events, ex-Kaiser Wilhelm in Exile, The Barefooted Boy.

Musical Program—"Poet and Peasant" (Overture), "San-tuzza" (Vocal), "Chopiniana" (Divertissement), Organ recessional.



"Modern Marriage" ad used in Providence, R. I., for the run at the Victory theatre.

BALTIMORE

Rivoli Theatre—
Film Numbers—Safety Last (Pathe), The Gamblers (Pathe), Weeping Waters (Universal), Pithy Paragraphs, Rivoli News.

Musical Program—"Evolution of Dixie" (Overture), "The Kiss" and "Sunrise and You" (Vocal Solo), Organ recessional.

Century Theatre—
Film Numbers—Hearts Aflame (Metro), Comedy (Selected), Century Topical Review (Selected).

Musical Program—"Slavische Rhapsodie" (Overture), "Mon coeur s'ouvre a la voix," "An Open Secret," "Barcarole" (Vocal Numbers). Special feature prologue.

New Theatre—
Film Numbers—Douglas Fairbanks in Robin Hood (United Artists), Pathe News.

Musical Program—Overture by Orchestra.

Parkway Theatre—
Film Numbers—Can a Woman Love Twice? (F. B. O.) Parkway Topical Review (Selected), Comedy (Selected).
Musical Program—Overture by Orchestra.

BUFFALO

Shea's Hippodrome—
Film Numbers—You Can't Fool Your Wife (Paramount), Topics of the Day (Pathe), Current Events (From Pathe, International and Kinograms), High and Dry (Fox).

Musical Program—"Pagliacci" (Overture), "Humoresque" and "Cheer Up" (Organ Solos, The Ladies' Piano Trio in selections (Special Music Feature).

Lafayette Square Theatre—
Film Numbers—Without Compromise (Fox), Current Events (Fox), "Snub" Pollard Comedy (Pathe).

Musical Program—"Bombo" selections (Overture), "William Tell" and "You've Got To See Mamma Every Night" (Organ Solos).

Loew's State Theatre—
Film Numbers—Tom Mix in Arabia (Fox), Current Events (Pathe), Mutt and Jeff Cartoon (Fox).

Musical Program—Medley of Popular Airs (Overture).

Criterion Theatre—
Film Numbers—Adam's Rib (Par-

amount) Bubbles (Out of the Inkwell Cartoon), Current Events (Kinograms).

Musical Program—Hungarian Rhapsodie (Overture), "Shuffling Along" Selections (Organ Solo).

Olympic Theatre—
Film Numbers—Hunting Big Game in Africa (Universal), Current Events (International).
Musical Program—Selections on Wurlitzer.

Palace Theatre—
Film Numbers—The Fourth Musketeer (F. B. O.), Current Events (International News), Fun from the Press (Hodkinson).

Shea's North Park Theatre—
Film Numbers—Douglas Fairbanks in Robin Hood (United Artists), Current Events (From Pathe, International News).

DETROIT

Adams Theatre—
Film Numbers—Safety Last (Pathe). Continued.

Broadway Strand Theatre—
Film Numbers—Souls For Sale (Goldwyn), Urban Movie Chat (Hodkinson), Casey Jones, Jr. (Educational).
Musical Program—"Baby Blue Eyes" (Vocal).

Capitol Theatre—
Film Numbers—The Famous Mrs. Fair (Metro), Current Events (Pathe), Ancient Watches & Clocks (Scenic), Beauty Talks, by Miss Fairbanks, N. Y. Specialist, Matinee only.

Musical Program—"Orpheus" (Overture directed by Little Sousa), "Song of Songs" (Vocal).

Empire Theatre—
Film Numbers—Down to the Sea in Ships (Hodkinson).

Fox Washington Theatre—
Film Numbers—Driven (Universal), Current Events (Fox), The Mummy (Fox).
Musical Program—Style Review, Martins Living Models.

Madison Theatre—
Film Numbers—Refuge (First National), The Love Nest (First National), Current Events (Pathe), Budding Flowers (Hodkinson).

Musical Program—"Crinoline Days" and "Dreamy Melody" (Vocal).

CLEVELAND

Stillman Theatre—
Film Numbers—Bella Donna (Paramount), Babies Welcome (Educational), Torquay (Standard).

Musical Program—"Fourteenth Hungarian Rhapsody" (Orchestra).

Allen Theatre—
Film Numbers—The Famous Mrs. Fair (Metro), Day Dreams (First National), Fun from the Press (Hodkinson), International News (Universal).

Musical Program—"Morning, Noon and Night" (Overture), "A Dream" (Cello, Piano and Organ).

State Theatre—
Film Numbers—The Soul of the Beast (Metro), Pill Pounders (Hodkinson), Local Grams.

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Souls for Sale

California Theatre

Opening ad on "Souls for Sale" at the California theatre, Los Angeles.

Musical Program—Popular Medley (Overture). Vaudeville (Special attraction).

Park Theatre—

Film Numbers—A Noise in New-boro (Metro), The Twins (Metro), Local Grams, Felix 50-50 (Standard), Kinograms (Educational), Fun from the Press (Hodkinson).

Musical Program—"Naughty Marietta" (Overture). "Bugle Call Blues," "Down in Maryland," "Papa Blues" (Jazz specialty).

Reade's Hippodrome—

Film Numbers—Souls for Sale (Goldwyn), Fighting Blood (F. B. O.), Plain Dealer Screen Magazine.

Musical Program—Selections from the "Follies." Vaudeville.

Standard Theatre—

Film Numbers—The Town Scandal (Universal), Why Dogs Leave Home (Universal), Right of Way Casey (Universal), International News (Universal).

ST. LOUIS

Missouri Theatre—

Film Numbers—Prodigal Daughters (Paramount), Fun from the Press (Hodkinson), Current Events (Pathe, Fox, International), Felix Cat Cartoon, Felix Gets Revenge.

Musical Program—"Stop Thief! You Stole That Melody" (Overture). "You Tell Her I Stutter" (Organ Solo). "Syncopating Verdi" (Musical Divertissement).

New Grand Central, West End Lyric and Capitol Theatres—

Film Numbers—One Exciting Night (United Artists), Topics of the Day (Pathe), In the Land of Tut-Ank-hamen (Fox).

Delmonte Theatre—

Film Numbers—Souls for Sale (Goldwyn), Fun from the Press (Hodkinson), Screen Snapshots (Pathe).

Musical Numbers—Overture. "Harmonious Trio" (Vocal).

William Fox Liberty Theatre—

Film Numbers—Determination (S. R.), Tale of Two Cities (Fox), Current News Events (Fox), Educational (Fox), The Author (Fox).

Musical Numbers—Popular Melodies by Orchestras and Organ.

Rivoli Theatre—

Film Numbers—Hunting Big Game in Africa (Universal), Current Events (International), Fun from the Press (Hodkinson).

Columbia Theatre—

Film Numbers—The Madness of Youth (Vitagraph), Fox News, Plunder (Pathe), The Author (Fox).

Musical Numbers—Overture and five acts of vaudeville.

KANSAS CITY

Newman Theatre—

Film Numbers—The Isle of Lost Ships (First National), Uneasy Feet (Educational), Newman News and Views (from

Pathe, Fox, Kinograms and International News).

Musical Program—"Britannicus" (Overture), "The Pirate Band" (Coon-Sanders Novelty Orchestra), Caroline Parker Smith (Soprano), Organ Selections.

Liberty Theatre—

Film Numbers—Safety Last (Pathe), Pathe and Fox News.

Musical Program—Selections (Overture), Organ Selections.

Royal Theatre—

Film Numbers—Douglas Fairbanks in Robin Hood (United Artists), Royal Screen Magazine (from Pathe, Fox, Kinograms and International News).

Twelfth Street Theatre—

Film Numbers—Mr. Billings Spends His Dime (Paramount), Some Punches and Judy (Round Five of Fighting Blood Series—F. B. O.), Aesop's Fables (Pathe), Twelfth Street Screen Magazine (from Pathe, Fox, Kinograms and International News).

Musical Program—Selections (Overture), Organ Selections.

PHILADELPHIA

Stanley Theatre—

Film Numbers—Prodigal Daughters (Paramount), Topics of the Day (Pathe), Current Events (Fox and Pathe), Einstein's Theory of Relativity.

Stanton Theatre—

Film Numbers—Adam's Rib (Paramount), Current Events (Fox).

Arcadia Theatre—

Film Numbers—The Go Getter (Paramount), Current Events (Pathe), Movie Chats (Hodkinson), Green as Grass (Educational).

Karlton Theatre—

Film Numbers—Down to the Sea in Ships (Hodkinson), Current Events (Pathe and Kinograms), Land of the Incas (State Rights), Felix Tries for Treasure (State Rights).

Victoria Theatre—

Film Numbers—Catch My Smoke (Fox), Day Dreams (First National), Felix Tries for Treasure (State Rights), Current Events (Pathe), Screen Snapshots (Pathe).

Capitol Theatre—

Film Numbers—Poor Men's Wives (Al Lichtman), Uneasy Feet (Educational), Current Events (Kinograms).

Regent Theatre—

Film Numbers—For Your Daughter's Sake (State Rights), Omar the Rent Taker (State Rights).

Palace Theatre—

Film Numbers—Douglas Fairbanks in Robin Hood (United Artists), Topics of the Day (Pathe), Current Events (Pathe).

NEW HAVEN

Olympia Theatre—

Film Numbers—Safety Last (Pathe), The Trail of the Lonesome Pine (Paramount), Kinograms.

Musical Program—"Blossom Time" (Overture), "Riga Rose" (Organ solo).

Bijou Theatre—

Film Numbers—The Christian (Goldwyn), Aesop's Fables (Pathe), Fighting Blood (F. B. O.), Pathe News.

Musical Program—"Second Hungarian Rhapsody" (Overture).

DALLAS

Palace Theatre—

Film Numbers—Prodigal Daughters (Paramount), News Tours, Aesop's Fable (Pathe), Hula Honeymoon (Educational).

Musical Program—"One Fine Day (Vocal). Symphony Concert.

Old Mill Theatre—

Film Numbers—Safety Last (Pathe), Prizma Color Film, Topics of the Day (Pathe), Taking Orders (Universal).

Musical Program—Sims' Quartet playing and singing. Orchestra Concert.

ATLANTA

Howard Theatre—

Film Numbers—Safety Last (Pathe), Howard News and Views.

Musical Program—"Il Guarany" (Overture). "The Volunteer" (Cornet Specialty). "The Song of the Soul" (Prologue).

Metropolitan Theatre—

Film Numbers—The Hero (Al Lichtman), Kinograms (Educational), Fun from the Press (Hodkinson), The Educator (Educational).

Musical Program—"Southern Rhapsody" (Overture).

Rialto Theatre—

Film Numbers—The Nth Commandment (Paramount), International News, The Ex-Kaiser in Exile.

Musical Program—Rialto Melody Artists (Overture). "For You Alone" (Solo as Prologue).

ST. PAUL

Capitol Theatre—

Film Numbers—Daddy (First National), Capitol Snickers, Pathe and International News, Hold Tight, Movie Chat (Hodkinson), Starland Revue (F.B.O.).

Musical Program—"Merry Wives of Windsor" (Overture), "Beside the Babbling Brook" (Organ Solo), "A Reverie" (Vocal Solo), Black and White Saxo Six, Organ recessional.

OMAHA

Sun Theatre—

Film Numbers—The Christian (Goldwyn), Sweetie (Universal), International News.

Musical Program—Selected Overture.

Moon Theatre—

Film Numbers—The Drug Traffic (State Rights), Easy Terms (Universal), Head Hunters of the South Seas (Associated Exhibitors).

Musical Program—Organ solo.

World Theatre—

Film Numbers—Crinoline and Romance (Metro), six acts of vaudeville.

Rialto Theatre—

Film Numbers—Douglas Fairbanks in Robin Hood (United Artists), Kinograms (Educational), Fun from the Press (Hodkinson).

Musical Program—"Il Guarany" (Overture), Organ solo.

Strand Theatre—

Film Numbers—Brass (Warner Brothers), Felix cartoon, Fox News.

Musical Program—"Barber of Seville" (Overture).

Empress Theatre—

Film Numbers—The Pilgrim (First National) first half, Nobody's Money (Paramount), four acts of vaudeville.

DES MOINES

Des Moines Theatre—

Film Numbers—Isle of Lost Ships (First National), News Weekly, Traffic (Educational).

Musical Program—Song and organ solo, Randal's Royal Orchestra.

Strand Theatre—

Film Numbers—Brass (Warner Brothers), Take Your Choice (Educational), Kinograms (Educational).

Musical Program—"If Winter Comes" (solo).

Garden Theatre—

Film Numbers—Safety Last (Harold Lloyd), Jenkins and the Mutt (Educational).

MILWAUKEE

Butterfly Theatre—

Film Numbers—Dark Secrets (Paramount), The Big Show (Pathe), Graphic cartoon, Hodge-Podge, Kinograms and Current Events (Educational).

Musical Program—"The Fortune Teller" (Overture), aria from "The Firefly" (vocal solo).

Merrill Theatre—

Film Numbers—Skin Deep (First National), Dough and Dynamite, Chaplin re-issue (S. R.), The Mystery Box (Hodkinson).

Rialto Theatre—

Film Numbers—Brass Command (Fox), The City Chap (Fox).

Strand Theatre—

Film Numbers—Safety Last (Pathe), Jenkins and the Mutt (Educational), Via Radio (Educational), Strand News Flashes (Kinograms).

Musical Program—"Runnin' Wild" (Overture).

Alhambra Theatre—

Film Numbers—Prodigal Daughters (Paramount), Please Arrest Me (Celebrated), Fun from the Press (Hodkinson), Current Events (Pathe), and local Bethlehem Shriners' Drill Club in action.

Musical Program—"Allegre" (organ solo), "Down in Maryland" (special number), and vocal solos.

Princess Theatre—

Film Numbers—Romance Land (Fox), The Pirate (Fox), and Kinograms (Educational).

Garden Theatre—

Film Numbers—Brass (Warner Brothers), Passing the Buck.

 NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

Around the Trade

THE Sunday Blue Law Bill, introduced in the Illinois legislature at the behest of the Lord's Day Alliance, is dead. Senator MacMurray of Chicago, who introduced the measure, asked to withdraw it from the committee and moved that it be laid on the table. This was done without comment and puts the quietus on this drastic measure. Strong reaction had developed in the legislature previous to the senator's action and numerous protests had been received by the members of the state law making body from all over Illinois. In withdrawing support from the Sunday Closing Bill, Senator MacMurray read a statement saying that he only introduced the bill at the request of Mr. Fleming, of the American Federation of Churches, and without pledging himself to support it. The storm of indignation with which news of this measure was received, not only in Chicago, but in other parts of Illinois, is regarded by motion picture leaders as a good indication of public sentiment in regard to further restrictive laws and it is believed will have a tendency to prevent the introduction of other similar legislation at this session.

Downers Grove, known as one of the state's strongest church centers, at an election held April 17th, voted to permit Sunday movies. The vote was 1,012 for and 987 against the ordinance. E. Uhlhorn, owner of the Dicke and Curtiss theatres in Downers Grove, made a strong campaign to obtain votes for the passage of the measure and received congratulations from many of his fellow exhibitors on his successful fight when he appeared at the Illinois state convention last week.

Aaron Jones and his wife are scheduled to leave for French Lick, Indiana, May 1st, for a short vacation, and Ralph T. Kettering, publicity and advertising manager for Jones, Linick & Schaefer, will spend the month of May at St. Augustine, Florida. Ralph will be accompanied by his wife and two husky sons.

The Blue Bird theatre at East Peoria, Illinois, has been purchased by Paul Rorig, former manager of the Orpheum theatre in Elgin.

W. Beadell's new house, the Avenue, at 31st and Indiana avenue, is now running first run pictures at twenty-five cents admission.

The vaudeville entertainment put on at the recent "Get-Together Dinner" of the Illinois Motion Picture Theatre Owners was greatly enjoyed. It was arranged by I.

Maynard Schwartz, who secured the co-operation of Billie Diamond and Phil Tyrrell, of the Gus Sun Agency, in putting it over. Good as the entertainment was, it would have been still better if the lateness of the dinner had not made it necessary for several of the best acts, procured by Mr. Schwartz, to return to the theatres where they were playing before they could present their acts to the diners.

L. B. Rubens' globe trotting in the last year or two, has not appeased his appetite for travel and he is now planning a long world circling trip. He expects to leave New York within the next two months to travel by way of the Panama Canal across to the Pacific, visiting Japan, China and other countries of the Orient, then journeying to India, and on through the Suez Canal, visiting Egypt and Mediterranean points before he returns to Illinois.

The premier performance of the best six compositions received in Balaban & Katz's one thousand dollar contest is scheduled for April 29 at the Chicago theatre and musical critics predict that some great compositions will be heard. In offering the thousand dollar prize it is stipulated by Balaban & Katz that the contestants must enter American compositions, written in America by an American. The judges are to be: Richard Hageman, associate musical director Chicago Civic Opera; Adolph Weidig, Maurice Rosenfeld, Edward L. Moore, Herman De Vries, Karlton K. Hackett, Glenn Dillard Gunn, Rene De Vries, Charles Watts, Florence French, Margie MacLeod and Nathaniel Finston.

Emerson Hough, author of the famous novel, "The Covered Wagon," from which Paramount's great feature picture was made, was one of the large audience which viewed its Chicago premier and at the close of the performance made a short speech, praising the work of Famous Players-Lasky Corporation, James Cruze and the twelve hundred actors, who participated in this epic of the screen. Special Representative Flinn, who had charge of the opening, has returned to New York, leaving Dan Roche to supervise the showings during the remainder of the run.

The American Society of Composers, Authors and Publishers has stirred up a hornet's nest in demanding payment from radio broadcasters, of music tax, and the radio men from all over the country were to meet at the Drake Hotel this week to plan a fight to a finish on the tax. They have indicated that only in the event of unconditional surrender on the part of the pub-

lishers will they consent to use the society's productions. Coming at a time when the motion picture organizations are battling the society, the action of the radio broadcasters is timely and will aid the motion picture interests.

Pinkleman & Corry, owners of the Princess and Gem theatres at Quincy, are reported to be planning a new house for that city.

S. L. Gregory, of Hammond, who is erecting a twelve hundred seat house in Chicago Heights, is also planning to building a new one thousand seat theatre on Twenty-second street, Berwyn.

Manager Chinn's new five hundred seat house at Antioch is rapidly approaching completion and he expects to open it some time within the next three weeks. It is planned to run for four days a week during the summer, but he will make it a six day house if conditions prove favorable.

M. Stern, who recently took over the Liberty theatre in North Chicago, has reopened this theatre, which has been closed for some time.

The sale of Cosmopolitan Securities Company by Nathan Ascher, president of this organization, was reported this week, the properties including the Cosmopolitan theatre, store and office building at 7924-42 South Halsted street. The sale, it is understood, will not cause a change in the conduct of the theatre, which Ascher Brothers will continue to operate. The house has 854 seats.

Brunhild & Young have purchased the Douglas theatre building, located at 22nd and Sawyer. The structure includes a fine nine hundred seat theatre and four stores. This brings the Brunhild & Young circuit of theatres up to five as, before acquiring the Douglas, they owned and operated the New Era, Rogers, Shakespeare and Emmett.

"H. A. Snow's Hunting Big Game in Africa with Gun and Camera" got away to a big start at the Randolph, Sunday, following an unusually vigorous advertising and exploitation campaign, and Manager McCurdy expects the run to be one of the longest in Chicago's picture history.

"Enemies of Women," which opened at the Roosevelt, Sunday, for an extended run, is getting great crowds and this feature promises to duplicate the success it has had in eastern cities during its Chicago loop engagement.

Among the Exchanges

WALTER D. NEALAND, Goldwyn publicity director, has returned from Peoria, Illinois, where he has been assisting Dee Robinson put over "The Christian," at the Madison theatre for a full week's run at that playhouse, opening Sunday, April 22nd. "Souls for Sale" opens at Balaban & Katz's Chicago theatre the week of May 14th.

United Artists is now represented on Chicago's west side by Reggie Aberts, a salesman with a long and successful record behind him in Chicago's film circles.

George Smith is now connected with the Fox organization and will handle non-theatrical pictures. He resigned from Vitagraph's sales force to take the new position.

F. J. Godsol, of Goldwyn Pictures, was in Chicago last week for a hasty visit, stopping off for a few hours between trains on his way to the Culver City studios. He visited the local exchange and conferred with District Supervisor Hickey and Manager Reingold, predicting that "Souls for Sale" will score a big hit in Chicago and the Middle West section.

Goldwyn's staff is all pepped up with the spring drive at its peak, and at a sales meeting held on April 21st, at the branch office, enthusiasm ran high when the salesmen were handed bonus checks by District Supervisor George A. Hickey, who delivered an address and read a congratulatory telegram from General Sales Manager James R. Grainger. The Chicago office is running close to the top of the list in the contest and many of the local boys expect to win prizes.

Manager I. W. Mandell, of Security Pictures, has removed his offices from 808 S. Wabash avenue to the ground floor at 738 S. Wabash avenue.

Country Sales Manager Bromberg, of First National, has returned from a trip to some of the leading key centers of the state and reports that Watts and Thurston, owners of the Gaiety and Princess theatres in Springfield, have renewed their franchise for a long term and signed up with Mr. Bromberg for "Daddy," and "Toby Tyler." Other houses which have signed up to continue their franchise or taken out new ones, are the New Apollo theatre at Belvidere, the Orpheum at Quincy, and the Lincoln Square and Avon at Decatur, the latter having been signed up by Bob Lucas.

J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

With Paramount Units

MARY ASTOR arrived in Los Angeles from New York on Sunday and on Monday began work as the co-lead with Robert Agnew in "To the Ladies," the Alfred Green production.

The preparations for the filming of Cecil De Mille's "Ten Commandments" include the manufacturing of six hundred chariots and the assignment of three hundred carpenters to work this week on the construction of sets. The production will require three thousand specially made costumes.

Herbert Brenon will complete the filming of "The Woman with Four Faces," starring Betty Compson, this week.

In production are the following subjects: "Salomy Jane" with an all-star cast, George Melford directing; "The Silent Partner," an all-star cast, Charles Maigne directing; "The Cheat," starring Pola Negri under the direction of George Fitzmaurice; "Bluebeard's Eighth Wife," starring Gloria Swanson, under the direction of Sam Wood; "Hollywood," directed by James Cruze; "Children of Jazz" being directed by Jerome Storm; and "Fair Week," starring Walter Hiers under the direction of Robert Wagner.

Ricca Allen, whose delineations of character roles date back to early days in motion picture history, has completed work in the Allan Dwan production for Famous Players, starring Hope Hampton in "Lawful Larceny."

General John A. Lejcune, commander of the United States Marine Corps, was a recent visitor at the Lasky studio in Hollywood. In the party were Capt. John Craig, Gen. Lejcune's aide; Philip Dodson, commander of the Los Angeles Council of the American Legion; S. A. Capodice, Past Commander of the Disabled Veterans' Post of Los Angeles; and J. M. Burns, adjutant of Huntington Park Post, American Legion.

Bozeman Bulger, Saturday Evening Post writer and for the last few years literary scout for George Horace Lorimer, editor of the Saturday Evening Post, has been engaged by Jesse L. Lasky to act as a literary scout for the Paramount Production department.

Viscount Gleravly son of Countess Annesley, has been signed by Cecil B. De Mille to make his first film appearance in that producer's forthcoming film version of "The Ten Commandments."

At Universal City

The cast for Hobart Henley's production, "A Lady of Quality," in which Virginia Valli is starred, includes besides Milton Sills (in the leading masculine role) Willard Louis, Lionel Belmore, Peggy Cartwright, Margaret Seddon, Florence

Gibson, Dorothea Wolbert, and Earle Fox.

The cast for "A Self-Made Wife," which will be an all-star aggregation, includes Crauford Kent, Ethel Grey Terry, Virginia Ainsworth, Dorothy Cummings, Laura Lavernie. Jack Dillon is the director.

The cast for "Thicker Than Water," which is adapted from the novel by Margaret Bryant, includes besides Herbert Rawlinson in the stellar role Esther Ralston, Alfred Fisher, David Torrance, Mike Donlin, and Lionel Belmore. Edmund Mortimer is directing.

Hoot Gibson is at work on his new subject titled "Out of Luck" with Edward Sedgwick directing aboard the Battleship California. The cast includes Laura Laplaute, nings, Jay Morley, Frances Mochr-Howard Truesdale, Dewitt Jennings, and John Dudd.

Anna Q. Nilsson, Warren Kerrigan, Winter Hall, and Winifred Bryson are principals in Harry Garrison's production being made for Universal, which is titled "Havoc."

On the Goldwyn Lot

Work has been completed on "The Spoilers," "Three Wise Fools," and "Red Lights."

Conrad Nagel will play the lead in "The Rendezvous," an original Russian romance by Madeline Ruthven.

Edmund Lowe has been placed under contract by Goldwyn and is expected to arrive in Los Angeles within the coming week.

Eugene B. Mullen, Eastern scenario editor, is now on the Coast for conference with Abraham Lehr and June Mathis.

Jack Herbert and Paul Cazenova have been added to the cast of "Six Days," which is being directed by Charles Brabin.

Ina Anson, the dancer, has been placed under contract by Goldwyn. Dagmar Godowsky, Frank Elliot, Jean Hersholt, Charles Murphy and a gorilla comprise the gathering of heavies in "Red Lights."

The picturization of Balzac's "The Magic Skin," which George D. Baker will direct for Achievement Films for Goldwyn distribution, will go into production at the Goldwyn studios on May 1. The two members of the cast thus far selected are Bessie Love and Carmel Myers.

ZaSu Pitts, the Trina in Eric von Stroheim's picturization of Frank Norris' novel, "McTeague," to be known as "Greedy," has recovered sufficiently from an attack of influenza to resume work in that picture, in San Francisco.

Paul Bern has completed the continuity for "The Master of Man."

June Mathis, Editorial Director for Goldwyn, has nearly finished the continuity for "The Day of Faith," the Arthur Somers Roche

story which will be Tod Browning's first Goldwyn picture.

East and West with Fox

William Wellman, former assistant director, has been assigned to direct Dustin Farnum in "The Man Who Won." This is a story written by E. Admonson. The cast includes Jacquelin Gadsen, Ralph Cloninger, Lloyd Whitlock, Mickey McBann, Muriel McCormack, Lon Poff, Pewee Holmes, and Harvey Clark.

James Flood, former assistant director to Rupert Hughes at the Goldwyn studios, has been engaged to direct William Russell in "Times Have Changed." The story is by Elmer Davis and the continuity is by Jack Strumwasser. The cast includes Mabel Julienne Scott, Charles West, Martha Mattox, Edwin Booth Tilden, George Atkinson, Aileen Ray, and Jack Curtis.

Bernard Durning has completed work on "The Eleventh Hour."

Erle Kenton who has returned to the Fox company from Universal has been engaged to direct comedies.

Five comedy units are now at work under the direction of Al St. Clair, Slim Summerville, Lou Seiler, Tom Buckingham.

Jack Ford has been assigned to direct Jack Gilbert in "Cameo Kirby." Production work is delayed to await a full crop of whisksers by Gilbert.

Sol Wulrtzel returns to the Coast from New York this week.

Tom Mix will next be seen in "Stepping Fast," an adventure story that carries him from the Arizona desert across the Pacific to China and back again in combat with a band of International criminals. Claire Adams is the leading woman. Joseph Franz directed the picture from a story by Bernard McConville.

Louis Mayer Activities

John Roach, the new leading man signed by Louis B. Mayer in New York, has arrived on the Coast.

The continuity for "Cape Cod Folks," which will be John Stahl's next production, is being prepared. The subject will undoubtedly be made in the East with exteriors at Newfoundland.

Reginald Barker and company are back in Hollywood from six weeks' location work in Canada where exteriors were filmed for "The Master of Woman."

Louis Fazenda, Hank Mann, and Lydia Titus have been added to the cast of John Stahl's production "The Wanters."

Monte Katterjohn and Irving Thalberg are preparing the screen version of Robert W. Service's story "The Trail of Ninety Eight," which will be Reginald Barker's next production.

With the Sennett Comedians

"The Extra Girls" with Mabel Normand in the starring role is now in production for release by

United Artists. Richard Jones is directing this subject, and the supporting cast includes Ralph Graves, George Nichols, Anna Hernandez, Charlotte Mineau, Vernon Dent.

"Skylarking" has been completed and is now being edited. The cast includes Harry Gribbon, Alberta Vaughan and Kewpie Morgan. Roy Del Ruth directed. The same company has started work on a new subject as yet untitled.

Ben Turpin's "Where Is My Wandering Boy This Evening?" has been completed and a sequel titled "Pitfalls of A Big City" has been put in production. Harman Raymaker is directing. The supporting cast includes Madeline Hurlock, Dot Farley, James Finlayson, and Priscilla Bonner.

Around Metro Studios

Max Graff has completed the editing of "The Fog" and will leave for New York next week with a print of the subject.

Mary Alden and James Kirkwood will play the leading roles in "The Eagle's Feather" directed by Edward Slloman.

Metro has purchased "Held to Answer" written by Peter Clark MacFarland. The production will be made as an all-star special.

Tom Moore has been engaged to play opposite Viola Dana in "Rouged Lips," the first of her new series of Metro productions. Mr. Moore has gone West to appear in this picture, which is his first with Miss Dana. He has been in New York since his return from London, Italy and France where he played in "Harbor Lights," directed by Tom Terriss.

Here and There

Mary O'Hara has been engaged by Frank Borzage Productions to prepare the continuity for "Dust in the Doorway," the second Borzage production.

Six independent companies are now at work at the Cosmoart studio. The Swickard Productions are producing "The End of A Perfect Day," starring Josef Swickard under the direction of Charles Swickard. Sherwood MacDonald is making a series of three-reel dramas starring Gloria Joy. Harry Revier is producing "The Supreme Test," a five-reel subject. Paul Hurst is directing "The Blood Barrier" for Irving Productions. Paul Wilson is directing "The Dawn of Love" for Superior Productions. Richard Saunders and Jack Carlyle are co-directing a series of three-reel productions for Shellcraft Productions.

Wilfred North is directing "Deadlock Souls" for Natasha Navarro Productions.

Kopp and Conradine Productions are filming "What You Sow You Shall Reap."

Clara Kimball Young's "Larubia" has been completed and is now being edited.

Clever Contrast Obtained in "Pilgrim" Display



Unique and appropriate idea in a lobby display on "The Pilgrim" at the B.S. Moss' Franklin theatre, New York City, which can be carried out by any exhibitor in some form at no great expense

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.
 M. C. Horator, Alhambra theatre, Toledo.
 Edward L. Hyman, Strand theatre, Brooklyn.
 Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
 Leo A. Landau, Alhambra and Garden theatres, Milwaukee.
 E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.
 Stanley Chambers, Palace theatre, Wichita, Kan.
 Willard C. Patterson, Criterion theatre, Atlanta.
 E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
 F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
 Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
 Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
 W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
 J. A. Partington, Imperial theatre, San Francisco.
 George E. Carpenter, Paramount-Empress theatre, Salt Lake.
 Sidney Grauman, Grauman's theatre, Los Angeles.
 Louis K. Sidney, Managing Director, William Fox theatres, Denver.
 Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
 Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
 William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.



Music window display at Kresge's store, Baltimore, during the run of "Jazzmania" at the New theatre.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
 L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.
 Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
 Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
 Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
 George Tooker, Manager, Regent theatre, Elmira, N. Y.
 W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
 Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
 J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.
 Paul A. Noble, Manager, Liberty theatre, Portland, Ore.
 William J. Sullivan, Manager, Rialto theatre, Butte, Mont.
 H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.
 Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.
 G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.
 William Cutts, Manager, Columbia theatre, Portland, Ore.



Manager William E. Paschall of the Palace theatre, El Paso, Texas, prepared this attractive lobby for "Adam's Rib" recently

Brockton Is Scene of Strong "Souls for Sale" Campaign

Brockton, Mass.—Robert F. Keene and Ivan A. Rogers, proprietors of the Colonial theatre, and Buddy Stuart, Goldwynner, put over an intensive advertising campaign for "Souls for Sale," described by them as follows:

"We had fifteen 24-sheets, 100 one-sheet, 400 window cards, and 25 hall-sheets in frames with 8 x 10 photos in them—(these we used in hotels and restaurants). We also used 50,000 heralds which we had distributed from house to house.

"We had a tie-up with Met Shoe Store on 'Souls for Sale,' also one with Hunter Book Store on 'Read the Book—See the Goldwyn Picture of Rupert Hughes 'Souls for Sale' at Colonial Theatre—Now.'

"We also got tie-ups with four drug stores on Palm Olive Cold Cream showing picture of Eleanor Boardman using same and stating see her at Colonial theatre in 'Souls for Sale.'

"Buddy Stuart arranged for Rupert Hughes to wire Mayor Manning of Brockton and invited himself and family to attend first evening performance in all New England, we in turn wrote him a note and sent the complimentary tickets.

"The Los Angeles Chamber of Commerce wired the Brockton Chamber of Commerce as follows: 'A true picture of life in Hollywood and motion picture colony is given in Rupert Hughes new photoplay 'Souls for Sale,' previewed by Los Angeles Chamber of Commerce stop this film not attempt at propaganda but dramatic portrayal showing picture making in

Knotted Cords Used to Put "Message of Coue" Over

WATERLOO, IOWA.—One hundred thousand knots and a pair of crutches were used to put "The Message of Emile Coue" over at the Strand Theatre. A friend of Arthur E. Weld, the manager, wrote him a letter to the effect he had put the formula "day by day" into practice and found no further use for the piloting sticks. Mr. Weld draped them over an easel and placed them in front of the theatre with a big card containing the letter.

The knots were tied in South Sea Island twine, 20 to a strand, and these were tied to a card labeled "Coue Health Strand." Five thousand of these cards were mailed to a selected list, plain envelopes being used and nothing printed that would lead to the sender. By the time the picture was announced the whole town was talking about the health strings and wanted to know more about the health theory.

big dignified way faithfully depicting dangers hardships and stress which players undergo in their life. work of weaving romance for world."

"This telegram with additional story was published as free news story in both papers here as it came direct."

Ten "Roses" Given Passes to See "Mighty Lak' a Rose"

Mansfield, Ohio.—The management of the Majestic theatre took the names of ten women whose first names were Rose at random from the city directory, printed them in the want columns of the Mansfield Sunday News and offered passes to those of the ten who came to the News office and identified themselves. The exploitation stunt was a direct tie-up between the theatre and the newspaper in conjunction with the run of "Mighty Lak' a Rose."

The want ad read: "Mrs. Rose — is invited to attend the photoplay, 'Mighty Lak' a Rose,' as a guest of the News at the Majestic theatre, Tuesday, Wednesday and Thursday. Kindly call at the News office before Thursday and receive two tickets."

It was an even split with the theatre supplying the passes and the newspaper contributing the want ads.

Happiness Week a Strong Boost for "Peg O' My Heart"

Memphis, Tenn. — "Happiness Week" proved to be a good will getter in Memphis in connection with the showing of "Peg o' My Heart" at Loew's Palace theatre. The stunt was engineered by Harold Horne, manager of the theatre, and G. E. Brown, director of publicity.

The Commercial Appeal carried a half dozen stories on the "Happiness Week" program which included the free distribution of flowers to the sick people of Memphis who were unable to see the picture. Scores of boxes of beautiful flowers went out, being distributed by society women who volunteered their aid.

Invitations also were extended the sick ones who received flowers to visit the Palace as the guest of the management during the following week if their health permitted.

It was chiefly a good will campaign but the publicity the week's attraction received and the fact that each recipient and each woman who aided in the distribution has been made a fast friend of the theatre, cannot be overlooked.



Front used by Charles E. Sasseen, manager of the Queen theatre, Galveston Texas, for the run of "The Flirt"



Window display in exclusive Wheeling, W. Va., department store on "The Christian," arranged by Ad Manager Milton Gutman and Goldwynner William Robson for the Court theatre



Lobby display for the showing of "Safety Last" at the Majestic theatre, Portland, Oregon, making liberal use of display material

Uses Novel Means to Aid Early "Robin Hood" Performances

Seattle, Wash.—A novel method of drawing the children's patronage to early shows and increasing their interest in good music was used by Manager Leroy V. Johnson of the Liberty theatre here recently, in conjunction with the run of "Robin Hood."

A few days before the day of the event, papers in the city carried news stories and advertisements to the effect that the Liberty would offer cash prizes to the children between the ages of 6 and 16 who offered the best suggestions for an organ concert of three numbers.

The Saturday of the performance the children were to gather in front of the Liberty at 10:15 a. m. Each child was to have his three musical numbers written on a slip of paper. The slips would be collected and turned over to Oliver G. Wallace, who was acting as guest organist at the Liberty during the "Robin Hood" run.

During the first show, Mr. Wallace read over all the slips and picked out the three best concerts that were suggested. At the end of the show he gave his special concert, and the names of the winners of the contest were announced from the stage. The one who suggested the concert that was played by the organist received \$10 in cash. The second prize was \$5 and the third prize, \$2.50.

As an added attraction, motion pictures of the children in front of the theatre were taken.



Spring window display on "Douglas Fairbanks in Robin Hood" at the Grand theatre, Canton, Ohio

"The Fast Mail" Given Aid of Railway Company

WINNIPEG, CANADA.—The Lyceum theatre obtained valuable advance publicity for the showing of "The Fast Mail" through co-operation given by the Winnipeg Street Railway Company.

Half-sheet cards advertising the Lyceum picture were used on the windows each side of the trolleys for the first time in the history of the city.

The Lyceum theatre ran a short reel showing the construction of the new 170,000 horsepower plant which the railway company is erecting at Great Falls, and in return received the space on the street cars.

In addition, Manager Egan had a miniature electric train set against a background of miniature mountain scenery, traveling continuously in a neat glass cabinet and then placed in the front of the theatre for the week before and week during the showing of this melodrama.

Venetian Set Built in Lobby for "Adam and Eva"

Birmingham, Ala.—Manager Thomas D. Coleman, of the Galax theatre, stressed two points in his campaign on "Adam and Eva": First, that the picture was from the brilliant Broadway stage success, and second, that the picture was made by the star and the director of "Knighthood." These two facts were put in all ads and on all slides.

A Venetian set was the centre of attraction in the lobby. This scene was painted on sheeting and placed in the centre of the lobby. It was framed by lattice work which arched over at the top. Stills and lobby cards were used on this lattice work. Across the top of this was a banner reading: "Adam did not approve of Eva's \$40,000 Venetian masquerade." Across the entire front of the lobby stretcher a banner, presenting the title, the star and the above-mentioned sales points. Displayed in several places were indorsements from the Better Films Committee, calling it "an exquisite picture." Just above the set and to the front of it was a row of lights, some painted red and some blue; this lent color to the painting.

A window display was secured from a jewelry store on the strength of the purchase of a watch and a bracelet in the picture.

Fashion Promenade Is Staged on "My American Wife"

Dallas, Texas.—An elaborate style show was staged by the Palace theatre, in conjunction with the Neiman-Marcus company, on "My American Wife."

The name given to this style show was "The Golden Apple." A springtime fantasy of the ancient and modern Paris, which was interpreted on the screen by a short film, followed by an allegory in the form of a prologue which explained the title, "The Golden Apple," and its connection to the style revue. A epilogue brought the show to an end and marked the awarding of "The Golden Apple" to the fairest of the models.

Between the prologue and the epilogue was the promenade of fashions composed of eleven young ladies, the best models that could be obtained in Dallas. Every type of spring dress for women was displayed, also to add interest to the show special dance acts were inserted. The theatre was decorated to lend atmosphere to the show and the spring styles were broadcasted by radio throughout the country. It was the first time in history that an event of this nature has been broadcasted.

During the showing of the garments by the models the Palace theatre orchestra under the direction of Don Albert rendered popular selections.

The style revue was written and staged under the direction of Herman Philipson, who is advertising manager of the Neiman-Marcus company.



Effective "Shadows" lobby by James B. Mathis, manager of the Strand theatre, Spartanburg, S. C.



Window display of antique brassware arranged in Cleveland jewelry store window during the run of "Brass" at the Allen theatre

Newspapers Ties Up on Contest for "The Mystery Box"

New York, N. Y.—An unusually comprehensive tie-up on a short subject has been made between the New York Evening Mail and the W. W. Hodkinson Corporation on "The Mystery Box."

"The Mystery Box," which deals with the subject of radio, made its New York bow at the Rialto theatre. Beginning with the issue of March 31st, the Evening Mail presented a full page story about the production, together with a layout of stills and also an announcement of the contest, which will run for six weeks.

According to this announcement the Evening Mail and the producer will give prizes for the best description of a person's experience in radio. These prizes will be displayed prominently in a Broadway window. The contest is open to all. The winning story is to be used, if possible, as a basis for a new picture to be produced by the Bray Productions some time in the near future.

During the six weeks in which this contest will run the Evening Mail will list the names of all the theatres that have booked "The Mystery Box" in the territory covered by the Mail. The newspaper will also print posters to be used on all Evening Mail wagons announcing the contest and also advertising the production that is appearing at the local theatres.

Essay Contest Is Tied Up to "Poor Men's Wives"

NEW HAVEN, CONN.—An essay contest was used to good effect in exploiting "Poor Men's Wives" at the Bijou theatre, by Phil Kahn, of the Al Lichtman exchange.

Five days before the premier at the Bijou the paper announced \$25 in gold as prizes for the best thoughts on the questions: "Should 'Poor Men's Wives' be Pitted? Can They be Happy?" The time limit placed on the answers was eight days from the date of the first announcement which covered the entire run of the picture.

For six days the paper carried an article reporting on the progress of the contest. Phil Kahn supplied all the copy for these articles which got into print unabridged.

Floral Tie-Up Is Made to Aid "The White Flower"

FORT SMITH, ARK.—Manager Hugo Plath of the Palace theatre arranged a tie-up with his local florist to help him sell "The White Flower." The florist made Mr. Plath a wholesale price on white carnations and all the ladies attending the matinee on the opening day were given a white carnation.

The florist loaned the theatre palms, ferns and other flowers which made the lobby a veritable hot house. Each white carnation carried a small tag giving the name of the picture and the star. Betty Compson, and since most the ladies carried the flowers home with them, this piece of advertising reached quite a large field of prospects.

All house employees wore a white flower and all the traffic cops in town were furnished with a white flower.

Five Hundred Telegrams Are Sent to Aid "Mad Love"

WORCESTER, MASS.—Manager Curtis, of the Plaza theatre, was aided by Goldwynner Buddy Stuart in putting over a thorough exploitation campaign for "Mad Love."

A stunt that attracted attention was the sending out on Western Union telegram blanks of 500 fake telegrams signed "Pola Negri," bearing a Los Angeles date line. The telegram read as follows: "I trust that you will be able to see my newest picture, 'Mad Love,' coming to Worcester next week. Many persons who have seen it have written to me to say that they consider it a better picture than 'Passion.' I think myself that it is. I certainly have worked hard to make it so." (Signed) Pola Negri.

Banners were used freely in the lobby of the theatre in advance of the showing. These banners read, "Pola Negri in 'Mad Love,' a Goldwyn picture." One was placed over the street entrance into the lobby, another over the foyer door so that persons entering the theatre could see it, and another over the foyer door as they came out.

Orphans' Matinee is Given on "Prince and the Pauper"

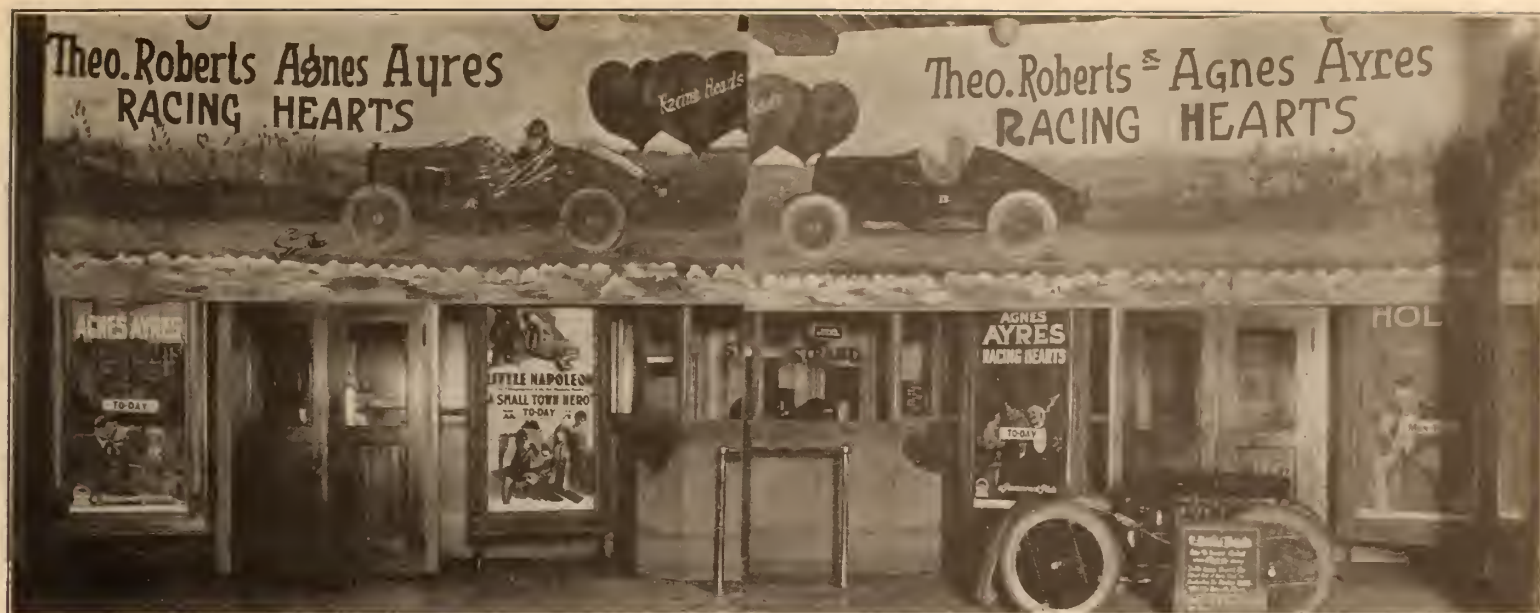
Seattle, Wash.—About 75 youngsters, all inmates of the Mother Ryther Home for orphans in this city, were guests of John Danz, manager of the Colonial theatre, recently when he played "The Prince and the Pauper."

The free matinee for the children was a part of the exploitation put over by Mr. Danz to interest the young people in the picture and make them friends of the house. It was arranged in conjunction with the motion picture committee of the Seattle council, Parent-Teacher Associations, thus insuring official backing for the picture and good newspaper publicity.

In addition to witnessing the show at Manager Danz's expense, the children were also furnished automobile transportation to and from the theatre by the Colonial management, through a tie-up with Seattle automobile dealers.



Theatre front and three window displays in connection with the run of "Under Two Flags" at Manager Charles Mitchell's Queen theatre, Dallas, Texas



Lobby display for "Racing Hearts" at the Strand theatre, Knoxville, Tenn., arranged by W. E. Drumbar, manager of theatres, and W. F. Brock, manager

"Souls for Sale" Given Extra Heavy Exploitation Drive

New York, N. Y.—One of the heaviest exploitation campaigns yet used by the Capitol theatre was conducted for "Souls for Sale," by Eddie Bonns, manager of exploitation for Goldwyn, and W. R. Ferguson, of the home office exploitation staff.

Two and a half weeks in advance of the opening, one and three sheet teaser window cards reading: "Is Your Soul for Sale?" were posted on advertising boards of subway and elevated railroads and sniped all over town. A week in advance of the opening these teaser cards were covered by one and three sheet pictorials giving the name of the theatre and the date of showing.

A national tie-up recently concluded by Messrs. Bonns and Ferguson with the manufacturers of Palm Olive Cold Cream and with ADS hydrogen peroxide resulted in 500 window cards of each in various stores carrying these articles.

Another exploitation stunt that attracted great attention was an auction flag about 2½ x 3 ft. in size which was placed outside the theatre, in the branch exchange and in other places where it attracted great attention. The background of this auction flag was red and it carried the title of the film "Souls for Sale" in black type on white ribbons. A novelty auction poster, which was a reproduction of this auction flag, were used for various exploitation features. Fifteen hundred of these were displayed in stores and shops along Broadway.



Small "squared circle" built by Manager W. F. Brock of the Strand theatre, Knoxville, Tenn., as a display on "The Leather Pushers"

Automobile Parade Gotten on "Poor Men's Wives"

WASHINGTON, D. C.—When "Poor Men's Wives" played at the Central theatre, a tie-up was made by J. H. Beaver of the Al Lichtman exchange with the Chevrolet Motor Company in which approximately thirty cars were used. In the back windows and across the windshields cards were placed stating that the Chevrolet car was used by rich as well as "Poor Men's Wives"; "Prove it at the Central theatre, week of April 15th." These cards were carried in the cars used by the entire Chevrolet sales force and used the whole week of the "Poor Men's Wives" run.

In addition the Chevrolet people arranged a parade of its cars in cooperation with the exploiteer, in which all the sales force took part.

A feature of the exploitation campaign which attracted unusual attention was a long strip, 46 inches in length by 15 inches in width, on which was printed the picture of the Goldwyn studios at Culver City, California. The caption at the top of this strip was, "How would you like to get into the movies?" Underneath the pictures in smaller type was the following: "Goldwyn's massive studios in Los Angeles where Eleanor Boardman, one of the most recent of big screen finds, appeared in Rupert Hughes' 'Souls for Sale,' in which she is now starring and which tears aside the veil of secrecy which surrounds the life of screen stars. Miss Boardman urges all girls with ambitions for a movie career to see this picture. She will be pleased to answer all questions about getting a start in the movies. Write to her at the Goldwyn Studios."

Gets Doctor's Office Effect in Lobby on "Dr. Jack"

Mason City, Iowa.—During the run of "Dr. Jack," the management of the Palace theatre used the lobby doors as entrances into a doctor's office, with lettering reading: "Dr. Jack, Laughing Specialist, Laughing Hours, 1 to 11 P. M." The words "Private" covered all other doors but entrance.

In the lobby a doctor's operating table was used, filled with needles, pins, buttons, etc., with card reading: "Make use of these if you laugh too much."

Safety First Campaign Is Put Over as "Driven" Boost

San Francisco, Cal.—One of the most extensive campaigns in the history of the Granada theatre was used for the opening of "Driven."

A city-wide "Safety First" drive was inaugurated for the purpose of seeing that anything which was "Driven" was "Driven" carefully, and three days before the opening of the picture thousands of automobiles carried stickers on the windshields reading, "This car is driven by a careful driver." These caused a great deal of comment and paved the way for the two parades which were held on the opening day, Saturday.

A tie-up was made with the Yellow Cab Company, and at the noon hour a long string of Yellow cabs paraded the down-town streets preceded by a brass band. Appropriately worded banners put over the message in great shape and resulted in great publicity for the taxi company as well as the theatre and picture. The entire fleet of Yellow cabs, 110 strong, carried cards reading: "Hop in and be 'Driven' to the Granada to see 'Driven.'"

Half an hour later the Howard Buick Company, Pacific Coast distributors of the Buick, staged another parade headed by the first car of this make sold on the coast and followed by one of each of the subsequent models, each with a banner stating the length of time or mileage which the car had been "Driven," and advising spectators to buy a Buick and be "Driven" to to the Granada.

The campaign was handled by the Herbert L. Rothchild publicity staff, cooperating with D. M. Vandawalker, Jr., Universal publicity director.



Miniature desert scene used as "Burning Sands" display by Manager John W. Creamer of the Strand, Chillicothe, Mo.



Barn dance staged as prologue to "Quincy Adams Sawyer" by Lionel H. Keene, managing director of Loew's Warfield theatre, San Francisco

Effective Campaign Put Behind Run of "Under Two Flags"

Dallas, Texas—Manager Charles Mitchell, assisted by Exploiteer Jack Meredith, exploited "Under Two Flags" at the Queen theatre with very effective methods.

First, the entire lobby and front of the theatre was covered over with canvas to represent a tent. French and Arabian flags were draped artistically about the lobby and in the center of this display was a large cut-out of Priscilla Dean dressed in her regimental costume as Cigarette. A baby spotlight played upon the cut-out of Priscilla Dean and over her head hung the French and Arabian flags.

There were several window displays advertising the novel in connection with the picture, also the leading jewelry store of Dallas advertised Priscilla Dean pearls in their windows, showing small cut-outs and photographs of Priscilla Dean with small silk French and Arabian flags.

A tie-up was arranged between the local public schools and the theatre, whereby four hundred children would be admitted free to see this picture. A personal letter sent out by the manager went to the different principals of the grammar and high schools of Dallas and attached to this letter were ten passes to be awarded as prizes to the ten students for the best averages for the week.



George Rea, manager of the Colonial theatre, Washington Court House, Ohio, made use of his automobile to exploit "Adam's Rib," as shown here

Teaser Doorknob Hanger Is Used on "The Pilgrim"

CHICAGO HEIGHTS, ILL.—Practically every doorknob in the city recently carried a printed reward of \$100 for the capture of an escaped convict who stole a parson's clothing, a girl's heart and a thousand laughs.

The printed doorknob cards were supplemented by window cards identifying the escaped prisoner as Convict 23. He was, of course, "The Pilgrim" and the reward was part of the exploitation for the run of the attraction at the Lincoln-Dixie theatre.

Elaborate Presentation Given "The Ninety and Nine"

Los Angeles, Cal.—During the recent run of "The Ninety and Nine" at Sid Grauman's Million Dollar theatre, a huge locomotive was built on the stage. With its mechanical effects, said to be the best ever constructed by the theatre's staff of mechanics, and its accompanying prologue, the picture had one of the best settings ever given in the theatre.

An exact, or as near exact as possible, duplicate of a giant locomotive was constructed and the background showed an immense timber set through which the locomotive sped. From the speeding of the giant drive wheels to the smoke issuing from the stack and sparks of fire in the forest, the illusion was perfect; by the aid of treadmill and splendid lighting effects—it gave the appearance that the locomotive was traveling at terrific speed through the burning timberland.

The flying sparks of the burning timber were produced by the aid of stereopticons and red flares. The result was a spellbinder and an additional effect was obtained by raising the picture screen at the moment when the hero was driving the locomotive through the forest fire and showing the built locomotive in action.

In addition to the locomotive stunt Mr. Grauman showed a separate prologue. This was called "Twenty Minutes at a Railroad Station," and was presented just before the picture. The scene was supposed to represent the railroad station in the town of Marlow, the town in the picture, and the different characters that really appear on the film were seen on the station platform. The action of the prologue was made up of stunts by the station agent, the old maid and the gang generally found about a country station.

Adam's Rib Ball Staged to Aid Showing of "Adam's Rib"

Jamestown, N. Y.—When the Palace theatre here presented "Adam's Rib," Manager Howard Waugh, assisted by Exploiteer Royster, of the Buffalo Paramount exchange, put over one of the best campaigns ever staged in this city. The feature event was the "Adam's Rib Ball," held on Saturday night before the opening Sunday. At this event, which was widely advertised, Mr. Waugh engaged a jazz orchestra which he named the Adam's Rib Band. This band, he said, was "all to the mustard" and he offered a prize of \$500 to any other musical organization in town that could outplay the boys in putting down a jazz barrage. There were no comers to claim the prize, but the stunt brought a lot of space in the public prints.

Mr. Waugh also arranged for about fifty window displays, put over a double page tie-up ad in one of the newspapers, billboarded the film like a circus and put out several thousand heralds.

In the double page ad Mr. Waugh titled the display, "Things They Did Not Have in the Days of Adams Rib," and offered free tickets to patrons finding the mis-spelled words in the various ads inserted.



Naval pennants used on front of Rowland & Clark's State theatre, Pittsburgh, on "Down to the Sea in Ships"

Pre-release Reviews of Features

"For You, My Boy"

Rubicon-State Rights—Six Reels

(Reviewed by L. C. Moen)

THESE is an appealing story running through "For You, My Boy" that should give the picture a decided element of audience appeal. Mother love dramas have been done often, but the story of a father's sacrifice for the sake of his son has been seldom used, and it is on this that "For You, My Boy" bases its appeal.

The outstanding role, that of the father, has been placed in the hands of a competent actor, B. H. Lewin, who successfully makes the transition from the young bank clerk, torn with grief over the loss of his son, to the broken-down old man, searching for this same son. In the latter part of the picture he is strongly reminiscent of Frank Bacon.

There should be a strong appeal to the youngsters, and some of the older folks as well, in some rather unusual fight scenes. Not that fight scenes are new, but these are different. The boy, after the father has permitted a wealthy couple to adopt him and to claim him as their own, falls into bad company and takes to frequenting Kelly's Sporting Club, a hang-out for "tough kids," where crap games, boxing bouts and what-not are staged. The boy, who is regarded as rather up-stage, ends up by knocking out his heavier opponent and is the hero of the hour. There is some excellent scrapping in these sequences, and a gang of real kids.

Although much of the material is not essentially new (what is?) it has been given a number of excellent twists, here and there. The boy, for instance, goes to prison for a crime he did not commit to shield that man he supposes to be his father. His real father promises to wait for him. The boy is released early for good behavior, and when the old man reaches the prison he learns that he is nearly two years too late, and the boy has disappeared. Little touches like this do much to make the picture interesting.

The situation developed at the close is an excellent one. The boy becomes involved in the greatest crisis of his career, and it is the reunion with the old man which solves it.

The Cast

Grant Melford.....	Louis Dean
His Wife.....	Jean Armour
Jack Melford.....	Matty Roubert
John Austin.....	Ben Lewin
Jack Austin.....	Schuyler White
The Girl.....	Gladys Grainger
The Girl's Father.....	Franklin Hanna
George Harvey.....	Scott Hinchner

Produced by Wm. L. Roubert

The Story—Young bank clerk, believing he is acting for the best, permits wealthy couple to adopt his motherless son as their own. The boy inclines to wildness as he grows up, and his real father is ever in the background, watching over him. Grown, the boy assumes the guilt of a robbery to shield the man he believes his father, and goes to the penitentiary. His real father promises to wait for him, but the boy is released ahead of time, and they lose track of each other. The boy becomes a successful business man, but becomes involved in a crisis where his honor is at stake. His timely reunion with his real father solves this and brings happiness to both.

Classification—Heart interest drama.

Production Highlights—Kelly's Sporting Club. The scene at the penitentiary gates. The cross-roads scene. The town meeting. The strike. The work of Ben Lewin.

Exploitation Angles—Concentrate on the heart interest angle. Play up the title. Essay contest along the line of: "Is it ever right to evade the responsibilities of parenthood?" Tie-up with boys' work organization. Special orphans' matinee.

Drawing Power—Best fitted for neighborhood and small-town audiences.



Scene from "Cold Chills," Educational-Mermaid comedy in which Louise Fazenda is featured.

"Westbound Limited"

F. B. O.—6100 Feet

(Reviewed by Chester J. Smith)

THIS production offers a train de-luxe which unfortunately is hampered just slightly by none too smooth a roadbed. Unlike the Twentieth Century, the Broadway or Overland Limited, "Westbound Limited" takes in a few too many "tanks" and an occasional unnecessary detour. The action is inclined to move more at the pace of a local than a limited. It makes exceptional time for a good part of the journey, but just falls short of getting you to your destination as rapidly as you think you should arrive.

It tells an interesting story, though by no means a new one, and it provides a number of thrills that are keener in their anticipation than in their realization. There is no getting away from the fact that it stirs you up at times, but there is something in the climaxes that does not register as heavily as you are prepared for.

The real thriller is in the impending crash of the express trains and the race on horseback by a short cut to prevent the crash. It shows some rather daring horsemanship by Johnny Harron, and has you rooting for him to make it to the crossing before the limited arrives there. This is an exceptional sequence, and one that for action and photography has rarely been surpassed.

Incidentally Johnny Harron, as the son of Ralph Lewis, engineer of the limited, rather takes much of the play away from his dad, though Lewis' portrayal of the role is excellent and he gets all the sympathy possible out of it.

The Cast

Bill Buckley.....	Ralph Lewis
Mrs. Buckley.....	Claire McDowell
Esther Miller.....	Ella Hall
Johnny Buckley.....	Johnny Harron
Henry.....	Taylor Graves
Raymond McKim.....	Wedgewood Nowell
Jack Smith.....	David Kirby
Bernard Miller.....	Richard Morris
Mrs. Miller.....	Jane Morgan

Produced by Emory Johnson.

The Story—Deals with a railroad engineer whose happy home is presumably about to be broken up by the villainy of the unscrupulous but confidential adviser of the president of the railroad. Bill Buckley is led to believe that his wife, in his absence on the road, has been unfaithful to him. The villain is thwarted in his atrocities both to the engineer's wife and the president's daughter, and the story ends happily in the marriage of the engineer's son and the president's daughter.

Classification—Melodrama.

Production Highlights—The race to prevent the crash of express trains. Splendid work of the entire cast and excellent photography.

Exploitation Angles—Tie-ups with railroads and railroad offices. Play up the numerous thrills, the daring riding of Johnny Harron and the work of Ralph Lewis.

Drawing Power—It is adapted to houses of all classification.

"What Wives Want"

Universal—4745 Feet

(Reviewed by Laurence Reid)

THIS triangle story offers nothing new in the idea or development, but because it comes close to reality, is well interpreted by players possessing an adaptability for their roles, and is finely staged against backgrounds in harmony with the plot it will interest most picturegoers. They will forget the box office title in their attention to the manner in which the neglected wife, to save herself, allows her sister to be compromised.

The feature starts out along very familiar lines and during its development no one will notice any marked originality—not even in the figure of the newly married sister, who, in a spirit of self-sacrifice, acknowledges the sin of the other. If the spectator wanted to, he could puncture the case the husband has against his sister-in-law, since there is no real compromise, but only a scene wherein the two sisters are guests of the philanderer.

Up to the climax the story features the husband giving excuses to be away from his wife owing to the pressure of business engagements, and the attempt of his hand-shaking partner to make love to his wife. The younger sister of the latter arrives with her husband after a two weeks' honeymoon and discovers evidence that happiness has not rewarded the others. She learns that the wife has an appointment with the trespasser and confronts them.

This is the logical place to introduce the neglected husband, who upbraids his partner for his erring ways. Oh, yes, the guilt is established when he notices his wife's gloves. The sister steps forth from her hiding place and confesses that she wore them. But when her husband comes through the door he places a wrong conclusion upon the scene. Thus it is up to the bride to save her sister or admit her guilt. The hot-headed youth knocks the playfellow cold, and when he reaches home proceeds to choke the truth out of his wife. The timely intervention of the erring sister saves her. She confesses at last. And so the neglectful husband appreciates that he can't mix business and love. A reconciliation is effected for all concerned.

An obvious tale, but finely directed, and staged in keeping with the manner of smart society. The director has kept the players in fine repression.

The Cast

Claire Howard.....	Ethel Grey Terry
Austin Howard.....	Vernon Steele
John Reeves.....	Ramsey Wallace
David Loring.....	Niles Welsh
Alice Loring.....	Margaret Landis
Mrs. Van Dusen.....	Lila Leslie
Newhart.....	Harry A. Burrows
By Edward T. Lowe, Jr., and Perry N. Vekroff.	

Scenario by Edward T. Lowe, Jr. Directed by Jack Conway.

The Story—Wife is neglected by her husband, and his partner in business seizes opportunity to make a conquest if possible. The wife responds to his attentions, but her sister saves her from disgrace by assuming the guilt, which, of course, antagonizes her husband. A divorce is contemplated between the young people, but the neglected wife confesses her guilt. Result: A reconciliation.

Classification—Eternal triangle story involving two married couples.

Production Highlights—The finely staged production. The adaptability of the players for their roles. The fairly good suspense. The climax when the husbands arrive at the rendezvous.

Exploitation Angles—Title might suggest a teaser campaign. Feature the stills. Emphasize the fact that the story is genuine.

Drawing Power—Suitable for second-class downtown houses.

"Her Fatal Millions"

Metro—5390 Feet

(Reviewed by Lillian Gale)

A PRESENT day light comedy of the kind that bids for popularity, the locale being that of a fairly good-sized town, presumably in the Middle West, one that has grown from a village to a factory center, incidentally making Amos Bishop, who owns the enterprise, a millionaire. Nevertheless, the local activities failed to offer sufficient inducement to hold an ambitious youngster, who, with the beginning of the story, leaves for the city, there to seek his fortune. When he leaves he places a modest engagement ring upon the finger of Mary Bishop, who, it is important to establish, bears no relation to Amos Bishop, for upon the complications due to the surname being the same hangs the rather complicated plot, that grows thicker as the story is told. It might be well to mention here that the narrative, despite being complicated, has its very interesting bits of rural comedy, human interest and romance and is well played by a splendid cast.

We first become acquainted with Mary Bishop, characterized by Viola Dana, when Mary sees her boy friend to the train. Then we find her the clerk in a jewelry store and note that as she has grown a bit more mature she has also become more attractive. Mary has heard about Fred Garrison's success, but has also read a city newspaper which described the fashionable wedding of one Fred Garrison to a daughter of society. So, when in the course of her monotonous life she receives a telegram to be at the station, stating that he was passing through in his private car, Mary has the feminine desire to appear prosperous, too, and thereby hangs the tale.

In borrowed finery and a limousine she awaits his arrival. Believing him married, she claims to have married, too—and since she received the telegram addressed to Mary Bishop, impulsively claims to have married the old millionaire. It takes an accident and a world of detailed action to unravel the twists and prove neither of the pair married. It brings about Viola Dana's attempt at disguise (to escape the millionaire's wrath), using some masculine apparel so much too big for her that perhaps with purpose she resembles Charles Chaplin and scores as emphatically a comedienne.

The direction is good; Miss Dana is easy and charming in the role of Mary Bishop, which exacts an amount of versatility. A thoroughly entertaining picture, manifesting no other intent than to amuse.

The Cast

Mary Bishop.....Viola Dana
Fred Garrison.....Huntley Gordon
Lew Carmody.....Allan Forrest
Louise Carmody.....Peggy Brown
Amos Bishop.....Edward Connelly
Mary Applewin.....Kate Price
Landlady.....Joy Winthrop
Story by William Dudley Pelley. Adapted by Arthur Statter. Directed by William Beaudine. Photographed by John Arnold.

The Story—About a girl who is left behind in a small city to await the return of a native son, who seeks his fortune in New York. It describes her life, chiefly, and not until the young millionaire is due to return do evidences of his success become apparent. She has read an account of a man by the same name having married a society girl, and, wishing to appear as prosperous as he, she borrows finery and, impulsively, the name of the town millionaire, which leads her into difficulties and unforeseen complications. Eventually, however, after a couple of sub-plots have unraveled, the happy pair are reunited, ending in Mary's unhappy existence becoming the realization of her dreams of life in the city, the wife of Fred Garrison, the small city boy, who made good.

Production Highlights—Miss Dana's scenes in disguise, when she resembles Charles Chaplin and drains the situations for comedy. Scenes in the millionaire's home during the reign of exaggerated complications.

Drawing Power—The star and big names in the cast.

"The Truth About Wives"

B. B. Productions-State Rights—5973 Feet

Feet

(Reviewed by Laurence Reid)

THIS is another eternal triangle story, and because it lacks any novelty of situation, but carries along on its threadbare theme, it hardly suffices in interesting the spectator beyond the good interpretation by the star. Betty Blythe is well cast as the self-sacrificing wife whose marriage is a failure. In fact, she is about the only asset the picture possesses, for the action follows a very familiar groove and becomes far-fetched in its melodramatic moments. Had the author incorporated some new twists it would have lent more appeal, or if Director Windom had introduced some of his own it might have proved more convincing.

Instead we see the familiar figure of the wife who has made a mess of marriage by choosing the wrong man, who turns out to be a rotter, while the rival, a man of spotless character, still carries a deep love for her. His attitude is that of the "big brother," for he intends watching over her. This indicates that his opportunity will arrive in the course of the action. There is very little suspense, so the interest rests upon Miss Blythe's study of the role. The picture promises big things at the start, but soon after settles in its groove, once the couple are married. Then comes a caption which establishes the fact that they have been married four years.

The development of the plot brings in the wealthy old bounder who would buy the wife and the youth who really loves her. Familiar figures, these. But when the concluding reels are unwound one notices a melodramatic flare which is unconvincing and trite. The climax presents a murder and subsequent trial with the wife held for the crime of killing the rich old man, although her husband is, in reality, guilty. She doesn't extract much sympathy for her predicament in shielding her "no-account" husband even for the sake of the youngster. The courtroom scene is rather tedious because much of the preceding action is gone over again.

The ending arrives in the obvious manner—showing the husband, conscience-stricken, confessing to the crime and conveniently committing suicide in order that the wife might find happiness with the honest admirer. Tyrone Power and William Carleton give competent support. The picture carries an appeal for feminine audiences.

The Cast

Helen Frazer.....Betty Blythe
Howard Hendricks.....Tyrone Power
Alfred Emerson.....William Carleton
Lettie Lorraine.....Anne Luther
Harold Lawton.....Fred Jones
Col. Bob Alton.....John Daly Murphy
Maid.....Marcia Harris
Mrs. Anthony Frazer.....Nellie Parker Spaulding
Baby.....Frankie Evans
By E. C. Holland. Directed by Lawrence Windom.

The Story—Treats of the eternal triangle, featuring a wife who sacrifices herself, but is saved from selling herself to the highest bidder by the man who loves her. The husband commits suicide after he confesses to killing the wealthy aged bounder. Which provides opportunity for wife to find happiness with a man whose love is honest.

Classification—Eternal triangle story involving melodramatic twist concerning a murder and suicide.

Production Highlights—The good work of star, who gives a finished performance. The capable acting by supporting players. The adequate staging.

Exploitation Angles—Might feature theme, since it usually interests the feminine portion of an audience. Use stills of Betty Blythe and play her up big by mentioning that she is at the head of her own company. Use title which can be exploited through catchlines.

Drawing Power—Should prove suitable for second and third-class houses which cater to feminine clientele.

"You Can't Fool Your Wife"

Paramount—6500 Feet

(Reviewed by Lillian Gale)

DIRECTLY following the main presentation appears upon the screen a quartette of featured names—"Lewis Stone, Leatrice Joy, Nita Naldi, Pauline Garon"—having a desirable effect—that of encouraging one to settle down and prepare to view a good picture. With four such reliable players, and capable directing, one feels assured. There is no disappointment, for "You Can't Fool Your Wife" IS a good picture from various angles. It is an interesting sort of modern society drama, a production, too, altogether worthy of favorable comment. The picture plunges directly into the story, then keeps on telling it convincingly and entertainingly, taking a firm grip on the interest at the start and holding on with enjoyable tenacity. There are lavish sets, beautiful locations, women in smart apparel and men like those one meets in everyday life, at least in the newspapers.

"You Can't Fool Your Wife" is of the ultra-modern variety and relates how the happy married life of a financier with a flesh-and-blood wife is interrupted by a flirtation into which the husband drifts without meaning to go too far.

It would be difficult, indeed, to improve upon the characterizations delivered by each member of the cast, all of whom deserve special mention.

In addition to this picture being one of beauty from a standpoint of construction and detail, it tells a believable story and offers a glimpse into the problems of those who have money enough to buy everything but happiness.

It embraces all the popular types, the real man, the real wife, the "vamp," the "flapper," the present day physician and the selfish, revengeful type of man, who uses schemes to further his ambitions, rather than the old-fashioned sort of bad man, usually termed "the villain." It's a safe bet that "You Can't Fool Your Wife" will please a big average of motion picture enthusiasts. It has all the "makings."

The Cast

Edith McBride.....Leatrice Joy
Ardrita Saneck.....Nita Naldi
Garth McBride.....Lewis Stone
Vera Redell.....Pauline Garon
Dr. Konrad Saneck.....Paul McAllister
Jackson Redell.....John Daly Murphy
Lillian Redell.....Julia Swayne Gordon
Russell Fenton.....Tom Carrigan
John Yates.....Dan Pennell
Story by Waldemar Young. Directed by George Melford.

The Story—Garth McBride, a power in the financial world, lives a normal life with a normal wife in a magnificent home, Long Island, N. Y. They accept the invitation of wealthy friends to spend some time in Miami, Florida. The wife of a medical scientist is also in the party, and with a view to social climbing encourages the attentions of McBride, who first admires her as a beautiful woman, without intending to become involved in indiscretion. The flirtation develops until the two decide to take a short pleasure trip in an aeroplane, which they miss on the return trip, and are consequently under deserved suspicion. McBride's wife returns to New York and enlists as a nurse. Due to the enmity of a competitor, McBride is the victim of planned accident. His wife is called as nurse, all of which puts an end to his flirtation with the wife of the physician who attends McBride following the accident, and reunites the pair.

Production Highlights—Almost too numerous to mention. Scenes in Stock Exchange and attempt upon McBride's life; sequence showing the flirtatious pair when on aeroplane trip. The wife's recognition of her husband when called to assist in operation to save his life.

Exploitation Angles—Here's a chance to tie up with railroads running excursion trips. Modistes and household furnishings.

Drawing Power—Play up the all-star cast and feature the gorgeous production. Use names of four popular players featured.

*What Mr. Roach himself
says of the*

Hal Roach Comedies

One reel every week

6 good reasons why you should show every Hal Roach comedy

March 2, 1923

Pathe Exchanges Inc.,
35 W. 35 St.,
New York City

Gentlemen;

1. Stanley Laurel is a great bet! After seeing his first two pictures have signed him on five year contract.
2. We have Jay Howe, George Jeske, Percy Pembroke and Ralph Cedar, four of the best directors in comedies, working exclusively on one reel pictures.
3. Our General Committee discusses every picture before it starts, watches it during the course of production, and assists in making eliminations and retakes where necessary.
4. The Hal Roach Studios now has invested-including the new ten acre ranch for exterior locations- over \$400,000.00 in studio and picture-making equipment, which makes this, if not the best, one of the best constructed and equipped studios in the United States.
5. We are having meetings twice a month in the evenings to discuss ways and means of increasing quality, and my instructions to the directors are NO COMEDY CAN COST TOO MUCH IF IT IS GOOD ENOUGH! And the quality we are getting is certainly evidence of the sincerity in which the staff here is going about making real short comedies.
6. We are endeavoring to make the type of single reel comedies that will run successfully in any type of house, - whether Broadway, New York, or Main Street, Iowa.

Very Sincerely

H. Roach



Stan Laurel

Watch for the
"DIPPY-DOO-DADS"
New, Different, Ludicrous!

Pathécomedy

TRADE



MARK

RUTH ROLAND

"The Timber Queen" did the best business of any Ruth Roland serial to date, for Exhibitors and for Pathe.

That means a lot, for you know how popular the Ruth Roland serials have been.

"Haunted Valley" is a



Pathéserial

TRADE



MARK

NOTICE
BEWARE OF F.I.M. PIRATES
The Picture Rights of all Pathe releases are the property of Pathe and are NEVER SOLD. The right to use such prints can be legally obtained only from Pathe's Exchanges in the United States of America and from its authorized agents abroad under non-assignable license. Film and ownership of Pathe releases are always retained by Pathe. In case anyone tries to sell you for domestic or foreign use a Pathe release, communicate with Pathe's Home Office or nearest branch. Whoever deals with the film so offered does so at his peril. \$50.00 Reward for information leading to conviction of any person stealing Pathe film.

in Haunted Valley

Western like the "Timber Queen."

The story is full of action; the cast is excellent; each episode has its climaxes.

The large public that saw and praised "The Timber Queen" will see and praise this.

Produced by
The Ruth Roland Serials, Inc.
Under Supervision of
United Studios, Inc.



Pathéserial

TRADE



MARK

Do you believe what your brother
exhibitors have to say about
the value of a picture?

*Just read some of the many reports on the
Revillon Freres Production*

Nanook of the North

More patrons complimented it than any other picture ever run in house

"Just finished two days' run on 'Nanook.' Had more of my patrons compliment this picture than any picture ever run in this theatre."—James Arnette, Majestic, W. Frankfort, Ill.

We knocked 'em dead

"We were very, very well satisfied with the business done on 'Nanook.' I might say we knocked 'em dead. The production will satisfy any audience. No exhibitor can afford to pass it up."—Geo. Fischer, Milwaukee Theatre, Milwaukee.

Business extra good

"Did 40 per cent. better than on any other two-day picture. Wonderful picture. Business extra good."—W. L. Landers, Gem, Batesville, Ark. (Ex. Herald).

Will get the money

"Will get the money if you let them know what it is and it will satisfy."—L. C. Tidball, Isis, Ft. Worth, Tex. (Ex. Herald).

Your patrons will thank you

"Wonderful picture; everyone should show it and your patrons will thank you."—D. A. White, Cozy, Checotah, Okla. (Ex. Herald).

Proceeds for 3 days' run more than any other three days of season

"Was much pleased with 'Nanook,' as were practically 100 per cent of our patrons. Comment exceptionally favorable and picture was given much word of mouth advertising. Proceeds for the three days run were more than for any other three days of the season."—Guy D. Haselton, Rialto, Missoula, Mont.

Will please 100 per cent

"The best of its kind. Will please 100 per cent. Advertise like sin and you should clean up."—Adolph Schultz, Liberty, Silver City, N. M. (Ex. Herald).

Sure pleased all

"Never showed anything like it before and it sure pleased all. School grades came in a body."—Chas. McElwee, Sigma, Johnston, O. (Ex. Herald).

Gave better satisfaction than any in long time

"Exceptional picture. Gave better satisfaction than any offering in long time."—Jack Hartigan, Jack's, Paynesville, Minn. (Amusements).

Excellent

"Excellent picture. Made money."—G. G. May, Isis, Kanopolis, Kan. (Ex. Herald).

Produced by Robert J. Flaherty, F. R. G. S.

Pathépicture
TRADE  MARK

Opinions on Current Short Subjects

"F. O. B."

(Educational—Two Reels)

THE first part of this subject we considered to be of rather inferior quality as a laugh provoker. Philbyburg is in the throes of a fly swarm. Swatting the fly serves as the basis of the comedy incident. At one place, you are given a close-up of a horse's back on which the flies, a title announces, are holding "a toboggan contest." Next enters Hamilton with a fly-swatter and proceeds to chase the elusive fly all over Dobbin's hide. With the passing of the flies the reel picks up a bit. "Buddy," the clever dog player, is introduced as Hamilton's companion. The dog, while chasing a frog, dives into the city's reservoir, rakes up the mud bottom and thus pollutes the city's fresh-water supply. The mud-laden water from the reservoir is much in evidence in the incidents that follow. A crowd is gathered to witness the unveiling of the city's new fountain. Following the dedication ceremony, the water is turned on and the spectators are deluged with streams of inky-black water from the reservoir. "Buddy" and Hamilton are forced to quit town by the outraged citizenry.

The second reel presents the exiled Hamilton and his "Buddy" aboard a freight car in the company of four hoboes, who prove to be amply equipped with whiskey flasks. "Buddy" gets in some clever work in the early sequences. A brood of young chicks concealed under an overturned water-basin are also used to introduce some humorous incidents. The flasks, of course, come in for their share of comedy service. The business from start to finish is frankly of the slapstick order. Hamilton goes through with his customary poise.—E. F. SUPPLE.

"Farmer Al Falfa's Bride"

(Aesop's Fable-Pathe—Short Reel)

NOW then we find an unusually humorous "fable," and this one, bringing out the moral, "When maidens say no, they often mean yes," starts with a laugh and keeps a laughing tempo all the way. It deviates from many of the fables, using cartoons of the farmer and the lady designed to be Mrs. Al Falfa, and the farmer gets his idea of how the male species of fowl and small animals engage in changing the mind of fair ones who say "no," but mean "yes." The action is very fast and the situations worked out with very funny detail. One of the best of this sort of entertainment among recent releases.—LILLIAN GALE.

"The Fourflusher"

(Fox Comedy—Two Reels)

THIS comedy records the adventures of a corpulent count who has fallen from his high estate and who plans to marry an American heiress to save the family name. Not very original, is it? It doesn't succeed in extracting many laughs because of its ancient vintage and the shopworn gags have outlived their usefulness. Witness the valet dressing up to impersonate the count's sister. Witness the dinner scene when slapstick of the old school is employed. The finish brings in the antiquated flivvers with considerable racing around and the w. k. bomb explosion. The piece started off with good intentions but couldn't keep up the pace.—LAURENCE REID.



"Only a Husband," a Hallroom Boys offering on the C. B. C. schedule.

"Winter Has Come"

(Educational—Two Reels)

THIS is another travesty on conventional stages and screen plots that Christies has been turning out. "Winter Has Come" burlesques the old standard dramatic plot in which daughter, returning from the big city with unexpected wealth, arrives just in the nick of time to defeat the cruel, cruel landlord, save the old homestead from a tragic foreclosure, and keep the aged folks from being driven out into the blinding snowstorm. Among those present, of course, is the sleek son of the town-banker, who offers the necessary coin to save the homestead on the condition that he gets the hand of daughter in marriage. But beautiful daughter spurns his gold and casts her lot with her poor but brave and honest rustic lover.

The plot and setting of the original formula are followed throughout. The burlesque is effectively presented, the comedy element being injected by a series of amusing incidents. The race of the daughter to the bank to have her bonds converted into cash wherewith to pay the mortgage and the ruses perpetrated by the hero to embarrass the landlord and the sheriff are among the highlights of the subject. In the race between the rival parties to reach the homestead before the fatal hour of foreclosure, there is much scrambling as the sleighs are overturned in the snowdrifts and the occupants pitched out. This part weakens perceptibly in the comedy element.

There are some shots of the Truckee snow country where Al Christie, who directed, took a company for the exteriors. Dorothy Devore appears in the daughter's role while Earl Rodney is seen in the part of the rustic sweetheart. Both principals appear to advantage and the support is adequate.—E. F. SUPPLE.

"Weeping Waters"

(Pathe-Kiser Artfilm—One Reel)

THIS is based on an Indian legend of the Oregon country with the scenes laid in mountain caves and streams. Happy Heart, daughter of Chief Storm, awaits beside a deep pool the coming of her chosen mate, Bright Eagle. A witch woman offers her her choice of moccasins for the lover, whose destiny depends upon her choice. She refuses them. Storm Cloud has chosen Black Hawk for Happy Heart. When the witch offers Storm Cloud the moccasins he hurls them over a cliff at the feet of Happy Heart. She accepts them as a happy omen, but the bewitched moccasins send Bright Eagle to his death in the pool. Happy Heart is saved from Black Hawk and her lover's soul becomes the guardian spirit of the pool. The story is a very pretty one and the photography shows some exceptionally beautiful scenes.—CHESTER J. SMITH.

"The Noon Whistle"

(Roach-Pathe—One Reel)

STAN LAUREL proves himself considerable comedian in this snappy comedy whose scenes are laid in a planing mill. There is not a dull moment from the time he gets the job until the foreman is fired for the troubles Laurel implicates him in.

Laurel is stupidity personified. He is everything he should not be on the job. Planks carried by him innocently catch the foreman under the chin and bags of lime, etc., dropped by him constantly find a resting place on the dome of his superior. A policeman who is summoned shares many of the same fates as the foreman and because of the manner in which the incidents are evolved the comedian is always exempt from punishment.

There is no end of opportunity for humor in the fast moving action and there are probably few screen comedians who could get as much real humor out of the action as Laurel does. It is a highly amusing picture.—CHESTER J. SMITH.

"Some Sense and Some Nonsense"

(Educational—One Reel)

THIS is up to the usual fine standard of Lyman H. Howe's "Hodge Podge" reel in point of novelty and interest. Thrills and laughs and the mystifying effects of trick photography are here in pleasing variety. Inchoate masses, suggestive of Conan Doyle's ectoplasm, evolve themselves into clever sculptures of notables past and present—Beethoven, the Sultan and his harem, John Philip Sousa, and Thomas Edison. Next are introduced some beautifully tinted scenes of the Ocklawaha River in Florida, with excerpts from Longfellow that serve admirably as sub-titles. Then back again to more trick photography in "A Whirl Around the Globe." The reel concludes with a cartoon titled "Auto Speed Demon," which fairly whizzes from laugh to thrill. Here is a split-reel subject which, in our opinion, will hold its place in any high-class program among the better houses.—E. F. SUPPLE.

"Sunny Spain"

(Roach-Pathe—One Reel)

IF Paul Parrott appeals to you as a comedian you'll be bound to like him in this one. If he doesn't appeal to you you'll like him anyhow. He certainly goes through a lot of funny stunts and gets every bit of humor out of them.

Stalling as a soldier of fortune in Spain just as a revolution starts over the discovery of a mine he gets directly into the path of gun-fire, with shells whizzing so close to his head as to make the hair stand on edge. Eventually he escapes by showing more fleetness of foot than the speed of the shell.

From this incident he is carried off by a rich senorita to her father's rubber plantation, where a bull fight is in progress on his arrival. Inadvertently he is thrust into the bull ring and his escapades as a toreador are ludicrous in the extreme. In fact "throwing the bull" brings the hero both fame and fortune. There is wide scope throughout for the Parrott strain of humor and the comedy while rough in spots is well worth while.—CHESTER J. SMITH.

Regional News From Correspondents

In and Out of the Omaha Branch-Offices

E. N. McFARLAND, the new branch manager for United Artists, is one of the youngest executives of the motion picture business in the Middle West. He was selected from a field of prospects by T. Y. Henry, assistant general sales manager for the company, who was here for several weeks getting the new local organization started off. Manager McFarland, for three years covered the Nebraska and Iowa field for Famous Players-Lasky out of the Omaha exchange.



E. N. McFarland

Omaha claims more than an ordinary interest in Harold Lloyd, because Nebraska is the native heath of the famous screen comedian Burchard, Neb., is the name of the obscure hamlet where Lloyd first moved and had his being.

The house where Lloyd was born and the house of his youth are both functioning as dwelling places, and occasionally the old home town people point with pride to these buildings.

Pawnee, the county seat, is planning a holiday when Lloyd shall make his promised visit to the old town. He lived in Pawnee after he donned long trousers.

An old lady who held Lloyd on her lap years ago will be one of the first to greet him when the train pulls in with the hero of the horn-rimmed spectacles.

Mirrie Cohen, manager of the Strand theatre at Council Bluffs, which is just across the Missouri River from Omaha, recently bought an insurance policy in amount of \$500 against rain, snow or hail during the showing of "The Third Alarm" in his house. This is said to have been the first policy of its kind ever issued in the State of Iowa. The elements were propitious during this showing.

Incidentally, it is worthy of note that "The Third Alarm" was the first picture shown in Council Bluffs to receive the indorsement of the new Better Film Committee, whose members are of the public school and public library boards.

H. H. Milstein, formerly associated with the Fox Film Corporation at Denver, has taken charge of the local branch exchange of the American Releasing Corporation, succeeding

Glen Ellison. E. M. Gibson, also from the Denver Fox office, and formerly with United Artists, is the new office manager with Mr. Milstein.

E. R. Keefe, formerly of the Universal offices at Detroit, is now on the field staff of the Omaha F. B. O. office.

R. C. Seery of Chicago, district manager of First National, held a conference with Eddie Alpers, local manager, and his sales staff.

James Winn, who has been doing the exploitation work for First National in the Omaha district, received his marching orders and is now making hay on the road as a salesman.

Harry Melcher, Hodgkinson exchange manager, made an extended trip through Iowa in the interests of "Down to the Sea in Ships."

A new member of the United Artists organization is R. W. Smith, who has transferred his salesmanship abilities from the Famous Players-Lasky payroll.

Lew Levi is covering the Northern Nebraska territory for Universal, whose organization he recently joined.

H. A. Friedel has been transferred from position of booker to salesman of the Metro branch exchange.

Theatre and Film Row Items from Cleveland

THE Department of Industrial Relations of Ohio, through the Consumers' League of Cleveland, is stirring up a lot of dust about children's contests in motion picture theatres. These children contests have been very popular here. Exhibitors reckon that at least 75 per cent of the suburban houses have been featuring them once a week. They have greatly assisted to preserve the balance on the right side of the ledger. Now along comes Miss Alice Gannet, of the Goadrich House, Cleveland, representing the Consumers' League, and says that they must cease. This is what Section 12968 of the Department of Industrial Relations has to say about it: "Whoever takes, receives, hires, employs, uses, exhibits, sells, apprentices, gives away, lets out or otherwise disposes of a child under the age of fourteen years for or in the vocation occupation, service or purpose of singing, playing on musical instruments, rope or wire walking, dancing, taking part in, or appearing in connection with a moving picture exhibition or performance given in a theatre or place of public amusement * * * shall be fined not more than \$200 or imprisonment for not more than six months, or both." This is perfectly clear. Under the section children contests are illegal. Local exhibitors have not stated what their action will be in the matter.

C. W. Kline, manager of the Arcade theatre, Akron, is a seldom visitor in Cleveland. But the opening baseball game last Wednesday was too great an attraction. He looked in on some of the exchanges on the way uptown and stopped long enough to book a couple of Fox features.

The Schagrin twins, Joe and Max, of the Orpheum theatre, Youngstown, were right on deck to assist in a formal opening of the ball grounds.

R. C. Steuve of the Orpheum, Canton, saw to it that he also had business in Cleveland the middle of the week. The business didn't keep him in the Film Exchange Building after 3 P. M., however.

Did you hear about Joe Trunk of the Dome theatre, Youngstown? He's all dolled up for the summer. New automobile n'everything.

"Billie" Liebson is the only exchange manager in Cleveland known to be leading a double life. During the day "Billie" is manager of the local office of the American Releasing Corporation. But in the evening she is a great opera impresario, being a member of the Cleveland Grand Opera Company, which is this week singing "Robin Hood" at the Hanna theatre.



"Billie" Liebson

The Central Western offices of the Famous Players-Lasky Corporation held a real party in Columbus last week, at which more than 150 members of the organization answered present at the roll call. It was a dinner-dance, and purely social from start to finish. Among those present were Eddie Fontaine, Cleveland exchange manager; Morris Milligan, Cincinnati exchange manager; Charles Regan, Indianapolis exchange manager, and representatives from all six offices which comprise this district. Columbus Exchange Manager Harry Dodge added new honors unto himself as host of the occasion.

Johnny Himmelein, one of the conspicuously successful film salesmen in the territory, has joined the Famous Players-Lasky sales family and is covering the city.

Al Freedman of the Loew's Ohio organization and Mrs. Freedman are spending the week in Atlantic City.

Jack Greenbaum, manager and proprietor of the Opera House, Mansfield, came up to look over the big city for several days last week.

John Kessler of the Alhambra theatre, Canton, added his voice to the baseball rooters who were present at the opening game.

R. Friedrich, who owns the Paris theatre in South Lorain, has just purchased the Elvira theatre in Lorain. After the deal was completed he came up to Cleveland to sign up bookings.

LeMotte Smith, owner-manager of the Columbia theatre, Alliance, is recuperating after a severe attack of grippe.

Jimmy Surrall is now house manager of the Superior theatre, Superior Avenue and East 85th Street, Cleveland. Surrall was formerly manager of the American in Elyria.

Milton Bryer has added the Ideal theatre, Akron, to his possessions. He also has the People's theatre of Akron.

Andy Jacknic has been transferred from the management of the accessories department of the local F. P. exchange to a like position in the Detroit exchange. Mark Cummins has succeeded Jacknic in the Cleveland accessories department and is making good at the job.

Nat Barack, manager of the Goldwyn exchange, has been taking an active part in the Goldwyn sales drive which is now on in full force, by personally visiting the exhibitors in the territory. He just got back from a tour of the high spots.

This is Eddie Fontaine. He is not a motion picture star, although he looks like one. He is manager of the Famous Players-Lasky Cleveland exchange, and he was one of the leaders in the Harry A. Ross sales campaign that was pulled the first week in April with the most satisfactory results of any previously engineered sales drive.

Moe Geiger has changed his sales talk from United Artists product to Famous Players product.

S. G. Sladdin, publicity manager for F. P. out of Cleveland, is off his milk diet. Since substituting coca-cola for the white fluid, Sladdin has knocked



Eddie Fontaine

off twenty pounds—so he says.

M. J. Glick, formerly with the Cincinnati branch of the Standard Film Service, is now a member of the Famous Players sales force, and is calling on the Akron exhibitors.

Albany Notes and Eastern New York Briefs

G. A. WOODARD is manager of the Fox exchange in Albany, N. Y., largely because of a fire which burned over a good part of Phoenix, N. Y., some three or four years ago, and included Mr. Woodard's theatre. From Phoenix Mr. Woodard went with Tri-angle on the road, then worked out of Buffalo for Goldwyn, coming with the Fox exchange in Albany as a salesman back in February, 1921, and being promoted to manager last August. Incidentally, Mr. Woodard is regarded as one of the live wires among the dozen or more exchange managers in Albany. He has a force of seventeen persons under him.



G. A. Woodard

Mr. and Mrs. D. S. Milligan of Schuylerville were along Film Row last week, Mrs. Milligan revealing herself as one of the best film shoppers in the territory.

Robert Bendell was in New York last Sunday attending a meeting of the American Releasing force, relative to a selling campaign in the near future. Mr. Bendell plans to place extra salesmen out of Albany in the near future.

Charles C. Charles, former manager of the Bond Photoplay exchange in Albany, and who recently resigned, was the winner of a bonus contest which netted him about \$725. His future plans are unannounced.

There is a rumor to the effect that the New Rose, in Troy, N. Y., may shortly be leased to W. W. Berinstein, who already operates one house in that city, and has two in Albany, besides others around the State.

Exhibitors seen along Film Row in Albany the past week included Paul Alberts and John J. Walker of Schenectady, R. V. Erk of Ilion, Mr. Allen of Chatham, W. H. Linton of Utica, L. L. Connors of Cambridge, and Fred B.

Pond of Potsdam.

Marvin Kempner, who handles the Paramount exchange in Albany, spent four days the past week in New York, conferring with Arthur Whyte, who books for the Proctor circuit.

The Park, in Hudson, N. Y., has just been taken over by Mr. Featherly, who operates the Bright Spot and the Broadway in Rensselaer.

Joe Miller is busy hustling over the territory these days, booking the Urban Movie Chats. Mr. Miller reports having sold "The Man from Glengarry" to Oscar Perrin of the Clinton Square and the Leland in Albany for an early showing.

Manager Uly Hill of the Troy, in Troy, N. Y., sent a personal letter to all the ministers and physicians of Troy, in connection with a week's run of "Hunting Wild Game in Africa." Mr. Hill also invited all school teachers in Troy, Green Island and Watervliet, as well as members of the Board of Education, to witness the picture. As a week's run it did only a fair business.

"Pop" Linton, well known throughout New York State as treasurer of the M. P. T. O. of New York, will turn over his Little Falls houses to the new owners on May 1.

Exchange managers in Albany declare that exhibitors in several towns in Northern New York have perfected a buying arrangement, notifying each other as to prices paid for various pictures.

Myer Schine, head of the well-known Schine chain of houses, was in Buffalo the past week.

There is a possibility that new theatres will be erected in Malone, Potsdam and Saranac Lake this summer. The scheme is being engineered by Fred B. Pond of Potsdam, who already has an option on land in Malone.

Vic Bendell, manager of the F. B. O. exchange in Albany, is out and around again following an illness which confined him to his home. He will visit Northern New York next week.

"Down to the Sea in Ships" will open on April

28 at the Albany in Schenectady for an indefinite run. The exploitation will include a whale, which will be shipped by truck to the Electric City.

Frank Bruner, manager of the Pathe exchange in Albany, returned to town the latter part of the week following a trip to Binghamton, Sidney and Oneonta.

Owners of the Capitol and the Pearl, in Schenectady, N. Y., at odds these days for patronage, are using slides, according to reports, on which the other house is being lambasted in so many words.

The Firpo-Brennan fight pictures did a big business in Amsterdam last week.

The entire interior of the Clinton Square theatre in Albany is being repainted, while 100 more chairs are being added to an enlarged balcony.

There is a rumor to the effect that the Lincoln theatre in Troy, N. Y., opened about September 1, may change hands.

Alec Herman, grinning all over as he returned to the First National exchange in Albany, N. Y., of which he is manager, was several hundred dollars richer as a winner in the recent sales contest. S. E. Feld, salesman in the same exchange, also ran to first place in the contest open solely to salesmen.

Everyone in Chestertown, N. Y., helped Howard Richardson, owner of the Plaza theatre, celebrate the arrival of twin boys one day last week. Mr. Richardson, who is one of the old-time theatre owners of Chestertown, joyful in the arrival of twins, and boys at that, opened his house on Tuesday and invited everyone to enjoy the pictures without a cent of cost. Up to last week Mr. Richardson had been the father of five children—all girls.

With free pictures at the Plaza from noon until midnight, everyone turned out and helped Mr. Richardson celebrate. It was the biggest day in all Chestertown's history.

Mr. Richardson's brother also operates a motion picture theatre in the neighboring village of Schroon Lake.

Butte Bulletins and Montana Trade Items

O. K. WHIPPLE, book-manager of the Butte Pathe office, reports his branch very busy these days with all business in the city and state gradually reaching topnotch he says it is reacting for office receipts. Mr. Whipple uses every spare moment to develop sales promotion. Each week he phones all exhibitors in Butte and ascertains if they can use any good short subjects, and then he informs them just what his stock in trade is for attractive short subjects. Mr. Whipple started in the film business with the Mutual Film Corporation in 1915 as a poster mounter, and from that humble beginning he worked to shipping clerk, then went with the Universal, locating at Salt Lake City. From there he was transferred to Seattle as booking clerk. From Seattle he was sent to Spokane, where the Universal office was opened for the second time. In 1921 he became identified with the Pathe at Spokane, and the following year he was given the management of the sub-branch at Butte, Mont., where he is at present watching over and directing the destinies of the Pathe pictures.



O. K. Whipple

Amen." He has started the campaign in Montana and what he starts he generally finishes, so all film fans may count on seeing this much-talked-of king.

George Ekre and "Whirlwind" Hughart of the Fox Corporation sales force have decided that a change is a mighty good thing, so they have arranged with Manager Jack Sullivan of the Butte Fox exchange to exchange territory where Ekre was representing Western Montana. He is now to be identified with Eastern Montana and Hughart is scheduled for Western Montana.

The Silver Bow Amusement Company has in the past several months regularly held a dancing party every week or two for the pleasure of the employees, and Manager W. J. Sullivan of the Rialto and the American theatres has always included the managers of the film exchanges and their respective employees on the guest list. In return for the many compliments extended to the film men, the managers of the various film exchanges with their staff membership extended honors to the Silver Bow Amusement Company and the employees and gave them one of the most delightful dances of the season at the American hall on Wednesday evening. A seven-piece orchestra discoursed sweet music while the merry throng of some eighty couples tripped the light fantastic. At midnight a gorgeous lunch was served to all the guests. At the close of the evening a flash-light photograph was taken of the crowd.

The American theatre at Roundup, Mont., has been rebuilt and the new theatre is now open under the management of Mr. Newton.

The management of the Peoples theatre, a

500-seat house, just one block the other side of the popular Rialto theatre, has been searching for a policy that would permit of its showing the biggest pictures in competition with the three biggest houses in the best block in town. As a try-out of its scheme, three pictures from United Artists, "Tess of the Storm," "One Exciting Night" and "Robin Hood," were booked at a price for each more than had ever been paid in Butte before. The People's theatre advertised a graduated scale of prices covering a two weeks' period for each subject. Butte is a three or four days' town, and for a house to undertake a two weeks' showing was a decided innovation in itself. The price varied from 55 cents the first four days to 35 cents the next seven days and 20 cents for the last three days. People's theatre figured that in a city the size of Butte there were all kinds of people willing to pay all kinds of prices. The first picture, "Tess of the Storm," played to very satisfactory business at 55 cents. At 35 cents the crowds increased with each day's showing, and the week at this price was finished with very good results. The last three days at 20 cents brought out what seemed like the whole town. The night shows were capacity with a long line on the sidewalks waiting for the 9 o'clock performance. The fourteenth day was the biggest in point of numbers in attendance. Asked for his honest opinion of the experiment, the manager stated he felt that the graduated scale of prices had possibilities. That the public could be educated if anyone cared to stick to it long enough.

Trade Jottings from Central Pennsylvania

TWO days after the M. E. Comerford Amusement Company had taken over the Palace motion-picture theatre in Northumberland, Pa., under a lease, the theatre caught fire and was totally destroyed. The theatre was one of a number of buildings that were ruined in the path of the blaze that originated in a building that was not the theatre.

The Comerford Amusement Company, which controls a big chain of theatres in Pennsylvania, denies it has purchased the interests of R. N. Merrill in six theatres located in Waverly, Sayre, Athens, Owego and Tonnawanda.

After having undergone extensive alterations the Lyric motion-picture theatre, in Minersville, has been reopened to the public. The house, which was formerly conducted by Paul Soloff, has been taken over by William H. Shugars, of Pottsville. The improvements cost a total of \$50,000 and the house is now modern in all respects.

The equipment includes two Powers 6-B pro-

jectors with incandescent machines and a Hope Jones Unit Organ, installed by the Wurlitzer Company. William Phipps has been appointed resident manager for Mr. Shugars. Mrs. Mary McC. Curran has been engaged as organist.

A new march dedicated to the 175th anniversary of the founding of the city of Reading, which is to be celebrated there next Fall, has been composed by John Wacha, of the Colonial orchestra in Reading.

The citizens of the small town of Millville, Columbia county, Pa., have started a public movement to obtain funds to establish a motion-picture theatre there.

Through an arrangement with the State Health Department of Pennsylvania, of which Dr. Charles H. Miner is the head, the Wilmer & Vincent theatrical interests, which control many motion-picture theatres throughout the State, have put on in all their picture houses the film "The Clean Mouth." It is an educational film which educates parents as to the

correct methods of saving the teeth of children. The Health Department has asked all the theatres of the State to put on this film.

Following the close of "The Adventures of Robinson Crusoe" series in the Morris Run theatre, Morris Run, Pa., H. W. Mathers, the manager, announced that he would give five prizes to the children writing the best essays on Robinson Crusoe. It proved a good exploitation scheme for the theatre, as not only the children but their parents and teachers became interested.

Among ten buildings that were destroyed in a recent fire that did \$100,000 damage in Sunbury was the motion-picture theatre owned by Sam Rosen. Mr. Rosen is a short subject manager of the Universal.

An organization known as the Paramount Pep Club has been formed in Wilkes-Barre. The purpose is to inject the "Paramount" spirit of enterprise into all the Paramount employees in that vicinity. E. D. Latham is president.

Photoplay Notes of the Connecticut Territory

FOR a consideration reported as \$80,000, the Star theatre at Waterbury, Ct., was last week bought by Rockwood Fernwood of Winsted, Ct., from Benjamin Linsky of New Haven who had acquired ownership of the playhouse in connection with sale of the Park apartment house at Bridgeport for a consideration reported as approximating \$200,000. The Waterbury playhouse seats 1,400 and is called one of the most modern in that section of the state.

Through co-operation of the United States Department of Agriculture and the Connecticut Department of Forestry, a special feature motion picture, with Nutmeg State cast and scenery, will be extensively used throughout that state, in a campaign to boost reforestation and conservation of the present timber supply. The scenario to be used is by William Hutchinson of the federal forestry service. Col. Henry S. Graves, dean of the Yale Forestry School, is co-operating. Henry I. Baldwin, secretary of the Connecticut Forestry Association, and State Forester Austin F. Hawes, were in conference last week with Guy Hedlund, who will direct the film and act as leading man in the cast. Mr. Hedlund was with the original Biograph Company, was for three years with

D. W. Griffith and also with the Pathe, Edison and Universal Companies.

At present, a leading woman is needed for the production. She must be a Connecticut girl, a good horse woman and possess other qualifications necessary in a motion picture heroine. Volunteers are needed for minor roles in the cast. Offices for direction of the film will be located at 252 Asylum street, Hartford. Judging of candidates for places in the cast was held last Saturday and will be continued Saturday of this week. Camera men from Washington, D. C., will be in charge of filming the picture.

William F. Slack, formerly well known in motion picture circles of Southern New England, as a manager, for a time so engaged in his home city of Meriden, Ct., died last week at McKeesport, Pa., of pneumonia. He went to Pennsylvania several years ago and was a policeman and deputy sheriff at McKeesport. His widow and two children survive. He was prominently affiliated with the Elks.

John R. Panora of Norwich, Ct., who recently acquired the Winsted, Ct., Opera House, has bought the centrally-located Alvord property in that town, intending to make it a site for a modern motion picture house. The latter property was bought from W. H. Mosely, who had

also planned to use it as a motion picture theatre site and had already begun to clear away for the foundation work. Mr. Panora will take over direction of the opera house May 1.

The Palace theatre at Hartford, Conn., last week lost its box-office assistant and special police detail through an even more realistic romance than those of the screen that nightly provide relaxation for the many patrons of this popular playhouse. As an aftermath of this romance, nursed in the shadow of those of the screen, Miss Ebba Pierson, for the past two years in the box office of the house, accompanied Policeman William T. Owen, for the past year detailed to duty at the theatre, to the altar. Their honeymoon will be passed on an automobile tour to Chicago, where they will make their future home.

As Policeman Owen and Miss Pierson were about to leave the theatre, several nights prior to their leaving it permanently, they were made guests at an impromptu reception staged by the management and attaches of the playhouse. In behalf of the hosts, Manager Benson presented the guests of honor with a Rogers' silver anniversary set, the card accompanying the remembrance reading "With our very best wishes for your future happiness."

Trade Chatter from Memphis, Tenn., Territory

MANAGERIAL changes affecting three theatres in Memphis operated by the Consolidated Enterprises, Inc., have just taken place. Harold Horne of Boston has assumed charge of Loew's Palace theater in the capacity of manager, supplanting A. B. Morrison who has been transferred to the joint managership of the Strand and Majestic theaters. H. B. Clarke, for the past year in charge of both the Strand and the Majestic, has been transferred to Greenville, S. C., where he will manage the three theaters there. Bert Jordan remains at the Princess in Memphis and G. E. Brown continues in the capacity of director of advertising and publicity for the four houses. C. A. McElravy is general manager of the Memphis chain.

Radio week at Loew's Palace which was staged in connection with WMC, the Commercial Appeal's powerful class B station, is proving to be a splendid advertising feature for the theater. WMC can be picked up over practically the entire United States and each night for a week the radio exhibit and features at the Palace were announced over the ether. It is believed that the sending of a voice over the air to the broadcasting station and its re-

ception in the theater from whence the voice is originating, which is one of the features of the Radio week program, marks an innovation in radio history.

The Orpheum theater, playing Orpheum vaudeville, closed this week the earliest in many years.

Abe Kaufman, who established the Kaufman Specials film exchange in Memphis several years ago and who has been covering Tennessee and Kentucky with independent productions, is taking over the operation of the Princess theater in Vicksburg, Miss. He is also negotiating for another theater in that section. As yet Mr. Kaufman has made no decision as to the future of his exchange.

Some of the finest specimens of canine aristocracy in the entire South are now film stars. As an aftermath of the recent dog show in Memphis, Loew's State theater is showing a special film taken of the prize winners.

The American Legion, in its campaign here to purchase a new home, held forth at the Lyric theater, a legitimate house, last week with "The Man Without a Country." Through cooperation of local merchants the papers carried nearly a dozen truck pages and it is

reported that about one-fourth of the amount needed for the home was raised.

William Sipe, local manager of the Consolidated Film Exchange, was the principal speaker before the last weekly meeting of the Rotary club.

Briefs from Florida Territory

A. Juran, manager of the Casino theatre in Ybor City, is completing arrangements for enlarging his house. He is going to remove the stage, which has a depth of about 40 feet, and place the screen upon the back wall. The balcony will also be enlarged and given a horse-shoe shape. He figures this will give him an added seating capacity of over 400 seats, which he needs very much on his big nights.

Orlando has the honor of staging the first State Floral Parade, and of course the movie men were there with their cameras to register it all upon the celluloid strips. There was also a Screen Beauty Contest, with 45 young ladies competing. Miss Mildred Baker was adjudged the winner and will have the honor of starring in a production with the local producing company.

Oklahoma City Items and Southwestern News

THOMAS H. BOLAND, the popular manager of the Empress theatre at Oklahoma City, left April 13 for Atlantic City, N. J., where he attended the First National stockholders' meeting. He will visit in New York City and other Eastern points before returning home.

Ralph A. Morrow, sales manager for the Hodkinson Film Corporation at Dallas, Texas, was an Oklahoma City visitor Friday, April 13, which was a lucky day for him, as he sold several feature pictures while here.

Nash Weil will erect a new theatre and office building at Dallas, Texas, in the near future. The site has not been definitely settled upon as yet.

The Rialto theatre at Dallas, Texas, is to be enlarged at an estimated cost of \$150,000.

Leah Baird, film actress, appeared in person at the Capitol theatre, Dallas, Texas, with the picture in which she stars, "Is Divorce a Failure?" week of April 15.

Theodore Roberts, film star, appeared in person at the Palace theatre in Dallas, Texas, week of April 8.

R. E. Griffith of Griffith Brothers, Oklahoma Specialty Film Company, was down to Dallas, Texas, during the past week on a business trip.

W. F. Sonneman of Waco, Texas, picture shopped in Dallas, Texas, last week.

Manager Billy Batchell of the Queen theatre at Denison, Texas, booked several new pictures in Dallas, Texas, during the week.

Rubin Frels of the Star theatre, Palestine, Texas, was among the film buyers in Dallas, Texas, during the week.

The Phil H. Pierce Music House, Dallas, Texas, sold a Reproduco organ to the Rialto theatre at Harlington, Texas.

Manager D. Buffo of the Liberty theatre at Hartshorne, Okla., purchased a Motiograph and a Gardiner Cold Fibre screen from D. Thrash at Dallas, Texas.

N. K. Eberly of New York is the new resident manager for Educational Pictures at the Oklahoma City, Okla., branch.

George Billings opened his new Criterion theatre at Tonkowa, Okla., April 9, to pleased capacity business.

The week's visitors to Dallas, Texas, included Manager Charles Taylor of the Best theatre, Colorado, and Jack Lilly, manager at Greenville, Texas.

Harry Sachs is the new booker at the Pathe branch in Dallas, Texas, and **W. Wade**, recently with the Paramount office, is his assistant.

Col. Bill and Mrs. Yoder of the Pathe Film Company are visitors in Oklahoma City for a few days.

Tom Bailey, former Southern Enterprises manager in Oklahoma City, is now special representative for Famous Player-Lasky Pictures in Oklahoma, Texas, and Louisiana, and is now on his initial trip.

Tom Curran of the Arrow Film Corporation at New York City and **Miss Bessie Michaels** of Dallas, Texas, were married in Dallas, Texas, April 4.

C. P. Reddick, traveling auditor for Famous Players, has been checking up the local offices in Oklahoma and Texas during the past two weeks.

In and Out of the Des Moines Exchanges

MR. WILLIAM BLAIR, formerly with the Enterprise Distributing Corporation of Omaha, has joined the Universal Film sales force at Des Moines.

Hugh Bennett, short product manager of the Universal Film exchange, took unto himself a bride, **Miss Verona Farrand**, on April 6, and spent his honeymoon in Chicago. Mr. Bennett recently made a trip to the key towns in Iowa and reported contracts for the picture, "Hunting Big Game In Africa," in the majority of the towns.

Louie Graham, who was recently married, purchased the Star theatre at Dubuque from his father.

Cleve Adams, assistant general manager of the Universal Film Company of this district, was in the Des Moines office for a few days last week.

Mr. A. W. Pleus, manager of the Pathe Film exchange in Des Moines, has been appointed to take charge of the Indianapolis branch of Pathe, his duties to begin in that city in about ten days. Mr. Pleus has been with the Des Moines exchange for thirteen months. His successor is **R. S. Ballantyne**, of Norfolk, Neb., owner of a theatre there and formerly manager of the Mutual Film Corporation in Des Moines.

L. C. West, of Grinnell, Iowa, **W. W. Moir**, of Eldora and **Mr. and Mrs. A. W. Sage**, of Adel, all theatre managers were visitors at the film booking office in Des Moines the past week.

J. E. Boyle has sold his Strand treatre at Fort Madison to a corporation from Quincy, Ill.

Mr. Louie Jacobs, owner of the Palace theatre at Burlington, left this week for the coast.

A. W. Nichols, branch manager of the Famous Players-Lasky Corporation, spent the week of April 15 in a tour of Southeastern Iowa visiting exhibitors.

W. B. Youngclaus, manager of the Majestic theatre at Jefferson, Iowa, visited Paramount exchange during the week. Among other visitors were **Gene Solon**, manager of the Solon theatre at Spencer, Iowa, and **Ted Bryant**, manager of the Gem theatre at Oelwein.

Mr. A. W. Nichols, branch manager of Famous-Players exchange in Des Moines, with his salesmen are preparing for a Paramount Week drive starting next week touring the whole state of Iowa in automobiles. Paramount Week will be observed nationally this year from September 2 to 8.

Exhibitor and Exchange News of Carolinas

A RESPITE has been granted the theatre owners of South Carolina, against whom the recent session of the General Assembly levied a special ten per cent tax on theatre admissions for state revenue. The bill was passed during the closing hours of the Legislature without offering the theatre men an opportunity to protest, but, immediately upon appointment of the State Board of Appeals to handle the special sales taxes, a delegation of South Carolina exhibitors appeared on April 5 and protested in such powerful manner that the matter was taken under advisement and a decision handed down on April 18 cancelling that part of the bill affecting motion picture theatres until January 1, 1924, "at which time," declared a member of the board, "it is hoped that business will be back to normalcy and the theatres able to bear this tax, which is a manifest hardship at this time." This will give theatre owners a breathing spell to marshal their strongest forces to put up an argument for the repeal of the bill at the session of the General Assembly, which meets next January.

Energetic exhibitors who sent out over a hundred telegrams imploring theatre owners to attend the hearing on April 5 were sorely disappointed when only thirteen responded, among those attending being the following: **Mrs. Phelps Sasseen**, **Easley**; **Max W. Bryant**, **Rock Hill**; **Turner Jones**, **Southern Enterprise theatres**; **J. R. Eaves**, **Gaffney**, **Chester and Union**; **J. M. O'Dowd** and **M. F. Schnibben**, **Florence**; **George L. Wilson**, **Walhalla**; **Mr. Schwitzer**, **Laurens**; **L. M. Boatwright**, **Batesburg**; **George**

Parr, **Lancaster**; **T. L. Little**, **Camden**; **J. P. Osteen**, **Piedmont**; **Mr. Easterly**, **Charleston**.

The "righteous and indignant citizens" of Durham, N. C., recently had **Pola Negri's "Bella Donna"** taken off after the first day of its three-day run at a local theatre. To make matters worse, the local ladies of the **Y. W. C. A.** had sponsored and sold advance tickets to the show, a method pursued often by the various civic organizations when in need of a little cash. But when the good ladies reviewed it at its first performance they did not like what they saw, with the result that considerable "rumpus" was stirred up and, of course, the theatre manager came up promptly with the announcement that the picture would be taken off.

Colonel Henry B. Varner, secretary of the North Carolina M. P. T. O., has joined the campaign managers committee to further candidacy of **H. Steffes**, of Minneapolis, as National President of the M. P. T. O. before the Chicago convention in May. Colonel Varner declares that he believes Steffes is the man for the job and will help his candidacy in every way possible personally, while, however, not being in a position to pledge the other Carolina delegates to such a course. His judgment will undoubtedly, however, go far with the Southern delegates. It is believed that should Georgia send delegates to the convention they will line up with **Charles L. O'Reilly**, however, since **Mrs. Willard Patterson** has recently commended him editorially for the post.

Will H. Hays has tentatively accepted an in-

itation extended him to attend the annual convention of the North Carolina M. P. T. O. to be held at **Wrightsville Beach** on June 28 and 29. Mr. Hays expressed his appreciation

Photoplay Bulletins from the Spokane Territory

C. M. Van Horn, manager of the local Pathe exchange, played a large part in the organization recently of the Spokane Allied Amusement Association.

With President **Dr. H. C. Lambach**, Mr. Van Horn drafted the constitution and by-laws of the organization and was instrumental in welding the temporary association into a permanent institution. Mr. Van Horn was elected secretary of the permanent organization at the meeting April 3. He was secretary of the temporary organization, formed at the time of the threatened passage of a 10 per cent of the gross receipts state tax by the legislature. The tax bill was later dropped by its backers, following concerted opposition by theatre men of the state.



C. M. Van Horn

Photoplay Brevities from St. Louis Territory

W. E. WOOD, operator of radio broadcasting station WOAL, Webster Groves, Mo., was forced to hire the Ozark theatre to accommodate the crowd of radio fans who accepted his invitation, broadcasted to the world from his station, to visit him at his station. He received so many requests for tickets he soon found his residence was not large enough. So he appealed to the theatre owners for assistance. The gathering was held in the Ozark on Sunday, April 15. A special program of semi-technical type was given. No admission was charged, as Webster has a blue law ordinance.

B. J. Cornell, manager of the News Weekly department of the National Film Publicity Studios, has resigned. He has accepted the managership of the Quality Motion Picture Company of America. This company, which is controlled by the General Film Manufacturing Company, 6800 Delmar Boulevard, University City, Mo., makes high-class industrials, educational, travelogues and novelty films. Cornell will enter on his new duties immediately.

Johnny Tobin, star rightfielder of the St. Louis Browns of the American League, appeared in person at the Ivory theatre, Ivory and Virginia Avenues, April 20, in conjunction with the showing of a special reel of the Browns in action.

Contracts for razing the buildings on the site of the \$1,000,000 Marcus Loew State theatre, Eighth and Washington Avenue, were let April 19 to the Advance Wrecking Company. The work started April 23. Bids are also being taken on the construction of the theatre. Loew was in St. Louis to supervise the clearing of the site and the letting of the construction contracts. He left for New York April 19.

The New Grand Central theatre, owned by

Skouras Brothers, is installing a handsome new electric sign. The sign will cost about \$10,000.

Owing to the sweeping sentiment of the public of St. Louis, the press, city and State officials against the hold of dance marathons, Herchal Stuart, manager of the Missouri theatre, St. Louis, called off the long-distance dance contest scheduled to start at the Missouri on Saturday, April 21. The \$100 prize offered to the boy or girl who would break the world's dancing record was divided equally among the ten who had entered the contest.

"Might Meets Might," a five-reel motion picture in defense of law enforcement, was shown at the Third Baptist Church, St. Louis, Friday evening, April 20. C. J. Hall, of Los Angeles, presented the picture. No admission was charged, but a "free-will" offering was taken.

W. R. Clark, who opens his Hurst theatre, Hurst, Ill., on May 5 with "Westbound Limited" as the feature attraction, is charging a \$5 top for the occasion, and, judging from the advance sale of tickets, all of the 500 seats will be occupied long before the time the show is scheduled to start. Hurst has a population of about 1,200, and the better than Broadway first-night prices being charged is something for other towns to think about.

The safe of the Park theatre, Cape Girardeau, Mo., was looted by crackmen last week, the robbers escaping with \$700. The theatre is owned by Doyle & Strain.

The National Association of University Extension Workers, at their convention at Hotel Chase, St. Louis, the past week, enjoyed a private showing of "Nanook of the North." Miss Elizabeth Ressez, of New York, manager of the educational department for Pathe, came on for the presentation and told the delegates what the motion picture industry is doing to further visual education.

St. Louis callers of the past week included: Charley Goodnight, De Soto, Mo.; C. C. Jones, American, Cambria, Ill.; W. R. Clark, Hurst theatre, Hurst, Ill.; Frank Neitz, Strand, Mascoutah, Ill.; Elmer Brient, Hall Amusement Company, Centralia, Ill., and J. Doyle, Park theatre, Cape Girardeau, Mo.

J. D. Williams, president and general manager of the Ritz-Carlton Pictures, was a caller of the past week.

C. C. Pettijohn of the Hays organization was here on Thursday and addressed a gathering of the St. Louis Film Board of Trade. He told of the efforts being made by his organization to bring about a better understanding between the exhibitors and the exchanges and producers, and was assured of the co-operation of the St. Louis organization in consummating that movement.

E. C. Jansen, F. B. O.'s general manager, was here for several days, later going to Kansas City.

S. T. Wilson, formerly with Associated Exhibitors, is traveling Eastern Missouri for Enterprise.

South Bend, Ind.—The senior class of Notre Dame University on April 18 filed suit against Ezra Rhodes, lessee of the Blackstone theatre here, for \$500 for alleged breach of contract. The suit was brought by Morris J. Ducey as agent for the class. In their complaint they claim that Rhodes agreed to show four football pictures at his theatre within one week after each game and to give the class \$500 if they would sell 200 tickets at 25 cents each. The class claims to have fulfilled their part of the agreement, but that Rhodes refuses to pay the \$500, they allege. The pictures in question showed Notre Dame playing Georgia Tech, Nebraska, West Point and Indiana. Rhodes plans to resist the suit.

Around Seattle's Photoplay Trade Circles

"DOWN TO THE SEA IN SHIPS" has been sold to the Columbia theatres in Seattle and Portland by J. R. Beal, manager of the local Hodgkinson exchange, according to an announcement just made here. It will begin an indefinite engagement at Manager R. W. Case's house in this city early in May and will be shown in Portland by Manager William Cutts shortly after the Washington State premiere.

First prints of "Souls for Sale" arrived at the Goldwyn exchange last week, and the picture has been booked by Manager W. E. Bamford to open an engagement at Frank Steffy's Coliseum theatre on May 12. Twenty-four sheets on the attraction have already been posted in the city, and an advertising and exploitation campaign is now being planned.

L. K. Brin, president of the L. K. Brin exchanges, returned to the city recently from Butte, where he had made his first stop en route to New York. Mr. Brin was bound for the East to confer with the Warner Brothers, but in Butte was taken slightly ill and was forced to carry on the conference by telephone from Montana to New York.

H. A. Black, manager of the Vitagraph exchange, left the city recently on a short trip around the larger towns of this State. During the summer Mr. Black intends to spend more time on the road, according to a recent statement. "Masters of Men" has arrived at the exchange, but no bookings have been arranged on the picture yet.

B. B. Holcomb, manager of the Vandette theatre in Tacoma, was a visitor on Film Row recently, booking pictures to play at his house during the coming season.

The Paragon Film Company has recently been organized here and is now located in new quarters at 2024 Third Avenue, a part of the room belonging to the Select exchange. Roscoe Russell is general manager of the company, and has just returned from Los Angeles,

where he has obtained several pictures to be released at early dates. "His Last Race," a Phil Goldstone special, will probably be the first picture that Paragon will handle.

Other officers of the new company include: E. Pederson, president; O. Crouse, vice-president, and Capt. R. H. Smith, secretary-treasurer. Mr. Russell was formerly a resident of Oakland and has also been associated with Sid Grauman. In addition to "His Last Race" he has obtained the rights to release the next twelve pictures of Richard Talmadge.

L. O. Lukan, general manager of the Blue Mouse theatres in Seattle, Tacoma, Portland and Astoria, has resigned his position with the organization, according to an announcement made by John Hamrick, president and owner. Mr. Lukan has been with the Hamrick circuit for the last five months, taking that position after resigning the Western division management of the Associated First National Exhibitors circuit.

Although Mr. Lukan has announced no definite plans for the near future, it is believed that he will leave this city for New York in a short time to again become associated with some producing and distributing corporation. It is thought probable that the vacancy he leaves in the Blue Mouse organization will not be filled for the present time.

For the first time in the history of the city, an entire motion picture program will be brought back intact to the same theatre it originally played for a return engagement when "The Pilgrim" returns to Manager H. B. Wright's Strand theatre in May. "The Pilgrim" played at the Strand the second week in March, but because of previous bookings it was only able to stay at the theatre one week. Despite the fact that extra morning and evening performances were given, one week's run was not enough, so the picture will be brought back next month. "Toll of the Sea," which played on the same program as Chaplin's pic-

ture, will also be brought back to round out the bill.

After causing quite a furore among the authorities in this city, several Japanese photoplays brought into the United States last week for exhibition here were reviewed by the Seattle Board of Theatre Censors and officially okehed by that body. The whole discussion over the films was started by a newspaper article saying that the proprietor of the show did not wish any Americans to see the film entitled "The American Family."

The censors immediately got in touch with the Japanese running the program, and from him got a synopsis of the picture, to the effect that it dealt with a poor man who was sent off to war against Germany, during which time his family nearly starved until they were helped by a generous American public. When the censors came to review this picture, however, it was found to deal with a love cult established in Japan, which was smothered by the Japanese government because it was getting too strong.

Despite the apparent discrepancy between the verbal story told by the Japanese and the story as it was flashed on the screen, the censorship board decided to allow the exhibition of the films. They are now running at a Japanese hall and attracting large houses.

Ray Grombacher, manager of the Liberty theatre in Spokane, was a recent visitor in this city. At his house in that city he has established a sliding admission price scale that is said to be meeting with very good results. From 10:30 a. m. until 12 noon each day the Liberty prices are 25 cents. From 12 noon until 5 p. m. the charge is 35 cents, with children 10 cents. From 5 p. m. until closing time the admission is 50 cents, with children 25 cents. These prices, including the "Bargain Morning Matinee," are effective both Sundays and weekdays.

Washington Exhibitor and Exchange Items

MARCUS NOTES' Plaza theatre has closed its doors for all time. This was one of the old time small converted-store photoplay-houses of the 9th street "Bowery" district of Washington. His lease has been relinquished and a new era of prosperity (and increased patronage), for his other theatres in this district, as well as for his numerous competitors is assured. Construction will begin in the near future on his new Rivoli theatre in Petworth; which, it is announced, will have a seating capacity of about 2,000.

The old Revere theatre in Petworth, antedating the Crandall York, has also been darkened for the last time and is now offered for rent or sale.

E. Rogers, brother of Saul Rogers, (well-known attorney and Fox counsel,) was in Washington over the week-end as a visitor to the Fox exchange, calling upon George Roberts, local manager. Mr. Rogers, who is with the business end of the Fox organization, is to get as far south as Atlanta, in an effort to learn conditions in the south Atlantic film trade at first-hand.

Sidney Lust has just returned from a business trip to New York City and Wilmington, Delaware.

Manager Lou Reichert of Selznick Distributors Corporation has returned from the field and reports a splendid recovery in the trade.

Mr. Feldstein of Baltimore, former manager of the local Federated exchange and later a salesman for the Al Lichtman interests, was a Washington visitor Friday. He told the news representative that he had sold his Arcadia theatre in Baltimore to Mr. Bernstein, whom he introduced to Sam Flax and other exchange managers.

Ralph de Foix Edmunds returned last week from a tour of duty at the New York office of First National. He was formerly in charge of the exploitation work out of Washington, and put over some of the cleverest publicity stunts ever used in the region.

Mr. Fred Meyers is the new sales manager for the Famous Players, while H. J. Lego of Omaha is now on the sales force of the Washington branch of Paramount. Miss Ella Gazhorn is now secretary in the booking depart-

ment of Paramount. Miss Anna Berns announces her engagement to a Paramount film salesman.

Sam Lust is now in charge of the shipping room of D. H. Thomas' Strand Film Service. He has been in the business a few years as assistant booker in the Universal offices here, and as assistant manager of brother Sidney Lust's Leader theater.

A. J. Nelson, chief auditor and general manager in charge of sales for the Vitagraph Company's home office of New York City, was a visitor to Manager Spoehr of the Washington branch.

The suit in equity, No. 41208, in the matter of the Royal Amusement Company, resulted in a dissolution order. Attorneys Minor, Gailey and Rowland appeared Friday.

Mr. Leon Leopold is being transferred to the Philadelphia office of Fox Films, after some five years in the Washington territory. This change coming in the nature of a promotion with an appreciable salary boost, is appropriate recognition of Leopold's success in the business of selling screen product in this territory.

Dan Scanlon, former Pathe booking assistant, is now assistant booker in the Paramount exchange.

E. J. Stutz, manager of the Chevy Chase theatre, entertained his brother from New York City and Mr. Butler, of Butler's side shows, at lunch Monday in the Harrington hotel.

Sharing screen stellar honors in local circles with Miss Madge Bellamy, the past week, was another local product, Miss Lulu McGrath of the Williamson's submarine picture, "Wonders of the Sea," who gave a large box party at the Metropolitan, Thursday night, in compliment to her friends and family. Among those noted in the party were: Judge and Mrs. Charles Meehan; Rep. and Mrs. Frederick Zihlman; Rep. and Mrs. Ray Loring; Major and Mrs. Van Ness Ingram and daughter; Mr. and Mrs. Reginald Walker and Dr. Arthur Hooe. Other prominent residents of the capital in the guest list were Mr. and Mrs. M. D. McQuade; Mr. and Mrs. Wilkie Collins; Mr. and Mrs. William Drew; Mr. and Mrs. J. Earnest Dulin; Mr. and Mrs. John Shaw; Miss Ingram; Alvin Bellman and Mr. and Mrs. James McGrath, her parents.

Harry M. Crandall, accompanied by Mrs.

Crandall and the Misses Olga and Dorothy Crandall, spent last week at the Ritz-Carlton in Atlantic City, in attendance on the annual convention for stock and franchise-holders of Associated First National Pictures, Inc. Mr. and Mrs. Crandall and their daughters planned to return to the capital Monday.

At their last meeting the Film Board went on record in the matter of cooperation with the Virginia exhibitors in their meeting here on April 23 and 24, and are to tender a banquet to the visiting Virginians.

Construction on the Takoma theater is well advanced, and it is expected to open in the next sixty days.

An order of the District Commissioner prohibits theatrical use of the Lincoln, at 1215 U street, a colored theater controlled by Harry Crandall, until a fireproof steel or asbestos drop curtain is installed. This action was the result of a report of Fire Chief George S. Watson saying that the management had refused to put up the curtain required by the district.

The Crandall manager at the Lincoln contended that the curtain was not needed; but Chief Watson refused to approve the use of the theater without the curtain and Commissioner Oyster (in charge of both police and fire departments), sustained his subordinate's decision. Hence the deadlock.

The Crandall Baseball League, composed of the neighborhood theater patrons, is taking its place in the ball tossing galaxy. Mr. Crandall, who promoted the venture, hung up cash prizes of \$500 in addition to giving the courtesy of the team's theater at any performance. The winning team will split a first prize of \$250 among the players; the runner up will receive \$100; the players with highest averages will split up the rest of the prizes.

This action of Mr. Crandall caused Tom Moore, rival exhibitor and manager, to reorganize the Rialto nine and provide new equipment and also to offer prizes. Here's hoping that the Crandall pennant winners get a whack at Bill Moore's Rialtos.

Last week the billing of the Gasnier super, "Poor Men's Wives," for a week's premier at the Crandall Centrall was a bit of a surprise to the local film world as three days is a big run for this small Crandall unit.

Photoplay Personals and Events in Southeast

S. A. LYNCH, formerly head of the vast holdings of Southern Enterprises throughout the South and of the southern interests of Famous Players-Lasky Corporation, is back in Atlanta after a ten weeks' vacation trip to the Old World, his time having been divided between France and Monte Carlo, and expresses himself as happy over the recollections of one of the greatest trips of his life. Mr. Lynch has been tremendously active for several years without a real vacation until he finally disposed of his extensive film and theatre interests, and immediately booked passage for a pure vacation trip. His immediate future plans have not been announced, although he will doubtless devote his attention to the development of the Tanlac Proprietaries, which he controls internationally.

The Paramount School for Salesmen, inaugurated under the auspices of District Manager Fred Creswell, opened on April 23 with an advance enrollment of twelve men, who will be taught the principles of selling Paramount pictures. Each class will require about three weeks for graduation, classes being held each evening for that period of time. Several score applications were received, but after each applicant was put under the microscope, so to speak, only twelve were found capable from the standards employed in choosing the future Paramount salesmen.

The Lyric, Atlanta's Keith vaudeville house, has discontinued the presentation of feature length pictures in connection with their vaude-

ville bills. The new venture was tried out for several weeks, along with a majority of the southern Keith houses, but it was found impracticable to add so much length to the bill, since patrons objected to a two and a half hour session at the theatre. The short subjects, formerly used as standard adjuncts to the Keith bills, will be reinstated.

American Releasing Corporation, M. J. Sparks, manager, has moved their Atlanta office to the Film Exchange Building, 111 Walton street, in the heart of the film district. They occupy the stand formerly filled by the home office of Consolidated Film and Supply Company, which has recently been transferred to New York.

Atlanta's legitimate theatre, the Atlanta, has completed a wonderful run of "Robin Hood" for two weeks and is now presenting, for an unlimited run, Griffith's "One Exciting Night." It is believed that this theatre will run continuously through the summer, using the super-specials for extended runs and at legitimate theatre prices.

E. J. Sparks, operator of extensive theatrical interests in several Florida towns, has recently returned from a yachting and fishing trip off the Florida coast, during which he entertained a large party of prominent film and theatre men of the South.

W. K. Jenkins, president of Enterprise Distributing Corporation, has been in Atlanta making arrangements for more commodious and centrally located quarters for the Charlotte

office. Necessary alterations at the new stand will delay moving for about thirty days.

Enterprise Distributing Corporation now advertises "the largest independent film distributing organization in the world." Their release chart for April and May alone shows seventeen feature length productions in addition to the usual run of short subjects. Their latest buy was "Flames of Passion" from the Independent Pictures Corporation, and their "The World's A Stage" goes into Atlanta's Rialto for a solid week on May 14.

Theatre and Exchange Briefs from Springfield, Ill.

The Majestic theater will close its vaudeville season about the last of April and will then go into pictures. United Artists' attractions have been booked. The first to come is "Robin Hood," which will be followed by "Tess of the Storm Country," "One Exciting Night" and "Suzanna."

Daniel Carson Goodman, former Springfield man, has come into a great deal of fame lately with two good pictures: "What's Wrong With the Women?" and "Has the World Gone Mad?" Danny is well remembered by the folks here, in fact his parents still reside within the shadow of the state house dome.

The Strand is cutting quite a swath these days with big features. All of the state right attractions and those specials from Fox and Universal are shown here.

Trade Jottings from Kansas City and Vicinity

"THE motion picture serves the average hunger for entertainment," said Leo Ditrichstein to a Kansas City audience this week, in predicting that the legitimate play was nearing death unless something unforeseen happened.

Mr. Ditrichstein's statement drew a column editorial the following day in the Kansas City Star:

"One can leave home just after dinner, walk a block or two around the corner and be back home and ready for bed by 9:30 or 10 o'clock," Mr. Ditrichstein said. "The legitimate theater is becoming too much of an institution for the well-to-do. With the growth of cities, going to a play requires too much transportation for the average middle class family."

The Kansas City Star, commenting editorially upon the statement, said:

"The strongest arguments against high prices is that the motion picture houses in the downtown sections are crowded, in spite of the longer distance traveled to reach them. Perhaps the stage has learned the lesson that might be drawn from the brevity of the motion picture and the short story."

After deliberating one hour a jury in the criminal court of Kansas City this week convicted Claude McFadden on a charge of assault with intent to kill in connection with the shooting last August of David Harding of the Liberty theater, Kansas City, in an attempted hold-up. Mr. Harding was dangerously wounded and was near death several days following the shooting.

More than eighty men and women, civic leaders of Kansas City, witnessed a pre-view showing of "Brass" at the Ricardo hotel, Kansas City, this week. The showing was by the courtesy of Samuel Harding of the Liberty theater, Kansas City, where the film will be shown next month. Favorable comment was heaped upon the production and liberal newspaper space given the pre-view showing.

Thirty thousand persons saw "Robin Hood" at the Royal theater, Kansas City, last week. Because of the unusual large attendance, special morning performances have been arranged for children, beginning at 9 o'clock.

H. E. Herbert, former Newton, Kas., exhibitor and pioneer in the industry, was in Kansas City last week on his way to Sanford, Florida, where he will manage the Milan theater. It was with no difficulty that Mr. Herbert recalled a long, long time ago when he went to the Universal exchange in Chicago to see Carl Laemmle screen his first picture, "Hiawatha."

Don Woods, who resigned recently as branch manager of the Kansas City American Releasing Corporation office, has been succeeded by J. H. Calvert, former division manager of F. B. O. in the Kansas City territory. Mr. Calvert also was formerly manager of the Kansas City Universal exchange. Mr. Woods has not decided definitely upon his future plans.

It was an elated force of employees at the Kansas City F. B. O. office last week when word was received that the Kansas City branch had placed second in the F. B. O. First Anni-

versary drive. Exhibitors in the Kansas City territory will see how much their support is appreciated by the service the F. B. O. office will render them the remainder of the year, Roy Churchill, branch manager, said.

Arrangements for the use of billboard exploitation has been completed by Harry Graham, branch manager of the Kansas City Pathe office, in Kansas City, Wichita, Kas., and St. Joseph, Mo., on "Haunted Valley." If the bookings warrant it, billboard advertising will be extended to cover the entire Missouri and Kansas territory, Mr. Graham said.

F. C. Nipp of Oklahoma City, Ok., is the latest addition to the Educational sales force of the Kansas City branch. Mr. Nipp, who has been selling Educational product in Oklahoma City, was "drafted" by the Kansas City office.

No other exchange in the Kansas City territory has been working harder the last two months than the Universal force. There's a reason, to be sure. The Kansas City office is far from hovering about the top in the national sales contest. At a recent sales meeting, L. W. Alexander, branch manager, had more than the usual "heart to heart" talk with his men. He outlined some plain facts. And as a result the Kansas City office in the last few weeks has shown a marked increase in contracts and it would be a difficult matter to convince any member of the force that they will not finish better than second place in the contest.

"Just wait. We're not bragging now. Watch us," is the assurance of Mr. Alexander.

News and Notes of Detroit's Film Circles

THE Empire theatre, which dates back to the early days in film history of the old store-theatres and is the last of those buildings located in a prominent business section, is celebrating the last two weeks of its existence by becoming a first run feature house and showing Elmer Clifton's drama of whaling days, "Down to the Sea in Ships." The Empire will be torn down on May 1 to make way for new and modern buildings.

Manager Moule of the Capitol theatre, for the past three weeks, has been giving unusual and varied programs in connection with the feature films. The first week was "Jazz Versus Grand Opera," with seven different musical and dancing acts. The second was "University of Michigan" week, with a band of the University boys. A scenic film of Ann Arbor,

the University town, was shown. The local U. of M. Club co-operated, having a special night when a former "yell master" acted as master of ceremonies. In connection with the showing of "Brass," week of April 15, Dr. Katherine Blackford, noted character analyst, is giving a talk on her specialty. Dr. Blackford illustrates her information by chart and emphasizes the importance of choosing the right partner for marriage that the wedding rings may not turn to "Brass." Character analyses are then given on persons called from the audience.

The management of the Fox, Washington, is determined to say "spring is here," even if the weather man hasn't succeeded in having her arrive in spite of the calendar date. The current double feature bill of Tom Mix in "Ro-

mance Land" and Lupino Lane in "A Friendly Husband" is dubbed a "Spring Festival."

Detroit exhibitors need only to paraphrase M. Coué's famous phrase to "Week by week, in every way, the runs keep getting longer and longer" to have it aptly apply to the business done and still being done in the automobile town. There were one or two scattered runs before the real thing began last November with "Robin Hood" and "When Kinghood Was in Flower."

Harold Lloyd in "Safety Last" is still making audiences gasp and shriek and wonder "How it is all done!" And it's difficult to say how much longer he'll continue, as the crowds still keep coming. Then "The Covered Wagon" is due to arrive at the Adams for quite some stay, with "Bella Donna" afterward by way of contrast.

San Francisco Exchange and Exhibitor Notes

S. BARRETT McCORMICK, theatre genius, is now in Oakland superintending the construction of the new Fox theatre, which is due to open about June 1. This theatre promises to be one of the finest in the West, and under McCormick's artistic guidance should prove a revelation to the Oaklanders.

One of the infrequent but welcome visitors seen recently on Film Row was C. O. Davis of the Wigwam theatre at Reno, Nev. He reported business as being good.

Among others welcomed recently on Film Row were E. B. Buckwalter of the Liberty at Susanville, Mr. Laughhead of the Westwood at Westwood, Gus Gemanis of the Crystal at Salinas, Oscar Attkisson of the Bell at Livermore, and Joe Blumenfeld, of the Strand at Gilroy.

Harry Arthur, general manager of the West Coast theatres, is spending a few weeks with A. M. Bowles, one of the managers of the T. & D. circuit, discussing different ideas, etc.

"Within the Law" was recently shown at the Royal theatre to Chief of Police O'Brien and other prominent city officials, who stated they were very much pleased with the picture.



Showing how the Mad Love sundae tie-up was made in Baltimore on "Mad Love" at the Century theatre.

Harry Brand, publicity agent for Norma Talmadge, was a recent visitor in this city.

M. B. Hustler, manager for T. & D. at Sacramento, is being congratulated on the arrival of a baby boy. They all say he is the finest in the world.

Bob Harvey, former First National exploitation manager, is now publicity director for T. & D. at Oakland.

Charlie Thau, who made such a hit when he was publicity director for the First National, has been made publicity director for the northern circuit of the T. & D. houses, as the managers want real publicity.

Paul Mooney, representing Louis B. Mayer attractions, spent several days in this city comparing notes with Charles Muellman of the First National exchange.

"Hunting Big Game in Africa" closed a successful run at the New Portola theatre, which, considering its four-week run at the Century theatre, proves the remarkable interest the picture has aroused.

Buffalo Briefs and Western New York News

ONE of the big events of the week in Buffalo was the surprise party given by the employes of the Paramount exchange in honor of Manager Allan S. Moritz at Brown's Hotel, Tonawanda, N. Y., on Saturday evening, April 21. The event was a surprise party. Mr. Moritz was thirty-one years old. A number of former Paramount employes were on hand to honor their old chief. Colonel Howard F. Brink attended to see that his son, Earl, behaved himself. Malcolm Williams spoke briefly. His best statement was "that he had never been in such close touch with the office." He referred to the dancing. A real surprise of the evening was the visit of Madge Bellamy and her escorts, E. J. Hayes and Gene Marks, of First National. Madge dropped in on her way home from the Falls. She had been in Buffalo in the morning to invite Mayor Schwab to attend the picture exposition in Los Angeles this summer. Moritz and everyone else had the time of their lives. There was no speaking. No one was able to talk soon after the menu began to be served.

The Border Amusement Company has taken over the houses formerly controlled by General Theatres Corporation. The company has been incorporated at Albany at \$150,000 with the following directors: C. Long, R. J. Krotz and J. T. Gilbert. The theatres involved are: Central Park, Ellen Terry, Marlowe, Allendale and Star. The Circle, recently controlled by General, has been purchased by Sol Myers and Len Sang, formerly manager and treasurer, respectively, of the Criterion.

One of the biggest changes along Film Row in many months is the resignation of Fred M. Zimmerman, vice-president and sales manager of Bond Photoplays Corporation, and his appointment as manager of the Buffalo F. B. O. exchange, succeeding Earl Kramer, who will go to the home office in New York in an executive capacity. The change takes effect May 14. George Ferguson has resigned from the Bond sales staff to go to F. B. O. He has been associated with Mr. Zimmerman for many years.

Manager Vincent R. McFaul announces that extensive alterations will be made to the Shea Hippodrome stage this summer, including an enlargement of the orchestra pit to the full width of the stage and the increasing in size of the smaller stage back of the pit so that more elaborate prologues can be put on, such as ballet acts and jazz orchestras. The work will not in any way interfere with the operation of the house. Mr. McFaul also announces the coming of Francis X. Bushman and Beverly Bayne to the Hipp for the entire week of May 13 in connection with the showing of their new American Releasing picture, "A Modern Marriage."

Manager Robert T. Murphy, of Renown Pictures exchange, has engaged Al Barnett, formerly with F. B. O., as his new Rochester representative and J. L. Cook, formerly with Select, to represent the company in Syracuse. B. Smith and E. L. Byers have resigned as Renown salesmen. John Sitterly has also left F. B. O., but has not as yet made a new connection.

The Family theatre, Attica, N. Y., has been sold by James Martina to Peter Bifarella, of LeRoy, N. Y. The latter will take possession October 1.

Clayton Sheehan, Fox district manager, who has been in South America drumming up business for his company, is expected back in Buffalo on May 7 and a big reception is being planned for him by Manager Charles N. Johnston and his Fox exchange staff.

Over \$27,000 has been raised by popular subscription in Holley, N. Y., with which a Memorial Community Hall will be built by N. L. Cole from a design by J. Mills Platt, Rochester architect. Motion pictures will be the principal form of entertainment in the building.

Phil Gentile is now representing Advance Pictures, a new state right distributing company in Syracuse. Phil was formerly with First Graphic in Buffalo, where he was very busy

over the week-end screening some of his features for exhibitors.

Harry E. Lotz, Select manager, has engaged George Bromley of New York as a member of his sales staff. Bromley succeeds J. L. Cook, resigned.

"Safety Last" broke all records at the Bellevue theatre in Niagara Falls, where Herman Lorence put the picture on for a week following an extensive exploitation campaign. Howard G. Carroll, former manager of the International at the Falls, is now in charge of publicity at the Lumberg, the exclusive Paramount house.

N. I. Filkins, Merit manager, looks forward to a busy season, now that I. E. Chadwick has acquired the Arrow exchange of New York. J. W. Willis, special representative for Merit, is at the Buffalo exchange for a few weeks.

Lester Wolfe has resigned from the sales staff of Paramount, according to an announcement by Allan S. Moritz, branch manager.

D. E. Singer has taken over the Gem theatre in Genoa, N. Y. Albert M. Burns and Dave Krieger, both of Batavia, have leased the ground floor of the Kavanaugh block on Main street, LeRoy, which they will remodel and open as a picture house in the near future. The Pastime theatre in Manchester, N. Y., managed by R. G. Gilmore, will close June 1. The Crescent, Port Byron, has closed. The house will be razed. The Strand in Ithaca will operate but three days a week commencing June 1.

C. W. Anthony, Vitagraph manager, announces the resignation of his Syracuse representative, N. L. Conners. The territory is now being divided between Percy Emslie and Leo Murphy.

Bruce Fowler, manager of the Indiana theatre, Terre Haute, Ind., and former manager of the Elmwood, Buffalo, stopped off in town on his way to New York last week for a visit with Harold B. Franklin, head of the Paramount theatre department.

Theatre and Exchange Briefs from Canada

PANTAGES vaudeville has been booked temporarily into the Capitol theatre, Calgary, Alberta, one of the large Western Canadian theatres of the Famous Players Canadian Corporation. A start was made with the vaudeville on April 14, the plan being to play the various acts for four days of the week along with pictures, which happened to be "Nobody's Money," starring Jack Holt, and a Christie comedy, "Hot Water." Prices were raised to 75c for the evening shows and 50c for the afternoon performance, with three shows daily. This movie has created some surprise among Western exhibitors.

Incidentally, Manager James Adams of the Calgary Capitol has booked "Robin Hood" as a special road show for early presentation.

The manager of the Dominion theatre, Winnipeg, Manitoba, is now John T. Fiddes, who was manager of the System theatre, Montreal, for some time, and who was recently appointed manager of the Capitol theatre of Winnipeg by the Famous Players Canadian Corporation. Mr. Fiddes is a member of a local syndicate which has acquired the Dominion theatre, the house being reopened under the new regime on April 16. Music will be specially featured at the Dominion in the way of prologues, novelties and special acts, with Mr. Fiddes himself appearing in numerous roles. He has had years of experience as a concert singer. Programs will be changed weekly.

The marriage took place at Vancouver, B. C., a few days ago of I. H. Allen, manager of the Globe theatre, to Miss Sophie Lyons of Winnipeg, Manitoba. The bride was attended by her sister, while George Serreth, known throughout Western Canada as an exchange man, was best man. Mr. Allen, who is a cousin of Jule

and J. J. Allen, Toronto, has spent considerable time with theatres in Winnipeg and met Miss Lyons there.

The Empire theatre, Quebec City, has been placed on the market, the owner, the late Mr. J. Deracey, having died a short time ago.

As a member of the Lions Club of Ottawa, Ontario, Capt. Frank Goodale, manager of Loew's theatre, Ottawa, took an active part in canvassing for subscriptions for the Salvation Army's Self-Denial Week campaign which was conducted under the auspices of the club during the week of April 16. The objective of \$9,000 was reached in three days.

General Manager Murdock of the B. F. Keith circuit, New York, and Clark Brown, also of New York, were visitors in Ottawa, Ontario, on April 20, when they conferred with local theatre interests at the Russell Hotel regarding the booking of Keith vaudeville into Ottawa along with pictures. This followed up a recent visit to the Canadian capital of Mr. Albee of Montreal and others to press negotiations for Keith entry into Ottawa.

Clarence Robson of Toronto, manager of the Hippodrome and supervisor of the Regent and Strand theatres for the Famous Players Canadian Corporation, was a visitor in Ottawa, Ontario, on April 19, when he inspected Loew's Ottawa theatre. A few weeks ago the Loew theatre in Montreal was taken over by N. L. Nathanson of Toronto, representing Famous Players Canadian Corporation, and, in the light of this development, Mr. Robson's trip to Ottawa is considered significant. It is predicted locally that Famous Players will have a theatre in Ottawa before next fall, whether it is Loew's or not.

Ben Stapleton, a pioneer exhibitor of Ottawa, having been manager and proprietor of the Centre theatre, has been spending a number of weeks in Florida for a complete rest and change. During his absence Don Stapleton, his son, has been conducting activities at the Centre capably.

Slight improvement is seen in the condition of Harry Brouse, proprietor of the Imperial and Family theatres, Ottawa, Ontario, and one of the mostly widely known men in the moving picture business. Several weeks ago Mr. Brouse was suddenly stricken blind, and he has been constantly under the care of specialists at his home ever since. Under treatment he has regained partial sight, but only to a slight extent yet.

The Allen theatre, Montreal, one of the largest and best houses of the Allen chain, was leased by the Sol Allen Corporation for a period of six weeks recently for "a season" of English pictures under the direction of Sol Allen, a relative of Messrs. Jule and J. J. Allen, Toronto. The Sol Allen Corporation also took over the Orpheum theatre a short time ago for a least to run to the end of August for the presentation of film features. The Orpheum has been the home of dramatic stock in Montreal for years.

Edmund Benson, who was manager of the Walker theatre, Winnipeg, Manitoba, for years, is leaving for Australia on April 29, sailing from a Vancouver, B. C., on the "Maruko," accompanied by his wife and son. Mr. Benson, who has been in Los Angeles for the past eight months, has been appointed representative in Australia for Douglas Fairbanks and Mary Pickford releases, and he will make his headquarters in future at Melbourne.

Comedies, Short Subjects & Serials

"Tough Guy" Butts Into Long Contract

HAL ROACH studios reports signing a new three-years contract with Noah Young, the celebrated "tough guy" in Harold Lloyd and many Hal Roach comedies distributed by Pathe. Young is recognized as one of the foremost heavies of the screen.

He is most widely known for his work in the Harold Lloyd comedies. In "Safety Last" he has the part of the indignant "cop" whose interference with the hero's plans compels Lloyd himself to do all the building-climbing stunts of the picture. Young also was the sheriff pitted against the terror-inspiring tramp in "Grandma's Boy," whom, at one stage, Grandma and her menacing broom drove off the premises. One of his outstanding characterizations was that of the "hard-boiled" sailor in Lloyd's "Sailor Made Man."



Above is a quartet recently signed for Christie comedies. The line-up includes Jimmie Adams, Babe Landon, Duane Thompson and Hazel Deane.

New Christie-Educational Tieup

Agreement Signed for Distribution of Entire Product for 1923-24 Season

MR. E. W. HAMMONS, president of Educational Film Exchanges, Inc., announces the conclusion of a contract between the Christie Film Company and Educational whereby Educational will distribute the entire 1923-24 product of the Christie studios. This is the fourth successive year that Educational has distributed the Christie Comedies.

The new contract, which goes into effect with the release of the last of the 1922-23 series of Christie Comedies, calls for twenty two-reel pictures, which will be of the light farce type such as the Christie Comedies of the 1922-23 series.

The past season has been by far the most successful in the history of Christie Comedies. These two-reel fun subjects have played in a greater number of representative theatres this year than ever before, it is said.

"That Son of a Shiek" was one of Christie's travesties on the overplayed desert drama, and with the keen satire for which Christie is famous, he produced a comedy that slightly burlesqued, satirized and generally made foolish the "Sheik" plays that were flooding the screen. The response was instantaneous.

"Pardon My Glove," another outstanding comedy of the 1922-23 series, was as well received. Robert Sherwood, the well known critic of "Life," wrote:

"'Pardon My Glove' is one of the best comedies that Christie has ever offered, being a rather boisterous tale of life in the roped arena."

Mr. Sherwood's judgment on this picture was vindicated by the comments of many exhibitors, chief among whom were Balaban & Katz, who played this picture at Chicago's beautiful first run theatre, "The Chicago." "Pardon My Glove," they reported, "is without doubt a one hundred per cent comedy. Give us more like it."

"Hazel from Hollywood" was also a satire, taking for the subject of its satire the movie-makers and actors themselves. Many reports

are arriving on this picture, bearing out the excellent criticisms received from the trade papers.

One of the outstanding current releases of the Christie studios is "Green As Grass," released on Educational's April program. This is a racing comedy containing a steeple-chasing sequence said to outshine the best efforts of some of the feature producers.

Production work on the 1923-24 series will begin immediately on conclusion of the pictures called for under the present contract. The first subjects under the new contract will be early fall releases.

Just as soon as he finishes "Roll Along," Al Christie will leave for a short European vacation trip. He will be accompanied by H. D. Edwards, his production manager.

Pathe Reports Interest in "Haunted Valley"

Judging from the volume of business represented by advance bookings of "Haunted Valley," Pathe foresees for the new Ruth Roland serial to be released on May 6 the greatest initial activity won by any of the Roland productions.

The deep note of mystery running through the new serial, together with the desperate conflict depicted between giant industrial operations and a sinister money power in which the heroine is constantly imperiled, and the excellence of the supporting cast, are credited with much of the powerful appeal made by "Haunted Valley" at exhibitor pre-views.

The New York premiere of "Haunted Valley" will be graced by the presence of the famous star in person—Ruth Roland being in the East commissioned by the City of Los Angeles and the Motion Picture industry to invite the mayors of the big cities to the Monroe Centennial Exposition to be held in Los Angeles next June and July.

Gorham Girls Perform for Wampas

DORIS EATON and the eleven principal beauties of the Gorham Follies, rendered several song and dance numbers before the Wampas of Los Angeles at their second frolic which was held on the Warner Brothers' new stage, which is reported one of the largest in the moving picture world.

The West Coast Wampas, who comprise all the male press agents on the Pacific Coast, have 13 stars at each annual gambol, and they introduce them in conjunction with the 13 stars of the year before. The Gorham beauties were chosen this year, and they had special numbers written for them by J. K. Gorham.

Pathe Catches Babe's Homer; Runs Count

Unusual "shots" of the new "Yankee" Stadium, the \$2,500,000 baseball arena just opened in New York City, are included in International News Reel No. 34, now in the Universal exchanges for distribution. The International News Reel Corporation sent a large battery of cameramen to the stadium on its opening day to get pictures of the big baseball park, its crowds and the game from every conceivable angle.

"Ex-Kaiser in Exile" Draws Attention

The widespread interest in news emanating from Germany and the Ruhr is in no small way responsible for the success "The Ex-Kaiser in Exile," produced by Fred E. Hamlin and distributed by the W. W. Hodkinson Corporation, is meeting with throughout the country.

After a careful survey of the field made by the Hodkinson Corporation it is reported that throughout the United States the bookings and interest regarding this two-reel feature, showing the former War Lord in his twenty acre cage at Doorn, Holland, has been unusual.

Plant Formations in Urban Classic

One of the most beautiful of the Urban Popular Classics which are being released through Vitagraph is "Plant Life," in which the strange story of seeds and their curious formations are screened.

The great salmon streams of Oregon and the life of the salmon from the time it battles and leaps up rushing mountain torrents to spawning fields until its capture, is told in "The Silvery Salmon," another one-reel Urban Classic.

Coming!

The Super-Special

"THE RIGHT OF THE STRONGEST"

Starring

E. K. LINCOLN

and a great cast

"Safety Last" Almost Stops Circulation

Laughter and excitement over the opening of Harold Lloyd in "Safety Last" at the Strand theatre, Muncie, Ind., failed to stop the presses of the leading daily local paper, the Star, but did inspire the following editorial:

"If any local subscribers to The Star do not receive their papers until a few minutes after the usual time this morning, they are urged to blame it on Harold Lloyd. When the group of carrier boys left the Strand theatre last night following the theatre party given for them by Leonard Sower, manager of the theatre, several of them were on the verge of hysterics and the circulation manager was not at all sure that they would be able to give the usual service this morning."

Pathe News Enters in Slogan Campaign

In connection with a mutual circulation campaign now being conducted by 100 leading newspapers in the United States, in which trade-marks and slogans of well-known products of various kinds are reproduced in their columns, Pathe News is the only motion picture enterprise represented.

The daily papers which are joined in this campaign, beginning the middle of April and continuing for four weeks, have a combined circulation of more than 3,500,000. During this period the Pathe Rooster and the slogan—"Sees All—Knows All"—will be repeatedly reproduced, as seen on the screen, in all of these newspapers.

History Museum Endorses Animal Film

Henry Fairfield Osborn, president of the American Museum of Natural History, has expressed his willingness that the endorsement of the museum be officially given to Mr. and Mrs. Martin Johnson's photoplay, "Trailing African Wild Animals," and that the title of the film show a caption carrying this endorsement. Metro Pictures is exclusive distributor of the Johnson photoplay.

In a letter to Mr. Johnson, the museum head wrote:

"I am quite willing that the introductory title of your picture should include a caption which may read: 'Indorsed by the American Museum of Natural History as a scientific record of the free wild animals in Africa, in their native haunts.'"

At the same time Mr. Osborn made a request for a print of the photoplay to be deposited in the museum, where it would be added to the reference library of motion pictures.

Director to Act, Actor to Direct

Irving Cummings, well known producer and star, and Lloyd Ingraham, director of "Going Up," both are to appear in some of the scenes of that picture, which is Douglas MacLean's first for Associated Exhibitors. These two volunteered to play in an important sequence of the comedy, and for these particular scenes

"Haunted Valley" Pathe Release

New Ruth Roland Serial Tops Program of Nine Releases Set for May 6th

RUTH ROLAND'S appearance in a new serial, "Haunted Valley," with its initial episode of three reels of swift action, heads Pathe's program of nine releases scheduled for May 6. Trade showings of early chapters of "Haunted Valley" are reported to have impressed exhibitors with the powerful drawing qualities of mystery and suspense which are felt from the start of the latest Roland production.

Pearl White, in the final episode of "Plunder," puts to rout the last of her enemies in the most perilous and exciting scenes of her screen career.

In the 1-reel Hal Roach Comedy, "Sunny Spain," Paul Parrott is said to be in his most comic element "throwing the Bull."

By the way of another Aesop's Film Fable called "Pharaoh's Tomb," Paul Terry, animated cartoonist, puts Farmer Al Falfa and his familiar menagerie through swift paces of a "see stars rye" dream in which ancient Egyptian policemen make him sorry that he

failed in respect for old King Tut and his tomb.

Pathe Review No. 18 graphically pictures the whole process of making lead pencils. "Chip-chip and her babies" are starred in the Little People of the Forest Series, with Whirling Waters the Pathecolor subject. Strange scenes in the national sport of Indo-China are presented under the caption of "The 70 Prangs of Bang-Da-Lore."

Pathe News Nos. 38 and 39 and Topics of the Day No. 18 are issued in this program. Screen Snapshots No. 25 presents effective settings in which these favorites are seen: Charles De Roche, European screen star; Jackie Coogan as a fireman; "Studio golf" played by Cullen Landis, David Butler, Victor Schertzinger, Louis Gasnier, Barbara La Marr and Betty Francisco; Bill Desmond, Mrs. Desmond and Baby Desmond; William Collier and Tom Ince—and Ben Turpin and Phillys Haver agreeing that "Sherman was right."

News Weeklies Resumé

Pathe News No. 32:—Marble Creek, Idaho, western "high climber" scales giant tree in order to cut the central spar; San Juan, Porto Rico, new head of Porto Rico takes oath of office; New York City, ex-bankers and brokers become bricklayers; Paris, France, seeing Paris from a vantage point; Mexico City, Mexico, Mexicans honor nation's martyr; Palo Alto, Cal., Pathe News cameraman visits a beauty salon—for animals; Monte Carlo, Monaco, French "dolls" transformed into athletes; San Antonio, Texas, army air chief inspects Kelly Field.

Pathe News No. 33:—Boston, Mass., "Patriots' Day" commemorates heroism of the Minute Men of 1775; Essen, Germany, bury 12 Krupp workers killed in clash with French soldiers; Los Angeles, Cal., smallest locomotive in the world; Vienna, Austria, finish work on wooden clock made entirely by hand; Phoenix, Arizona, conflagration in oil fields; London, England, new kind of Marathon that puts it all over the non-stop dance fiends; New York City, 74,000 fans open new Yankee Stadium.

Kinograms No. 2242:—New York, final tribute to Thomas F. Smith; San Pedro, Cal., sink "enemy ships" in big gun drill; New York, make biggest rum haul of the year; Chicago, paper rivals silk in costume making; Charlottesville, Va., nation to acquire Jefferson's home; New York, a costly lot of balltossers; Chicago, she goes walking with 150 escorts; San Juan, Governor of Porto Rico takes oath; Boston, peanuts at the Hub get good roasting; New York, U. S. amateur golf team sails to play British team in Scotland.

Kinograms No. 2243:—Dayton, Ohio, set new mark for sustained flight; Boston, at 35, scores third win of Marathon; Washington, President greets good will party; Washington, Czech youngsters sing for Mr. Wilson; Essex, Mass., hail "Columbia," new gem of ocean; St. Louis, train police dogs as aids for cops; New York, greatest baseball crowd dedicates new stadium; Philadelphia, cruiser "Trenton" goes down ways; San Francisco, fishing fleet off for northern seas.

International News No. 33:—Off San Pedro, Cal., Pacific Armada steams into

home port after great "war game;" London, England, royalty at wedding of American heiress; Baltimore, Md., makes her fortune raising \$1,000 cats; Fort MacArthur, Cal., biggest guns tested for U. S. army chief; Off San Francisco, Cal., barkentine fleet on long trip to Alaska; Boston, Mass., firemen conquer blaze in heart of Boston after desperate battle.

International News No. 34:—Essen, Germany, all Germany honors Krupp workers who died in Ruhr riots; San Gabriel, Cal., Indians in war-paint help christen train; Davis, Cal., college boys honor cow like a football hero; Rome, Italy, Italian King's daughter, Princess Yolanda, weds amid acclaim of populace.

Fox News, Vol. 4, No. 58:—Essen, Germany, Krupp workers are buried after big demonstration; New York City, Chauncey Depew, 89, still works as N. Y. Central chairman; Washington, D. C., Senator J. E. Watson, who speaks for Administration in upper house; New Castle, Ind., Orville Wright attends memorial ceremony for brother Wilbur; Brussels, Belgium, Cardinal Mercier calls for a world crusade against Bolshevism; Bowie, Texas, 40,000 chicks are turned out at largest poultry farm; Chicago, Ill., Fashion show gives new modes in fancy paper dresses; Rome, Italy, Princess Yolanda marries Count Calvi; St. Louis, Mo., August A. Busch trains own police dogs; Philadelphia, Pa., cruiser Trenton, fastest man-o-war of navy, is launched; El Paso, Texas, annual horse show is held at Ft. Bliss by 1st Cavalry Division; Mengo, Africa, King Buganda holds fete to the strain of "African Jazz."

Fox News, Vol. 4, No. 57:—Athens, Greece, King and Queen participate in Te Deum celebration; San Antonio, Texas, Major General Patrick reviews 42 planes at Kelly Field; Washington, D. C., Shipping Board visiting White House asserts Merchant Fleet will be operated by government if necessary; Charlottesville, Va., home of Thomas Jefferson to be made national shrine; Erie, Pa., canary resents jazz in music and attacks pianist; San Juan, P. R., H. M. Towner gets ovation at inauguration in Porto Rico; El Paso, Texas, M. Giron, aerial cowboy, tests his luck with reckless stunts.

Christie Arranges New Starring Lineup

WITH the signing of Jimmie Adams, Babe London and others under exclusive contracts to be featured in Christie Comedies, the two-reel organization has made a line up of comedy stars by which five or six different "names" will appear alternately in starring positions in the new releases. Pictures are also arranged so that the supporting players will alternate their appearances.

For instance the latest picture releases will present a great variety of talent. "A Hula Honeymoon" features Henry Murdock and Babe London. Next comes "Babies Welcome," in which Dorothy Devore is starring, supported by Anna May Wong and George Stewart. Following will be Neal Burns in "Hot Water" supported by Duane Thompson.

"Green As Grass" introduces Jimmie Adams, supported by Charlotte Merriam; while "Take Your Choice" features Bobby Vernon, supported by five different leading ladies.



WHAT WOULD YOU DO IF YOU SUDDENLY LEARNED THAT YOU COULD COMMAND THE WEALTH OF THE WORLD?

WOULD YOU USE THIS POWER TO CRUSH OTHERS?

WOULD YOU SACRIFICE YOUR WIFE'S LOVE FOR WEALTH?

WHAT WOULD YOU DO IF YOU WERE LOST IN THE WOODS WITH ANOTHER MAN'S WIFE WHO LOVED YOU AND WAS TRYING TO WIN YOUR LOVE?

THESE ARE SOME OF THE PROBLEMS SOLVED IN THE ABSORBING PHOTOPLAY

"IS MONEY EVERYTHING"

Presented by
LEE-BRADFORD CORP.
701 SEVENTH AVE., N.Y.C.
Available for the State Right Market

Production-Distribution Activities



Edward Montagne who has been signed to do continuities for First National Pictures.

"Suzanna" Wins Chicago Endorsement

Coincidental with the showing of Mack Sennett's "Suzanna" starring Mabel Normand at Barbee's Loop theatre, Chicago, and which won praise from public and critics alike, this Allied Producers and Distributors Corporation release won also the unqualified indorsement of the joint committee on better films of the Illinois Council of Parent-Teacher Associations, the Illinois League of Women Voters and the Woman's City club of Chicago. "Suzanna" was given the official "O. K." by these organizations as affording clean and wholesome entertainment for the family.

"Suzanna" classes among the first-rate pictures now worth seeing," said the critic for the Chicago Daily News.

"An honest-to-goodness melodrama with a bride snatched from the altar, a duel on horseback at the edge of a cliff that will give you some shivers," wrote the critic for the Herald-Examiner.

"The story has a picturesque background and its scenes are vivid and full of action," said the reviewer for the Evening Post.

"You'll like Mabel Normand in 'Suzanna' as she mixes pathos and chuckles," said the reviewer for the Tribune.

Durand Joins Dorothy Dalton Cast

Edward Durand, who scored a success with Irene Bordoni in "The French Doll," has been added to the cast of Dorothy Dalton's latest Paramount picture which Ralph Ince is now directing at the company's Long Island studio.

In this adaptation of the play, "Leah Kleschna," Durand will have a comedy role similar to the one he had in "The French Doll." Durand, who just recently returned to picture work, has been seen with Alice Brady in "Anna Ascends," and also has a part in "Fog Bound," a Paramount picture not yet released, in which Miss Dalton stars.

New Universal Production Plans

Outdoor Pictures and Male Stars in Demand by Public, Says Carl Laemmle

UNIVERSAL has made striking changes in its attraction schedule and its group of five-reel feature stars during the last several weeks. These changes, according to information from the Universal home office, are the result of a careful estimate of the photoplay situation.

Investigators for Carl Laemmle, president of the Universal Pictures Corporation, have accumulated evidence and opinions from all parts of the United States and Canada. The following important facts have been deduced from this mass of data:

The bulk of the motion picture public wants out-of-doors action pictures.

Male stars are more in demand than women stars.

Therefore, Universal's forthcoming features, now going into the making, will be virile and out-of-doors, and will be made mostly with men stars.

Compared to the Universal Attraction star group of last season, which contained three men and three women, Universal's group of feature stars now consists of five men and one woman. They are Hoot Gibson, Herbert Rawlinson, William Desmond, Roy Stewart, Jack Hoxie and Gladys Walton. Desmond, Hoxie and Stewart are recent additions to this group.

Joseph Friedman, Assistant General Sales Manager of the Universal Pictures Corporation, who is in charge of Universal Attractions of five-reel features, left New York for Universal City early this week to superintend the transition in production plans to meet the new trend in picture wants.

The current release schedule, as corrected, is as follows, beginning with the release of April 30:

"What Wives Want," an all-star picture featuring Ethel Grey Terry and Niles Welch; "Fools and Riches," starring Herbert Rawlinson; "Crossed Wires," with Gladys Walton; "Double Dealing," a Hoot Gibson feature; "Burning Words," Roy Stewart's first Universal Attraction; "Don Quixote of the Rio Grande," Jack Hoxie's first Universal picture; "Thicker Than Water," with Herbert Rawlinson; "Sawdust," a Gladys Walton-circus picture; "Shootin' For Love," another Hoot Gibson riot; "McGuire of the Mounted," starring William Desmond; "The Self Made Wife," an all-star production from a Saturday Evening Post story; "The Victor," with Rawlinson; "Out of Luck," an original Hoot Gibson picture; "Forced to Fight," Stewart's second picture; "The Untamable" starring Gladys Walton; and "The Six Fifty," an all star production.



Norma Talmadge as she appears in "Within the Law," First National.

England to See "Are You a Failure?"

"Are You a Failure?" Tom Forman's production for Preferred Pictures, will be the third Al Lichtman release to be distributed in England by Walturdaw. Following a trade showing given at Leeds on April sixth the picture received unusual praise from the trade press of Great Britain.

The Kinematograph Weekly said: "A pleasing comedy-drama. There is a human touch about the principal character which affords a chance for quite a pleasant piece of characterization and also a well produced climax."

The Cinema's comment read: "The story develops amidst ideal surroundings. The scene of the breaking of the log jam is a wonderful spectacle and once again a producer has gone one better than his predecessors and secured a grand effect that makes for a splendid finale."

In the opinion of the Bioscope, "Are You a Failure?" is "a clever, well-constructed story." Continuing, its reviewer said: "Technically there are fine examples of cinematography. Youth predominates and it is to young people that the film will have the biggest appeal. The whole production is remarkably well presented."

"Vengeance of Deep" Causes Comment

The submarine scenes in "Vengeance of the Deep," A. B. Barringer's drama of undersea life distributed by American Releasing, have, in advance showings of the picture, caused considerable comment.

The entire production was made in Hawaii, chiefly on the Island of Aohu, and the underwater scenes were made in their entirety in the same vicinity. The latter were achieved without the aid of studio expedients, neither tanks nor trick photography being employed to stage the scenes played on the ocean's bed, it is claimed.

Thrills for "Master of Women"

Barker Unit Off to Canada for Outdoor Scenes for New Production

REGINALD BARKER'S next production under Metro-Louis B. Mayer auspices will be "The Master of Women," based upon G. B. Lancaster's "The Law-Bringers." Filming was started a little more than a week ago, several of the interior sets being "shot" before the big project embodied in the exterior sequences was launched.

Thursday the entire company, numbering about fifty persons and including the director's staff, cast, cameramen, electricians and a construction crew, started for Canada, where the outdoor scenes of "The Master of Women" will be filmed. Edmonton, which will serve as the base of operations, will be the first stop.

Through the co-operation of the government officials, Mr. Barker will stage a buffalo stampede in the Canadian National Park, 7,600 bison settlers of the place are looked up to participate, with Earle Williams, Renee Adoree and Pat O'Malley setting the pace in

the foreground. If they get out of that tight position alive, the director intends to send them through the "whitewater" or rapids of the Athabasca River in a batteau and later to have them caught in an ice-jam on the Athabasca while attempting to cross the frozen river with a dog-team.

These thrills are worked in as a logical part of the story. Considering the terrific forest fire that Anna Q. Nilsson had to ride through in the last Barker picture, "Hearts Aflame," the stars of "The Master of Women" are getting off rather light. Some scenes of a whaler frozen in in the Arctic Sea at Herschel Island, and a dog-team race at Athabasca Landing are among the other unusual elements which the director will inject into his picture while in the North. Percy Hilburn who has been with Reginald Barker for the past five years will be in charge of the photography and Harry Schenck is accompanying the party as unit manager.



"TEMPTATION"

INSTANTANEOUSLY made a hit with the Stanley Company of America and played a special 8-day run at their big Karlton Theatre in Philadelphia.

PROVED itself a "go-getter" by registering a popularity record during the entire run.

BOX-OFFICE records are being smashed everywhere and big first run houses acclaim it a real hit.

SUCCESS is assured by the all-star cast featuring Bryant Washburn, Eva Novak, June Elvidge, Vernon Steele, Phillips Smalley.

YOU CAN'T AFFORD TO MISS IT

C. B. C. FILM SALES CORP.
1600 Broadway New York

Arrow Announces Big Foreign Sale

A STATEMENT issued from the office of D. J. Mountan, Manager of Arrow's Foreign Department, this week, contains the facts concerning the consummation of an exceptionally big deal for Central Europe.

The contract is between the Arrow Film Corporation and Mr. Hugo Neudecker, of Vienna, Austria, for Austria-Hungary, Czecho-Slovakia, Roumania, and Poland, and is for practically the entire output of the Arrow Film Corporation. It includes the eight specials, "Lost in a Big City," "Jacqueline, or Blazing Barriers," "The Broken Violin," "None So Blind," "The Rip Tide," "The Little Red Schoolhouse," "Man and Wife" and "The Streets of New York." It also takes in thirteen Jack Hoxies, two Rubye de Remers, four Neva Gerbers, six William Fairbanks, three Bessie Loves, "Ten Nights in a Barroom," "Night Life in Hollywood," a series of comedies, including Broadway Comedies, Mirthquake Comedies and Speed Comedies and other series of one and two reel comedies.

Tonto Basin For "To The Last Man"

The Tonto Basin, America's least civilized spot, is to be filmed. It will serve as a background in making a photoplay adapted from Zane Grey's famous novel, "To the Last Man."

This will be Mr. Grey's first production under his new contract with Paramount which will include the production of film dramas from all his current and future works.

Mr. Grey, Victor Fleming, the director, and Lucien Hubbard, production editor, are now in the Tonto Basin looking over the ground. According to Mr. Grey, who has lived in the valley, a wagon wheel has never turned within five miles of the spot. It abounds in big game and is heavily timbered on the ridges. The story is based on the Pleasant Valley war, a feud of the late eighties between sheepmen and cattlemen, in which both factions were wiped out literally "to the last man."

Noel Smith Will Direct Century Comedies

Noel Smith, well known for his work in directing the Hall Room Boys Comedies, and Lloyd Hamilton, has been signed to direct Century Comedies. He is now working in his first story in collaboration with Sig Neufeld, production manager of the Century studio. The cast is being assembled and George Williams, who played the part of Ferdie in the Hall Room Boys series, will assist Smith in the direction.

"Covered Wagon" Is Chicago Hit New York and Coast Successes Duplicated at Opening in Woods Theatre

DUPLICATING its tremendous success in New York and Los Angeles, "The Covered Wagon," James Cruze's Paramount picture of the winning of the West, had its opening Sunday night at the Woods theatre in Chicago before an audience which packed the house after having stood in line for hours to get in, according to report.

The audience, which included most of the prominent people of Chicago, started its applause with the opening dedication to Theodore Roosevelt and continued it throughout the picture, it is claimed.

Among the people who saw the picture at the Woods theatre were Emerson Hough, author of the novel from which the picture was made; Governor McCrae of Indiana, Eugene Zukor and E. E. Shafer from the home office of the Famous Players-Lasky Corporation. Mr. Hough made a short address before the presentation of the picture.

Practically the same presentation was given at the Chicago showing that was given at the Criterion theatre in New York, the orchestra being under the direction of Fred-

erick Arundel and recruited largely from the Chicago Symphony, whose season has just closed. Before the picture there was a prologue in which the songs of the period of 1849 were sung by a chorus against a background of comp-fires and covered wagons.

The Chicago newspaper critics were unanimously enthusiastic.

Rob Reel in the Chicago American said: "A living dream of a glorious past has come to us, a piece complete in the craftsmanship of the cinema, sounding the glory of men and women from whom we are sprung."

Virginia Dale in the Chicago Journal: "James Cruze, director of 'The Covered Wagon' has done a compelling piece of work. He gets to the heart and spirit of what we like to believe our country is. The picture should be Paramount's pride."

Journal of Commerce: "It is more than a movie-ization of a novel; it is a screen parallel of a novel. It imparts a fine dignity to the book from which it sprung and truly glorifies the film art. A monumental movie."

"Within the Law" at N. Y. Strand Sing Sing and Auburn Prisoners See Special Showings Previous to Opening

NORMA TALMADGE in "Within the Law," produced by Joseph M. Schenck for First National Pictures, will open at the New York Strand April 29th. The Strand showing of the famous "crook" melodrama was preceded by a presentation at Sing Sing Prison on April 25th and Auburn Prison on April 28th.

"Within the Law" was directed by Frank Lloyd, who made a special trip to New York to secure the proper scenes of the Tombs and of the Court of General Sessions which are shown in the picture. As Mary Turner, the under-paid shop girl who is wrongfully accused of robbery and sent to prison, but who later comes out to con-

duct a questionable business always "within the law," Miss Talmadge is said to have one of the strongest roles of her career, and one which permits her a sharp contrast of emotions, costumes and settings. On the stage the character was created by Jane Cowl, and enacted throughout the long career of the play on the stage by many of the most prominent actresses of the country.

An outstanding fact about the production is the capable cast surrounding the star, several of whom are known as stars in their own right. Lew Cody plays the famous character of Joe Garson, the "con" man who becomes a leading figure in Mary's little band. Eileen Percy plays Aggie Lynch, heroine of many a breach of promise suit, and Helen Ferguson is seen in another important feminine role. Jack Mulhull has the leading masculine role, playing Dick Gilder, and De Witt Jennings enacts the same part he played on the stage, that of Inspector Burke. Other principals in the cast are Warde Crane, Thomas Rickets, Joseph Kilgour, Arthur Hull, Lionel Belmore, Lincoln Plummer and Catherine Murphy.



Sidney C. Davidson of Weshner-Davidson Agency, specialists in novelty exploitation

"You Are Guilty" Opens in Philadelphia

"You Are Guilty," the latest of the C. C. Burr features to be released, will open its first runs in the Pennsylvania territory when it is presented for the week of April 30 at the Regent Theatre, Philadelphia. Bookings throughout the territory are to follow.

Will Broadcast Star's Divorce Views

LEAH BAIRD'S views of divorce—that she has decided opinions on the question is evidenced by her current picture, "Is Divorce a Failure?"—are to be sent broadcast to the women of America from what is said to be the world's largest radio station, that of the General Electric Company, at Schenectady, N. Y.

"Is Divorce a Failure?" originally was booked for a run in the Strand, Schenectady, last week, but Manager William M. Shirley requested a postponement in order that Miss Baird might make a personal appearance. He is now negotiating with S. Hochstim, the Associated Exhibitors branch sales manager in Albany, for either the last week in April or the first in May. Arrangements already have been made for a reception by the Mayor and it will be during the popular player's appearance there that she will make the address which is to be sent broadcast by wireless telegraphy.

Additional Sales on Truart Product

The interest in the recent announcement by M. H. Hoffman, vice-president and general manager of Truart Film Corporation, regarding the enlarged activities of this producer-distributing organization, is closely seconded by the unusual promptness with which the market, not only in the United States, but also throughout the world, is observing the earlier Truart product, it is claimed.

"Women Men Marry" was contracted for during the current week by Mr. Nelson of London for the United Kingdom, Belgium and Szecho-Slovakia. This means that practically the entire foreign territory on this Edward Dillon production has been contracted for.

Following closely upon the sales of the past few weeks, a deal for the New England territory was consummated by Mr. Hoffman with Herman Rifkin, of the Eastern Feature Film Corporation, for the rights to both "Women Men Marry" and "The Empty Cradle," the Burton King production featuring Mary Alden and Harry Morey.

"Man Next Door" Is in Final Editing

Victor Schertzinger has finished "The Man Next Door," by Emerson Hough, for Vitagraph, and it is now in process of final editing. "The Man Next Door" is said to have lent itself peculiarly to the abilities of Director Schertzinger. It is one of Emerson Hough's most famous novels and gives to the screen all the wonderful characterizations that have marked this author's work.

The cast includes David Torrence, Frank Sheridan, James Morrison, Alice Calhoun, John Stepping, Adele Farrington, Mary Culver and Bruce Boteler.

Governor Sees Johnson Animal Picture

GOVERNOR RITCHIE of Maryland and city officials of Baltimore attended a screening of Mr. and Mrs. Martin Johnson's "Trailing African Wild Animals" at the New theatre, on April 16. W. Perry Bradley, Boy Scout Commissioner of Baltimore, brought 300 Boy Scouts to the opening performance and also had other detachments of Scouts to following performances.

"Trailing African Wild Animals" is the result of Mr. and Mrs. Johnson's adventures during two years in the African jungle. The photoplay has been endorsed by the American Museum of Natural History, and has been enthusiastically received by such naturalists as Carl Akeley, African explorer, and Gifford Pinchot, Governor of Pennsylvania. It is released by Metro Pictures Corporation.

Capitol Critics Like "Poor Men's Wives"

Washington screen critics were impressed very favorably with "Poor Men's Wives" when that Al Lichtman attraction played a first run engagement in the capital city recently at the Central theatre.

The Herald reviewer said: "Gasnier's direction is flawless and the photography is remarkably good, especially in the gorgeous costume ball scenes with their riots of color and action."

The Post critic wrote: "'Poor Men's Wives,' which yesterday inaugurated a week's premiere as foremost feature of a remarkable bill at the Central, won the unstinted praise of crowds that jammed the capacity of the theatre at every performance. Barbara La Marr offers one of the most convincing portrayals she has ever brought to the screen."

The Times recommended "Poor Men's Wives" to its readers by saying, "It is emphatically a picture that all will enjoy to the utmost."

Young Players Shine in Garson Production

Young Pat Moore, who played one of the leading roles in Harry Garson's screen version of James Whitcomb Riley's famous poem, "An Old Sweetheart of Mine," for Metro and who has proved his celluloid value in other productions of importance, is regarded as a youngster who has very emphatically "arrived."

Harry Garson also pins much managerial faith to the appealing personality and splendid acting gifts of little Mary Jane Irving, who played a child part in the same picture, and who has been engaged in support of Clara Kimball Young in "Cordelia, the Magnificent," Frank Beresford's screen version of LeRoy Scott's novel.

"Abysmal Brute" Wins Praise

Universal Production of Jack London's Story Praised in N. Y. and Chicago

HOBART HENLEY'S latest Universal-Jewel production, "The Abysmal Brute," a film epic of Jack London's famous story, in which Reginald Denny is starred, has met with exceptional success in its recent premiere showings in the various film centers, Universal reports.

Both in New York and Chicago, it was acclaimed by newspaper reviewers and the public. The picture is regarded as one of the outstanding films of the season in the eyes of Universal exhibitor patrons, it is asserted.

The New York premiere of "The Abysmal Brute" was in B. S. Moss' Broadway theatre, where the picture is said to have played to capacity during a week characterized by exceptionally stiff opposition.

P. W. Gallico, motion picture editor of the New York Daily News, wrote:

"A photoplay for maids and men. It really is sort of a movie vacation for poor father. There's honest to goodness fight stuff in this, besides real comedy, and interesting story and splendid direction."

Harriette Underhill, of the New York Tribune, said:

"'The Abysmal Brute' opened at the Broadway theatre yesterday, and while we have never read Jack London's story for which the pic-

ture was named, we doubt if it could have been any better than the picture. Especially pleasing is the direction by Hobart Henley and the work of Reginald Denny, who plays the title role. In fact, we consider that neither of them has ever done anything so good as this new picture."

Other New York reviewers were equally as enthusiastic.

In Chicago, great praise was accorded Denny for his work in this Jewel production.

"The screen has few players of Denny's virility and clean cut, as they say, punch," wrote Virginia Dale, reviewer for the Chicago Daily Journal. "I should think he would make the boys set out a-training themselves, and make the girls tired of the drawing room shieks."

"'The Abysmal Brute' rings true from beginning to end," is the pronouncement of Polly Wood, photoplay critic for the Chicago Herald and Examiner. Rob Reel, of the Chicago Evening American, found it "a strikingly original photoplay" and "absorbingly interesting." "Good medicine" for Spring, he calls it.

Universal is now accepting bookings on this new Hobart Henley production. Prints are in all Universal exchanges.

Plans for "Ten Commandments"

Largest Set in Picture History Is Claimed for De Mille Production

THE largest exterior set ever built and the largest number of people ever carried on a motion picture location, it is said, will be outstanding features of Cecil B. De Mille's forthcoming film version of "The Ten Commandments," which is scheduled to start May 1.

The city of Rameses II, the great pharaoh who reigned at the time of the Decalogue, will be built in a desert location, hundreds of miles from Los Angeles. Over 2,000 actors will be employed in addition to hundreds of carpenters, technical aides, horses and camels.

A modern tent city to accommodate several thousand will spring overnight on the desert as a temporary home for those who will play as Hebrews and Egyptians in the Biblical cut-backs of the modern story constructed by Jeanie Macpherson around the Decalogue.

"The Ten Commandments," Paramount says, will be the biggest film effort of 1923. It will take over five months in the making. For the Biblical episodes thousands of costumes are now being prepared in an annex to the De Mille wardrobe established on the top floor of the old Lasky laboratory.

Chariots are being built by a crew working day and night, while an entire harness shop has been established to make hundreds of saddles such as were used in the days of the Old Testament. The entire force of a wig-making establish-

ment are busy preparing historically correct hirsute accessories.

Where the city of Rameses II will be established has not yet been decided upon. Assistant Director Culben Tate and Cameraman Bert Glennon and Edward S. Curtis have scoured all of western America in search of country similar in appearance to the deserts of Egypt and the Holy Land.

Decision is still pending as to the cast who will play out the ancient and modern episodes of De Mille's undertaking.



Mary Anderson who plays an important role in Victor Fisher's all-star production, "Youth Triumphant," now being filmed at the Hollywood Studios.

"Backbone" Premiere at N. Y. Capitol

"BACKBONE," the first Distinctive Pictures Corporation's production to be distributed by Goldwyn, will have its metropolitan premiere at the Capitol Theatre, New York, next week. This is a picturization of the Clarence Budington Kelland story of the same title which ran serially in the "Saturday Evening Post." Edward Sloman directed it for Distinctive.

Alfred Lunt, stage star, makes his screen debut in "Backbone" as one of the two stars. The other is Edith Roberts who has appeared in many photoplays.

Other well-known players in "Backbone" are William B. Mack, George MacQuarrie, Frank Evans, James Doyle, L. E. LaCroix, Charles Fang, Frank Hagney, Marion Abbott, J. W. Johnson, Hugh Huntley, William Walcott and Adolf Millar. The continuity was prepared by Charles Whittaker.

Doug's "Robin Hood" in European Capitals

"Douglas Fairbanks in Robin Hood" is now in the third month of its run at the Salle Navarrais, Paris, where it has broken all previous records for box-office receipts, attendance and length of run for any motion picture production ever before presented in Paris, it is said.

The Douglas Fairbanks production has been showing five weeks at the Theatre de la Monnaie, Brussels, an unprecedented run for that Belgian city, with indications that the engagement will extend until well into the summer.

Since March 25th the Fairbanks masterpiece has been filling the big Palladium theatre at Stockholm at every performance. On April 6th the production was shown at the Royal Palace, Madrid, before King Alfonso of Spain and the royal family previous to the commencement of a run at the Theatre Cataluna, Barcelona.

"Silas Marner" Helps Student Fund

Another was added to its long list of presentations in educational institutions when the Associated Exhibitors feature, "Silas Marner," was given in the High School auditorium in Springfield, Mass., recently. The showings, which were both afternoon and evening, were under the auspices of the freshman class of the High School.

The adaptation of George Eliot's masterpiece had been so highly recommended by the teachers and had proved such a delight to pupils themselves that the students wanted their parents and friends also to see it and incidentally hit upon this method of increasing the class funds. According to reports to Associated Exhibitors the two special entertainments proved a complete success in both respects.

New Warner Productions Under Way Soon

THREE productions will shortly be started by the Warner Brothers at the coast studios and these will be the forerunners of the scheduled series of eighteen for the coming season, according to an announcement. The three productions include "Broadway After Dark," "Lucretia Lombard" and "The Gold Diggers."

"Broadway After Dark" has been adapted for the screen from the stage play of the same name by Edmund Goulding. No definite announcement is made regarding the player cast for the feature role, but it is intimated that Marie Prevost is admirably suited for the part.

"Lucretia Lombard," a Harry Rapf production, will enable Irene Rich to play the first feature role in her screen career. Actual filming is expected to start about the first of May.

"The Gold Diggers" is an adaptation of David Belasco's stage success. Hope Hampton has been engaged to portray the leading role. The continuity written by Grant Carpenter has received the personal approval of Mr. Belasco. Harry Beaumont, will direct the feature.

"Girl Who Came Back" Reports Favorable

The reports received by Al Lichtman from his franchise holders on "The Girl Who Came Back," the next Preferred release, are unanimous in stressing the realism achieved by Tom Forman in translating this famous prison drama to the films, according to the Lichtman offices. B. P. Schulberg, who personally supervises the production of Preferred Pictures, assigned Forman to direct the Blaney play reassured by the success of the same director with "The City of Silent Men," Tom Meighan's vehicle.

The Lichtman franchise holders are agreed that Forman has come several paces nearer perfection with "The Girl Who Came Back" since with the aid of his cameraman, Harry Perry, he has achieved a number of photographic effects that offered no solution at the time "The City of Silent Men" was produced.

"Luck" is Published by Music House

T. B. Harms have published the new fox-trot "Luck," based on the Johnny Hines melo-comedy of the same title. The number, composed by Leon De Costa, is already said to have made a hit in New York, where it is being played by many of the well known orchestras. It is an effective tie-up with the C. C. Burr feature and should prove of decided value to all exhibitors playing the picture.

Critics Approve "Bright Shawl"

N. Y. Reviewers Praise Picture as
Well Mounted Colorful Romance

"THE BRIGHT SHAWL," starring Richard Barthelmess, was presented this week at the Strand Theatre, New York. This First National release won commendation from the trade and newspaper reviewers as a well told, colorful romance.

Speaking editorially the MOTION PICTURE NEWS states: "Allow us to give the retort courteous to First National and Inspiration for their exceptionally fine production 'The Bright Shawl' which might be an enlarged miniature so suggestive is it of a quaint old romance of yesterday. . . . A story, written by an expert story-teller (Joseph Hergesheimer) has been given to men thoroughly grounded in their art. The result is the production perfect."

The reviewer in the Moving Picture World concludes his analysis with the paragraph: "From every standpoint it is a remarkably well-balanced production, high in interest and entertainment value, unusually artistic and one which takes rank with the year's finest pictures."

The Film Daily is enthusiastic over the impressive coloring given the story. "The picture is always vivid in atmosphere," writes the critic, "The settings are colorful

and not only the interiors but the exteriors as well, are a treat to the eye. Pictorial appeal in this is far-reaching and always pleasing. . . . Richard Barthelmess puts his best into the portrayal of Charles Abbott, the American, and adds another to his list of successful characterizations. Dorothy Gish is refreshing in the part of the Andalusian dancer, and gives one of the best performances of her career."

The reception accorded by the New York newspaper critics was unusual inasmuch as several of the reviewers each singled out different members of the supporting cast for special laudatory mention. P. W. Gallico in the Daily News remarked the acting of Jetta Goudal, who played the part of the Chinese spy. In speaking of the picture, Mr. Gallico writes: "The latter part of the picture has plenty of stirring action, including a thrilling duel between the American adventurer and DeVaca."

Robert Sherwood in The New York Herald made special mention of Anders Randolph, playing the "heavy" and the World described Mary Astor and William Powell as "two young comers."

Snow's Big Game Picture Is Hit

Syracuse Highly Approves Universal's
"Hunting Big Game in Africa"

THE question whether or not such feature films as "Hunting Big Game in Africa," H. A. Snow's adventure film now being released by Universal, would be as popular in medium sized cities and towns as it has been in New York, Philadelphia, Boston and similar centers, was definitely settled this week when the aforementioned picture was screened in the Strand Theatre, Syracuse, N. Y.

The unqualified praise given to Snow's big game picture by the press is said to establish a precedent in Syracuse for critic enthusiasm.

The Syracuse Herald was especially loud in its praise of "Hunting Big Game in Africa."

"The Strand this week has the greatest motion pictures yet taken of wild life, a collection that Roosevelt would have called 'Bully!' or something equally enthusiastic and explosive. 'Hunting Big Game in Africa' is some of the greatest camera reporting ever done," wrote the Herald reviewer.

"There's a liberal education in African natural history in these pictures. There's a deal more kick in the show than in hectic scenes of softly garmented studio lovers swapping camera kisses in travesty of passion."

"Real men underwent peril and hardship to get these pictures and cameras among them show them at work. They are modest about it and the captions hardly mention difficulty or danger. One glimpse is your money's worth when a pig-eyed, erectile-eared killer elephant,

a bull with seven-foot tusks and 30-inch feet, carrying his two tons of murderous meat on a death charge at the camera, with his herd behind him trampling down trees like a terrible storm."

"The writer remembers very distinctly that as a child he pored over the story of Stanley's explorations in Africa in the search for the missionary Livingston," wrote the Journal critic. "Also, how those old, vivid, cheap prints did thrill his soul to the depths, and that he registered a vow that if ever fortune made it possible for him to do so he would see that wonderful country."

"He believes now that he has gotten as close to that country as there will be any need, at least to know its flora and fauna."

C.B.C. Features Passed Without Cutting

That intelligent production, editing, thought, and foresight can produce a "censor-proof" picture is proved by the decision given this week by the National Board of review, on the two current C. B. C. Film Sales Corporation productions, "Temptation" and "Her Accidental Husband."

Both these features were viewed by the Board this week, and both of them were passed one hundred per cent, without a single cut, change, or alteration in scene or title.

"Down to the Sea in Ships" Has Boston Runs

WHAT is considered by the W. W. Hodkinson Corporation to be one of the most unusual bookings on a film attraction has been secured by L. J. Hacking, Branch Manager of the Hodkinson Corporation in Boston, Mass.

The Whaling Film Corporation made arrangements for Elmer Clifton's "Down to the Sea in Ships" to play the Selwyn Theatre, Boston, Mass., before the matter of distribution had been placed in the hands of the W. W. Hodkinson Corporation. This Elmer Clifton production played the Selwyn to capacity business for several weeks, it is said.

Following the acquisition of "Down to the Sea in Ships" by the Hodkinson Corporation a two weeks' booking in Boston was secured at the Park Theatre. Now it is reported from Boston that the Gordon Circuit of theatres has booked this production for an indefinite run over their entire circuit. Inasmuch as this is three distinct runs in the business section of Boston, the W. W. Hodkinson Corporation feels that "Down to the Sea in Ships" has earned itself the distinction of being of such an unusual appeal as to make a booking of this nature possible.

Buster Keaton Popular in South Africa

Buster Keaton's laugh provoking tendencies are appreciated in every portion of the globe. Southern Africa is the latest far-away land to succumb to the solemn faced comedian, as is proved by a recent announcement of First National Pictures. Eleven of his First National comedies have been sold to the International Variety and Theatrical Agency, Inc., agents for the African Films, Ltd., for the territory of Africa lying south of the equator.

The pictures are "My Wife's Relations," "Blacksmith," "The Pale Face," "The Cops," "The Frozen North," "The Electric House," "Day Dreams," "The Balloonatic," "The Love Next," "The Playhouse" and "The Boat."

Century Comedy Titles Are Changed

Julius and Abe Stern announce the following title changes in their most recently finished Century Comedies:

"The Orphan," Baby Peggy's last two-reel comedy, is to be known as "Nobody's Darling."

"Sky High," Harry Edwards' Century Comedy, is now titled "Down to Earth." The cast is composed of Marjorie Marcel, Joen Bonner, Jack Earle and Billy Engle.

"Hay, Hay!" Fred Spencer's second starring comedy for Century, is now called "Spring Fever." Lois Boyd and Henry Murdock support Spencer.

Long "Covered Wagon" Run Predicted

Sid Grauman predicts that James Cruze's Paramount production "The Covered Wagon," will run at least eight months at his Egyptian theatre in Hollywood, where the picture had its West Coast premiere, April 10. This information was conveyed to S. R. Kent in a wire received from O. V. Tragardh, Paramount branch manager in Los Angeles who stated that the gross receipts for the first eleven performances, starting with the opening Tuesday evening and including Saturday night, were \$18,785.75.

The capacity of the Egyptian is 1,741, and with two shows a day the house is now practically sold out for three weeks in advance, it is said.

Canadian Cities See "Souls For Sale"

Canadian fans are not being neglected insofar as early key city showings of Goldwyn's Rupert Hughes picture of Hollywood life, "Souls for Sale," is concerned.

It is being shown this week in first run theatres in the three largest cities in Canada—Toronto, Winnipeg and Montreal, with other important bookings to follow immediately.

"Souls for Sale" did two tremendous weeks at the Capitol theatre, New York, and is booked for the Strand in Brooklyn next week. A statement from Goldwyn says that exhibitors throughout the country are manifesting the greatest eagerness to get the picture at the earliest possible date.

Scotch Trot for "Man from Glengarry"

In order to give exhibitors an exploitation opportunity in promoting the Ernest Shipman production, "The Man from Glengarry," the W. W. Hodkinson Corporation announces that they have secured the services of Milt Hagen and Menlo Mayfield, writers of a score of popular song successes, who have written a special "Scotch Trot" ballad in conjunction with the picture.

Special tie-ups will be arranged and music dealers in all sections of the country will have all details ready for a comprehensive advertising tie-up as soon as the picture is booked in that particular territory, it is said.

Burr Starts Campaign For Features

An extensive advertising campaign has begun in the Southern and Canadian territory on the two C. C. Burr features, "Secrets of Paris" and "The Last Hour," which it is expected will do much to stimulate bookings on these two features.

It is just another of the promises that C. C. Burr made, and which he is keeping, to back up in every possible way both exchanges and exhibitors. Already a campaign in magazines of national circulation on "Secrets of Paris" and "The Last Hour" has been put over.



A trio of scenes from Norma Talmadge's new production for First National release, titled "Within the Law."

High Tribute For "Jacqueline"

Maine Lawmakers Commend Arrow Production Following Special Showing

W. E. SHALLENBERGER, President of Arrow Film Corporation, is in receipt of a letter of which he is justly proud, being, as it is, a remarkable tribute to their Pine Tree Special, "Jacqueline, or Blazing Barriers," from a man who is specially qualified to know whereof he speaks.

A few days ago Ex-governor Millikin of Pine Tree Pictures, showed this latest James Oliver Curwood-Dell Henderson production before the members of the House of Representatives in Augusta, Maine, and shortly after the showing the Honorable Frank H. Holley, Speaker of the House, wrote Mr. Milliken in part as follows:

"Having had several years experience as an exhibitor of pictures, and believing that I have some idea of what constitutes a real picture, I cannot resist the temptation of writing you this note in which I wish to express my appreciation of what I believe to be the finest picture I have ever seen upon the screen, and I allude now to your picture 'Jacqueline' or 'Blazing Barriers,' which you showed at the State House recently.

You will readily understand why I might be impressed by the wonderful forest fire scene. Living as I do, within seventy-six miles of the Canadian boundary, a forest fire is nothing new to me, but a forest fire reproduced in a picture as vividly as that which appears in

"Blazing Barriers" is certainly worthy of admiration of any man who knows anything of forest fires and pictures."

"Jacqueline, or Blazing Barriers" received its world premiere presentation in Paterson, New Jersey, a few weeks ago, and will shortly be generally released throughout the country.

"Children of Dust" is Being Edited

"Children of Dust," produced by Arthur S. Jacobs and directed by Frank Borzage for First National release, is now receiving its final editing, according to word received this week from Los Angeles. Borzage, the young director of "Humoresque," completed the filming of this production, which is the screen version of the magazine story "Terwilliger," last week, and the editing is being rushed for early shipment of the print to New York.

In addition to Johnnie Walker, Pauline Garon, Lloyd Hughes, George Nichols and Bert Woodruff, three of the best known youngsters of filmdom will appear in "Children of Dust." They are Frankie Lee, Josephine Adair and Newton Hall.

Agnes Christine Johnston and Frank Dazey prepared "Children of Dust" for the screen from Tristram Tupper's story "Terwilliger," which was first published in *Metro-politan Magazine*.

Equity Reports More Foreign Deals

Further evidence of their intention to have "all decks cleared" in preparation for their big drive on the forthcoming Daniel Carson Goodman "Special," was demonstrated at the office of Equity Pictures Corporation during the past week when a block of subjects was sold to two foreign buyers for two distinct territories.

The first sale was made with the Cuban Film Company for the territory of Cuba and the second sale was closed with Chipman Limited for the territory of Brazil and includes the territorial rights on "What No Man Knows" and "Wordly Madonna," Clara Kimball Young releases still open for that territory.

Washington Approves "Wonders of Sea"

On the occasion of the premiere performance in Washington of J. E. Williamson's undersea picture, "Wonders of the Sea" at Crandall's Metropolitan theatre, Sunday, April 15, newspaper reviewers commended the picture.

The Washington *Times* said: "Wonders of the Sea" is no misnomer, as the J. E. Williamson Corporation must have realized in releasing this amazing revelation of the hidden mysteries of the deep. Adequate power to describe is lacking; words fail to betray the fantastic beauty. What has been locked in the vaulted caverns of the boundless waters now is unfolded in a stupefying panorama of grandeur. The picture is a masterpiece of modern photography, unrivaled and unexcelled. The photographer, Mr. J. Rescher, has accomplished an exceptional piece of work."

Campaign Book Out for "Alice Adams"

A campaign book whose artistic cover, though of larger dimensions, bears the appearance of that of the Booth Tarkington novel, is being distributed by Associated Exhibitors in connection with the release of its current feature, Florence Vidor in "Alice Adams." In its twenty-four pages, more than 11 by 13 inches, the work contains, besides a number of other interesting features, a complete catalogue of material which Associated has prepared for use by exhibitors, and an unusually wide range of suggestions for exploitation projects.

"Captain Applejack" Is in Production

Fred Niblo started his second production, "Captain Applejack," under Metro-Louis B. Mayer auspices at noon of April 2.

Interiors in magnificent sets are being made now. In a fortnight the pirate sequence will begin and Niblo will hoist his pennant as admiral of a square-rigged fleet and go scudding through sun-splashed seas.

At that time Barbara La Marr, Robert McKim and Otto Hoffman will have begun their roles in the story. "Captain Applejack," written by Walter Hackett, has been a tremendous stage success.



William Duncan and Edith Johnson in some scenes from Vitagraph's
"Playing It Wild."

Power Company Outlines Plans

Projector Organization Executives Discuss Policies for Coming Year

POLICIES and plans of the Nicholas Power Company for the coming year were outlined at a dinner given by President Carl to the executive and office staff of the company on Thursday evening, April 19th, at the Transportation Club, Biltmore Hotel, New York.

These dinners held at the Transportation Club are annual events and have proved very successful as the company's plans are freely and fully discussed so that everyone present will clearly understand just what is to be done and can thus contribute his share toward properly carrying out the plans formulated.

Mr. Earl stated that last year had been an excellent one but 1923 was proving even better, and it was evident that the general prosperity of the country is unquestionably having a favorable influence upon the cinema machinery industry.

Herbert Griffin, General Sales Manager, discussed the question of production with Mr. Goggin, Works Manager, and the latter gave a strong assurance that quality would be maintained and the output increased to meet all requirements. S. R. Burns, Secretary of the company, discussed financial conditions and recommended caution but agreed with Mr. Earl regarding his

satisfaction with present conditions and the excellent prospects for good business during the coming year.

Lester Bowen, Designing Engineer of the Nicholas Power Company, took up in a general way the demand for better projection which has come with improved conditions, and promised that the company would do its part in answering the requirements of progressive exhibitors for new and better equipment.

P. A. McGuire, Advertising Manager, pointed out that Power's projectors were the most widely advertised motion picture machines on the market and expressed his opinion that the company's liberal advertising policy during the dull period had been to some degree responsible for the prosperity the company is now enjoying. M. D. O'Brien, Travelling Representative, W. Kron, Purchasing Agent, A. R. Schulze, of the Technical Department, A. E. Meyer, Export Manager, N. L. Wrede and C. L. Jones, of the Service Department, and F. T. Haller and J. Zack of the Cashier's Department, and E. T. Farrell spoke briefly regarding their particular phase of the company's activities.

Mid-West Critics Praise "Brass"

Warner Feature Dealing with Divorce Wins Commendation of Reviewers

THE Warner Brothers' picturization of Charles G. Norris' novel, "Brass," a Harry Rapf production directed by Sidney Franklin, is reported as having received the plaudits of the mid-western newspaper critics during its presentation at the Capitol theatre, Cincinnati.

The Post said: "'Brass' is the most human picture of the new year. All the characters are very real persons, and you feel you have a personal interest in them. The cast is a whiz."

The Enquirer said: "'Brass' has moments of intense emotional suspense, made all the keener by a cast of players who understand the fine points of acting and who have sufficient intelligence to express subtle thought rather than the broad gesticulations of mediocre actors."

In Louisville, Ky., where the feature played at the Alamo theatre,

the local daily prior to the showing of the picture published expressions of opinion by the public on the question of marriage and divorce, offering prizes for the best answers to "Are divorces too easy?" Newspaper tie-ups along similar lines have been carried on by other theatres that have played the Warner picture, and they are said to have aided in boosting the box-office receipts.

"Brass" is described as dealing with marriage and divorce with a lofty intention, portraying naked modern life without pretense or disguise. The leading roles are played by Monte Blue and Marie Prevost, and among other members of the cast are Harry Myers, Irene Rich, Frank Keenan, Cyril Chadwick and Fat O'Malley. The picture was adapted for the screen by Julien Josephson.

Selznick Gets "Monkey's Paw"

Distributing Corporation Will Handle Picture in U. S., Canada and Australia

FOLLOWING closely on the announcement that it is to distribute "Rupert of Hentzau" comes the statement from the Selznick Distributing Corporation that it has acquired through outright purchase, the Manning Haynes production, "The Monkey's Paw," which is an adaptation of the story of that name by the famous author W. W. Jacobs whose stories and novels have been read by millions in the past twenty years.

Commenting on the new deal of his organization, W. C. J. Doolittle said: "We have purchased the rights for 'The Monkey's Paw' for the United States, Canada and Australia. In the latter country we maintain our own exchanges and general organization. I feel certain that this production is going to be tremendously popular and a fine box office picture. The story is most unusual, departing entirely from the

hackneyed, stereotyped plots too often seen upon the screen. It is stories like 'The Monkey's Paw' which aid materially in persuading our great supporting public that the motion picture is still very much worth while and has not exhausted its great possibilities.

"Theatregoers will remember the stage version of this drama as enacted by Cyril Maude some years ago when it created a distinct sensation.

"Masters of Men" Has Special Showing

The exhibitors of the state of Connecticut had a special showing of Vitagraph's "Masters of Men" at Poli's Palace theatre, New Haven, through arrangements made by the New York Exchange. "Masters of Men," when given as a pre-release showing, was acclaimed by all critics.

"Bill of Divorcement" Triumphs

Philly, Baltimore, Washington, Ap- prove Associated Exhibitors' Feature

CONSTANCE BINNEY in "A Bill of Divorcement," an Associated Exhibitors success of the present spring, played full week's runs last week in Philadelphia, Baltimore and Washington, and, according to all reports, scored a triumph in each. The large crowds attending and the commendatory reviews of the critics were the more notable because each of these cities had seen the original stage play of the same name, in which Allan Pollock added to his fame.

The Philadelphia Record said: "'A Bill of Divorcement,' which was a stage success, has been converted into a dramatic and appealing motion picture. Constance Binney stars in the picture, which is at the Arcadia this week. Her splendid acting, and that of a first rate cast, and a gripping story united to make one of the most satisfying films shown recently."

The North American said: "'A Bill of Divorcement' pleased the Arcadia throngs. Constance Binney is seen in a role very different from those in which she is usually seen."

The Inquirer said: "Constance Binney achieves one of her most notable screen successes in the role of a girl who has never seen her father because he has been placed in an asylum before her birth. Miss Binney is delightful, while the support is excellent."

The Washington opening was at Julian Brylawski's Cosmos. The

Star described Miss Binney as "charming" and the dramatic work throughout as "clever and meritorious," while the other papers also published enthusiastic reviews. In Baltimore, too, where the engagement was played at Nixon's Victoria, the praise was unanimous, it is said.

Burr Child Star Wins High Praise

Little Russell Griffin continues to be singled out for compliments on his ability as a screen actor and in addition is gaining more and more recognition from the public, according to the C. C. Burr offices.

Last week Russell was the guest of Col. Jacob Ruppert at the opening of the massive Yankee baseball stadium, where he was taken down on the playing field and introduced to and photographed with such notables as Judge K. M. Landis, the high commissioner of baseball; Babe Ruth, the Sultan of Swat; Bob Shawkey, who pitched the Yanks to their first victory in the new park; Chick Fewster, the first man to toe the plate in the big stadium, and many others.

Directors under whom Russell Griffin has lately worked are enthusiastic in their praise of C. C. Burr's five-year-old star. Plans are in the making at present to star Russell in a series of pictures to be sponsored by C. C. Burr.

NEW THEATRE CONSTRUCTION & EQUIPMENT PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT

TECHNICAL EDITOR

Projection Is "Presentation" Just Like Specialties

Phase That Materially Adds or Detracts to Theatre's Popularity

Articles by Lee S. Ferguson

PROJECTION is presentation just the same as specialties are presentation." And, as most every up-to-the-minute exhibitor and showman will agree, Hyman (Brooklyn Mark Strand) says a long story in a few words.

To start at the beginning, Hyman has never lost sight of the fact that without projection and the projection machine there would be no motion pictures today. Just like the motor in a motor car, "projection" is what makes the pictures go. No pictures—no show. It has been my experience that some exhibitors pay slight heed to their projection department, in some cases even considering it a necessary evil. They will not argue much about paying a stiff price for a motion picture, but they will threaten to shoot the projectionist and hold out on his pay envelope if that worthy wishes to buy a \$2 article for the projection booth. These exhibitors would not think of buying a high price motor car and putting into it an inferior motor and then tell the chauffeur to run her without gas, but they sometimes have a fine theatre and good pictures and nothing much in the projection room with which to present a first class form of entertainment.

Uses the Best of Equipment

The Brooklyn Mark Strand is equipped for projection just the same as it is equipped for everything else—in the best manner possible. There are three Simplex Projectors and everything that goes with them, including flood and spot lights. These machines are kept in excellent shape every minute, and experts are retained to see that they are always capable of turning out the best in them. Being good machines in the first place, care is about all that is required to keep them in trim, but if anything is needed for the projection room, it must be secured at once. At this theatre the projection room is not considered a necessary evil, but is looked upon as a most important asset. Improvement in projection is probably the prime cause of the motion picture theatre of today occupying the lofty place it does in the hearts of millions. In the old days of poor projection, when it was punishment to keep your eyes open while the film was flickering and doing the shimmy on the screen, master minds started planning to improve projection, and it has advanced right in step with the production of pictures. It is only some of the exhibitors who have not advanced, and if they do not present their

THE importance of projection has been exploited to exhibitors through these columns continuously over an extended period of time. Now comes a strong endorsement from a thoroughly up-to-date exhibitor, stating that projection is "presentation" in the first sense of the word. Expressing this opinion more elaborately, the proper screen presentation of the picture is the essential basis around which the completed show must be constructed.

Nothing is to be gained through the attainment of proper atmosphere by prologues and lighting for a special feature providing the picture itself is not shown to the audience through the very criterion of projection. Lee S. Ferguson, who has been describing, through these columns, the special stage effects secured by Hyman, is himself a well known exhibitor and thoroughly seconds Hyman's expression on the importance of projection to the motion picture theatre.

In the future continued articles on stage presentations and lighting will be published in this department with the additional feature of supplementing photographs and drawings.

shows with up-to-date projection equipment, manned by projectionists who are not only mechanical but use their heads as well, their public is apt to be the first to get sore about it and turn their attention to other theatres.

Projection at Top Notch Efficiency

To keep the projection booth at the top notch of efficiency, Hyman has a chief projectionists and four experts under him. The chief receives all orders and sees they are put into effect. It is the chief projectionists's duty to rehearse with the complete show each Sunday morning, and to get the first performances started right. The operation synchronizes with the performance, and is timed not only to the minute but to the second. Mark Strand patrons never have to give a thought to the projection room, because every performance runs so smoothly that I dare say many of the audience do not even know there is a projection room. It is only with faulty equipment, not enough equipment or poor handling that an audience becomes aware of the motivating power behind the picture. It should be the desire of every showman to have his theatre well known for perfect projection as well as for excellence otherwise.

It's a good investment and carries out the true statement that "projection is presentation."

I would like to take a few lines now to revert back to another "hobby" of Hyman's—and that is lighting. Recently an all-vocal overture was presented, using excerpts from the opera "Rigoletto." The first part, following a brief orchestral introduction, was "La Donna e Mobile," for tenor. The second and final part was the quartette, "Bella Figlia dell' Amore" (Fairest Daughter of the Graces) for tenor, soprano, contralto and basso.

Arrangement for Lighting

This overture was given with the artists in evening dress, in front of the new silver cyclorama which has already been introduced in these articles. The cyclorama was lighted as follows: two arc spots on one side, medium green, and two on the other side, orange; green footlights on three-quarters; blue borders; two deep blue box lamps at either side of the stage; one top spotlight, orange, and another light blue; one bottom spotlight, medium green, and the other amber (these four spots thrown on curtain from behind, and were one-half). A Kliegl flood of deep violet was thrown on the orchestra from the booth. One huge, transparent window was medium blue and the other pink. Two rose pink entrance spots were focused on the ceiling. The soloists were lighted by two light blue overhead spots and two light pink spots from either side.

This lighting arrangement and combination brought the new curtain out in splendid manner, and lent a beautiful background without in any way detracting from the singers.

At another place in this same program a specially staged "desert" scene served as an atmosphere for the Bedouin Love Song, sung by basso in sheik costume and assisted by a dancer in harem garb. The back drop was neutral blue, in front of which was Arah tent and palm trees. Stars shone through from the sky of the back drop. Soft lights played on the palms and the tent, and all other detail was submerged. A surf effect played on the back drop near the stage floor, giving the effect of a small body of water, rippling in the moonlight. As a night effect, it was one of the best that has yet come to the writer's notice. As the song came to a close the dancer was folded into the sheik's arms and the curtains were quickly drawn.

De Forest Taking Phono-Film to Paris

Dr. Lee de Forest, whose phono-film or talking motion picture invention has been on the program of the Rivoli theatre for the past week today announced that he had accepted an invitation of the Gaumont and Pathé interests to take his invention to Paris for a public demonstration. Dr. de Forest will sail next Wednesday on the steamship "Paris," and return in less than six weeks time in order to continue the development of his phono-film for the use of theatres in this country on a commercial basis.

He will be accompanied abroad by Hugo Riesenfeld of the Rialto theatre, who has been associated with the development of the phono-film for screen use.

Permanent studio quarters have been engaged by the Phono-film Company for the making of talking pictures at 318 East 48th street, New York City.

Liggett Theatre Completed by May 15

Madison, Kans.—The new Liggett theatre under construction will be completed about May 15.

This theatre will be modern in every respect, and will have one of the most up-to-date projection rooms in the state. The cost of same to be about \$50,000.

Gem Theatre To Be Remodelled

Guy M. Shriner, who recently purchased the Gem Theatre of Kansas City, from Hugo A. Brecklein, will remodel the house. The building which is on a lot 50 x 137, will be extended back about forty feet and a balcony added. The two improvements will increase the seating capacity of the house to 1,400.—True.



A theatre incorporating beauty and comfort though relatively inexpensive in construction. This view also serves as an illustration of the narrow type house

Carlisle Will Have New Theatre

A new \$100,000 motion picture theatre is to be erected on West High Street, Carlisle, Pa., on a part of the R. E. Shearer property, according to reports in circulation in that city. Nick Eeonium, of Carlisle and James Bellehas and Constantine Popp, both of Harrisburg, recently purchased the property and it is stated work on the theatre will be started this summer. The theatre will have a seating capacity of 1,200. Above the theatre proper will be apartments and rooms for storage purposes.—Berghaus.

Structure Soon Completed

The Athol, Mass., Amusement Company, has announced that the corporation's new playhouse, which is being remodeled from the Opera House, is expected to be ready for occupancy October 1st. The entrance to the building will face South Street. A canopy, 16 feet wide, will extend over the sidewalk and will be brilliantly illuminated at night. The floor of the entrance will be tiled and the walls finished and trimmed in marble. The floor aisles and stairway will be covered with rubber, while the entire floor of the house will be covered with battleship linoleum. Plans call for a women's rest and men's smoking room. New seats will be installed and there will be no posts to obstruct the view of the stage. The old interior will be torn out entirely and the new floor will rest on solid concrete piers. Remodeling the upper part of the block has been completed. This gives six new apartments of three and four rooms each, all of which have been rented.—Agard.

Boller & Boller Planning New House

A contract has been let by Dr. W. O. Thompson of Dodge City, Kans., for the construction of a \$40,000 motion picture house in Dodge City, to be ready for opening about September under the management of W. H. Harpole. The new theatre, with a seating capacity of about 600, will be the finest house of its size in Western Kansas. Boller & Boller of Kansas City are the architects.—True.

Try-It To Be Replaced

Henry L. Spann, Buffalo architect, has completed plans for a new motion picture theatre on the site of the present Try-It, owned by J. D. Parmelee, who is erecting the new house. The Try-It is located at 177 Military Road.—Taylor.

Program for Society of Motion Picture Engineers' Convention Assures Successful Meeting

COMPLETE details have been arranged for the Spring Convention of the Society of Motion Picture Engineers to be held at the Hotel Traymore, Atlantic City, N. J., May 7, 8, 9 and 10th, 1923. This schedule has been so devised that a diversity of subjects and entertainment is assured. There is little question but what this meeting will be the most successful that the Society has yet held. The Arrangement Committee has had return cards printed enabling those who expect to attend this meeting to make reservations. This is deemed necessary as hotel accommodations in Atlantic City may not be conveniently found on short notice. The following is the complete schedule for the four days of the convention.

MONDAY—May 7th—9 A. M. to 11 registration; 11 to 12:30 opening session; President's address; reports of Arrangements Committee; Paper: The Place of the Motion Picture in Education, by E. L. Crandall. 12:30 to 2 P. M.—luncheon; 2 to 5—Paper: High Speed Photography Without the Use of an Especially Designed Camera, by J. H. McNabb; Paper: Cine Light, by Douglas E. Brown; Paper: Mazda Lamps for Projection, by J. A. Summers; Reports of Committees: Publication, J. C. Kroesen; Electrical Devices, J. H. Hertner; Projection Machines, H. Griffin; Publicity, J. C. Kroesen; Theatres, F. H. Richardson; Nomenclature, H. P. Gage; Utility, W. C. Kunzmann. 5:30—Get-together luncheon.

TUESDAY, May 8th—9:30 A. M. to 1 P. M.—Symposium on Home Motion Picture Equipment—Beacon Portable Motion Picture Projector, by Beacon Projector Company; Discrola, by C. Francis Jenkins; A Combined Motion Picture Camera and Projector, by A. R. De Tartas; Cine Kodak and Kodascope, by C. E. K. Mees; A New Sub-Standard Film for Amateur Cinematography, by C. E. K. Mees; Description of the Pathescope Safety Standard Projector by W. B. Cook; Home Motion Picture Camera and Projector Combined, by Picture Development Company. Paper: The Spyograph, by Charles Urban; Paper: The Motion Picture, a Practical Feature of the Home, by A. F. Victor. 1 to 3—luncheon; Pier—Fish Haul.

WEDNESDAY, May 9th—9:30 to 12:30 A. M.—Paper: The Phono-film, by Lee De Forest; Paper: Pictures by Radio, by C. Francis Jenkins; Paper: Photographic Recording and Photo-electric Reproduction of Sound, by J. T. Tykoeiner. Reports of Committees: Film and Emulsion, William V. D. Kelley; Film Preparation, J. G. Jones; Laboratory, A. B. Hitchins; Standards, W. E. Story, Jr.; Optics, W. E. Story, Jr. 12:30 to 2 P. M.—luncheon. 2 to 5—Paper: The Problems of the Film Finishing Laboratory, by W. R. Rothacker; Paper: Testing the Motion Picture Machine for the Naval Service, by Commander C. F. Gillette, U. S. N.; Paper: Heat Protection of Motion Picture Film, by E. D. Tillyr. Reports of Committees: Progress, W. F. Little; Historical, William V. D. Kelley; Educational, E. K. Gillett; Auditing, H. P. Gage; Treasury, W. B. Cook; Papers: L. A. Jones. Banquet.

THURSDAY, May 10th—9:30 to 12:30 A. M.—Paper: Efficiency in Carbon Arc Projection, by W. R. Mott and W. C. Kunzmann; Paper: A Preliminary Note on the Average Uniformity of the Development of Motion Picture Film, by F. F. Renwick; Paper: The Development of Motion Picture Film by the Reel and Tank System, by J. I. Crabtree. Reports of Committees: Advertising, J. C. Hornstein; Safety, L. E. Davidson; Patents, C. Francis Jenkins; Membership, H. A. Campe; Camera, C. L. Gregory; Studios, Max Mayer; Reciprocal Relations, A. F. Victor. 12:30 to 2 P. M.—luncheon. 2 to 5—Unfinished Business. Adjournment.

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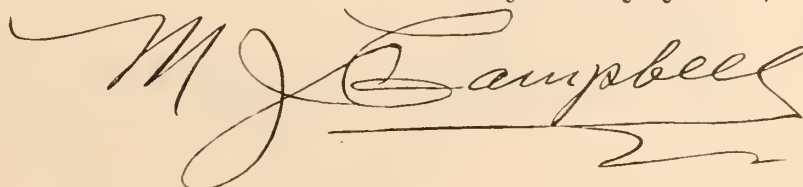
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Alternating Current Circuits

LESSON IV., PART II.

Phase Relations

THE voltage and current relations of the ordinary alternating circuit are very much different from those found in a direct current circuit. In studying these relations, the wave diagrams described in Lesson IV., Part I. will be found very useful and should be accorded a careful study.

Resistance

If an alternating voltage E_a , (the subscript a means *applied* voltage) is applied across a resistance, R (Fig. 32A), a current will be caused to flow through the circuit so formed. This current will alternate in perfect *synchronism* with the voltage, meaning that when the voltage is zero, the current will also be zero and when the voltage is greatest, the current will also be greatest, in strict agreement with Ohm's Law ($E = IR$). The wave form of the applied voltage, E_a and the resulting current, I_r , will be as shown in Fig. 32B. Such a current is said to be *in phase* with the voltage. To use a rather crude example, a line of prisoners doing the "Lockstep" might be said to be "in phase" with each other. Their movements are, or at least should be, in synchronism. Another method of indicating that the current is in phase with the voltage is shown in Fig. 32C. Thus, at exactly 12 o'clock the two hands on your "Ingersoll" are in phase, since the hour hand is exactly on top of the minute hand.

According to Kirchoff's law of series circuit, the applied voltage E_a , will be entirely taken up by the I_r drop across the resistance R .

Reactance

Thus far our study of alternating currents has been comparatively simple and no doubt of little interest to the projectionist even pretending to know anything about electricity. We now come to a stumbling block, however, which is a serious obstacle to the average person. This is *reactance*.

Ask the average electrician what reactance is and he will quickly reply, "A form of resistance." Ask him to explain it and the answer will most likely be "Explain it? You can't explain it, it just is, that's all."

It is true that reactance is a form of resistance. It is resistance peculiar to electric

circuits where, and only while, the current is changing. That is, while it is *increasing* or *decreasing*. This does not necessarily confine its existence to alternating current cir-

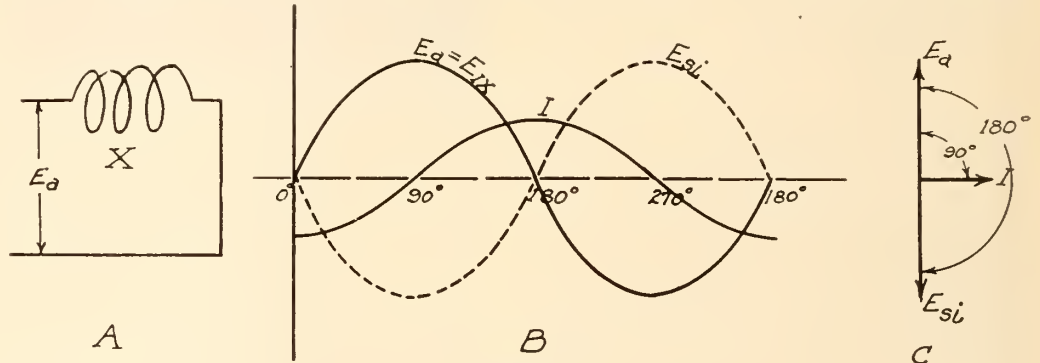


Figure 33

cuits where the current is *always* changing. It is present, for a moment, in direct current circuits immediately after the switch has been *opened* or *closed*. Indeed, it is this momentary reactance which permits one to throw small, direct-current motors directly on the line by limiting the current for the instant necessary for the armature to pick up speed. This the armature does instantly because of its light weight. After the armature once begins to turn over, it is then the *generator action* or "*back voltage*" which limits the current to the proper value necessary to drive the motor and its load. Of course, the resistance of the armature also helps limit the starting current since the armature resistance of a small motor is greater than that of a large one. This will be explained more fully later on.

Inductive Reactance

It will be recalled, from a preceding article (Lesson II, Part III.) that whenever current, which is flowing through a conductor, is changing a voltage is *induced* which causes a current to flow in such a direction as to *oppose* the change in current producing it. This is called *self-induction* and it is this property in any given alternating current circuit (called *inductance*), in addition to the *frequency* which determines the *reactance*.

Now this voltage of self-induction (written

E_{si} must be overcome before current can be forced through the circuit. That is, the voltage applied across a circuit must be high enough to *neutralize* the voltage of self-induction and also have enough left over in order to overcome the resistance of the circuit. Suppose we forget the resistance for the time being and assume that the voltage of self-induction alone is acting. Now the inductance of a circuit acts as a drag on the current and causes it to fall behind the voltage

which is driving it. Suppose we take the spiral spring from the roller of an ordinary window shade and fasten one end of it to any object such as a piece of iron and then place this iron on a table. If we try to pull the iron across the table by means of the spring, we will find that the spring stretches until a point is reached where the iron is also pulled along.

This is just what happens in the case of inductance in a circuit. The pull on the spring is the voltage, the iron is the current and the spring is the inductance. The iron does not move until the pull has been applied and the spring has been stretched. There is a *lag* between the pull exerted and the movement of the iron. So also in the circuit. The current lags the voltage and where no resistance is present this lag is 90° or $\frac{1}{4}$ cycle. That is, the current in a pure *inductive circuit* lags the *applied voltage* by 90° .

Now we just said a short while ago that all of the applied voltage is used to neutralize the voltage of self-induction so this voltage must be *equal* and *opposite* to the applied voltage. This is shown in Fig. 33-B while C of the same figure shows the other method of indicating the relations mentioned once before. According to this figure, when the applied voltage is greatest, the current is zero and when the voltage is zero, the current has its greatest value.

So far we have spoken of inductance and not reactance. The latter depends upon two things: the inductance of a circuit, which, under a given set of conditions is constant, and the frequency of the current. Obviously, the *faster* the current changes the greater will be self-induced voltage and hence the greater will be the applied voltage necessary to neutralize it. The formula for reactance, X , is as follows:

$X = Kf$. Where X = reactance; K = a constant including the inductance of the circuit; f = the frequency of the current.

The voltage necessary to neutralize the self-induced voltage is called the *reactive drop* and (Continued on page 2202)

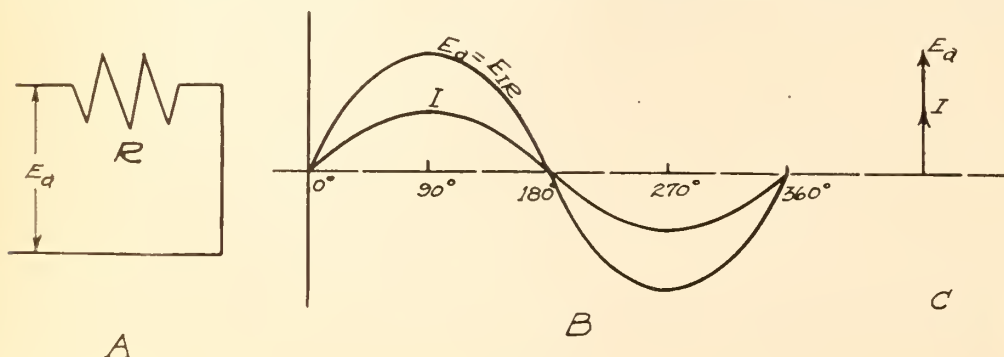


Figure 32

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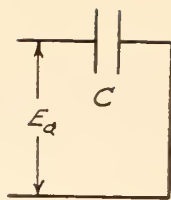
Simplified Electricity for the Projectionist

(Continued from page 2200)

is written I_x similar to the resistance drop of a circuit which is written I_r . Since the circuit shown in Fig. 33-A is a pure inductive one, all of the applied voltage is taken up as a reactive, or I_x , drop.

We can see from the above formula that since the inductance of a circuit is constant the reactance varies directly as the frequency, meaning that as the frequency is raised the reactance is also raised, and vice versa. It is for this reason that 25 cycles is used for long distance transmission lines in preference to 60 cycle, since I_x drop with the former frequency is only 5/12 that of the latter. For local work, however, 60 cycle current is used since this involves lighter and hence less costly machinery.

Reactance, or "choke" coils are connected in series with power transmission lines, just outside of the power station to protect the machinery from lightning which may strike the wires. The frequency of lightning is in the neighborhood of 500,000 cycles per second and when such a flash strikes the transmission wires, the reactance is raised to such a high value as to cause an enormous I_x drop which prevents the lightning current from entering the building. Instead, it passes through a "lightning arrestor" and then into the ground. Many trolley cars have such coils mounted on their roofs, for the same purpose. Large reactance coils of heavy copper wire are also used in central stations to limit the short circuit current of generators. In this



A

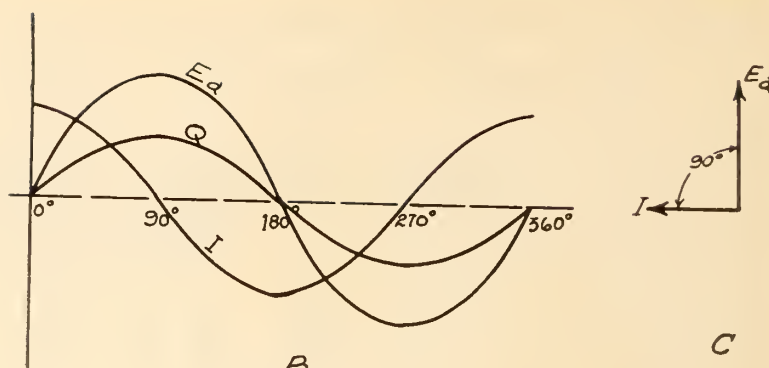


Figure 35

case, the frequency does not change, but the tremendous current due to the short circuit causes such a large I_x drop that the current is reduced to a safe value which the apparatus can carry.

Non-Inductive Resistance

There may be times when practically pure resistance is desired in an alternating current circuit such as in special kinds of resistance coils. Since the statement was made that reactance is present in all circuits where the current is changing it may be puzzling to some persons to see how such resistances are obtained. Fig. 34 shows the method. A loop of wire of the proper length is made and then coiled up to form the resistance. The two wires that form the loop are placed as close together as possible and so very little space is left for the formation of the necessary magnetic field around each wire. Hence, this field

is small and the resulting inductance is negligible.

Condensive Reactance

It was just shown that inductive reactance causes the current to lag the applied voltage by 90°. There is another kind, called condensive reactance which has just the opposite effect and causes the current to lead the applied voltage by 90°. If two plates of any metal, such as copper, be separated by an insulating material, such as air, a device called a condenser will be formed which is capable of storing up electrical energy. If a direct voltage is now applied across these two plates, current will flow from the plate connected to the plus wire, to the plate connected to the minus wire, until the plate is charged. If the voltage is now reversed, current will flow in the opposite direction until the plates are discharged and will continue to flow until the plates are charged in the opposite direction (have the opposite sign). If the applied voltage is alternating the current will also be alternating.

Now the amount of charge in a condenser depends upon two things: the capacity (which is determined by the construction of the condenser, and the voltage. Since the voltage is the only thing that changes, it can be said that the charge depends upon the voltage, so as the voltage increases the charge increases and vice versa. Fig. 35 shows the wave forms in a pure condensive circuit. It will be seen that at 90° the voltage, and hence the charge Q, is not changing, so the current must be zero. Between 0° and 90° the charge is increasing so the current between these

(Continued on page 2205)

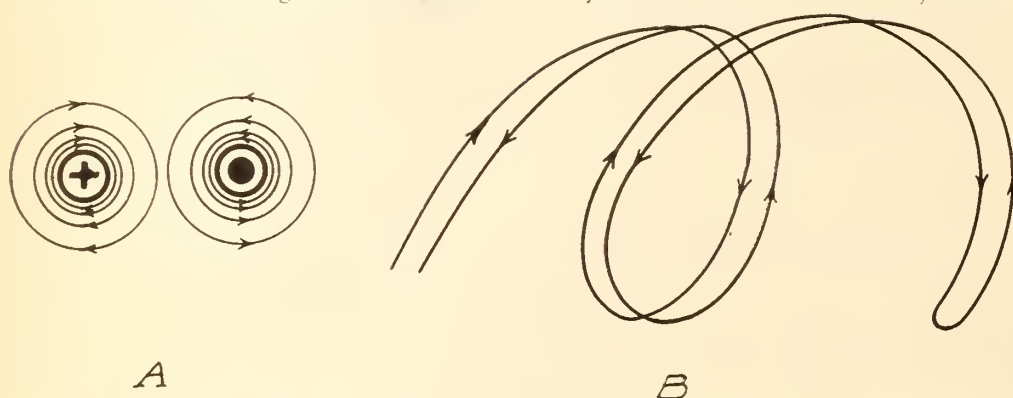


Figure 34



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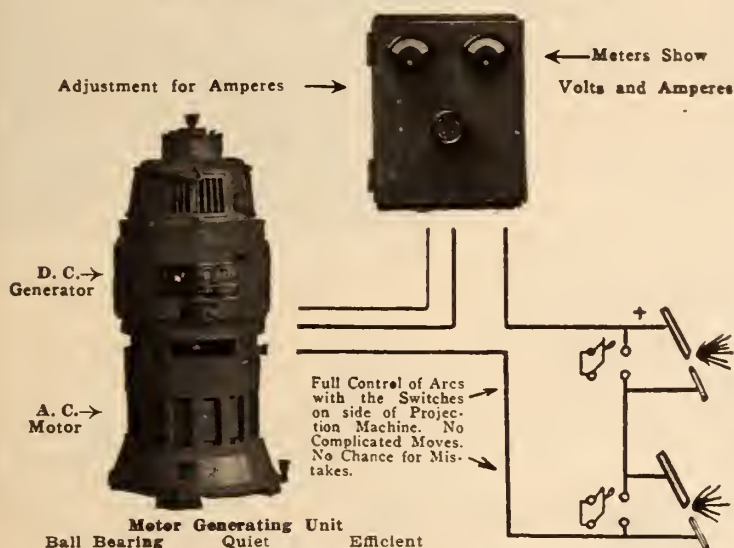
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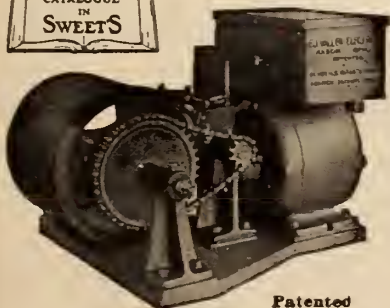
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Architect Planning New Winsted Theatre

William H. and Seth H. Moseley of Norfolk, Conn., announce that work on the motion picture theatre they are to build at Winsted, Conn., will be begun this month. Contractor H. E. Blanchard of Norfolk, who has charge of the construction under Architect A. S. Taylor, is receiving bids on the sub-contract work.—Agard.

New York City—Theatre Guild Inc., 65 W. 35th St., will build a theatre, site not yet selected.

Kingsland Theatre, St. Louis, Being Constructed

Construction on the Kingsland theatre, Gravois and Alma avenues, St. Louis, is proceeding rapidly and the beautiful amusement house is expected to open about September 1. It is being erected by the Audray Realty Company which is controlled by Eugene and Harry Freund, owners of the Cinderella and Woodland theatres.

The Kingsland fronts on Gravois avenue and will cost upwards of \$100,000. It is to be two stories and being construction of reinforced concrete, steel and brick, trimmed with Carthage stone and terra cotta. The lobby will be 13 feet wide and 30 feet deep. The theatre will 1800, 1450 of which will be taken care of on the first floor. A regulation stage will provide facilities for vaudeville acts when desired. However, it will be primarily a picture house.

The structure will also contained four stores and several office rooms.—Barrett.

Liggett Enterprises Builds Hollywood Theatre

Work on a new theatre, to be known as the Hollywood Theatre, has started at Madison, Kansas, according to Ernest Liggett, of the Liggett Enterprises, of Rosalia, Kansas, who will operate the new house. The theatre will seat 700 and will be opened the latter part of May.—True.

INDIANA

Terre Haute—Twelve Points Bldg. & Loan Assn., J. H. Swander, will build a \$100,000, three story theatre and bank building, 65x160, in



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MASSACHUSETTS

Pittsfield — Goldstein Bros., Amuse. Co., B'way theatre, Bridge St., Springfield, building a \$20,000 theatre. Plans being drawn, architect withheld.

MICHIGAN

Detroit—Lester E. Mart, 415 E. First St., is building a \$500,000, 4 story theatre on 509 S. Saginaw St. Structure of brick and steel, architect not yet selected.

MISSOURI

Kansas City—Tri-State Realty Co. to build a theatre building at Main & 40th Sts., in conjunction with a family hotel. Theatre will seat 1,500. Architect Shepard & Wiser, 302 R. A. Long Bldg., Kansas City, Mo.



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(Continued from page 2202)

points must be positive. Between 90° and 180° the charge is decreasing so the current must be reversed and is now minus, etc. This proves that the current leads the applied voltage by 90°.

This fact is made use of by applying it to correct the bad effects of reactance in circuits. This will be described in next week's issue.

CALIFORNIA

Fairview—A modern motion picture theatre will be built between 65th & 66th Sts., on Redondo Blvd. House will cost \$40,000. Structure owned by Fairview Heights Inn. Construction will begin shortly.

Fullerton—Construction of a new theatre to cost \$75,000 will begin at once at 312-16 N. Spadra Road, Stanley Chapman, owner. Plot is 60x148, entrance for theatre and stores covering 70x72.

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Cullen Landis Engaged for "The Alibi"

Work is beginning at the Hollywood studios of Vitagraph on the coming special production, "The Alibi," an original story by C. Graham Baker. Cullen Landis, has been engaged for one of the important leading roles.

Landis played Dick Halpin in "Masters of Men," the youth who ran away to sea under a cloud, and who developed into a man in the brutal school of a sailing ship's fore-castle and as an enlisted man in the United States Navy. The sincerity of this young actor's impersonation impressed President Albert E. Smith, of Vitagraph, who personally is supervising the selection of the cast for "The Alibi." Mr. Smith went to Hollywood about three weeks ago.

United Artists Releases Endorsed by Women

THREE feature pictures released by United Artists Corporation have won full indorsement by three groups of women in Illinois and Chicago as productions "for the high-school age and over."

These pictures are Mary Pickford's brand new production of "Tess of the Storm Country" and Charles Ray's "The Girl I Loved" and the same star's "The Tailor Made Man."

The organizations indorsing them were the joint committee for better films from the Illinois Council of Parent-Teacher associations, the Illinois League of Women Voters and the Woman's City Club of Chicago.

Mack Sennett's "Suzanna," starring Mabel Normand and released by Allied Producers and Distributors Corporation, also was indorsed by these groups as affording clean and wholesome recreation for the family.

Goldwyn Finishes Three Features

Photography Completed on "Spoilers," "Three Wise Fools" and "Red Lights"

PHOTOGRAPHY has now been completed on three more pictures at the Goldwyn studios. This is in addition to "The Eternal Three," the Marshall Neilan production, which went into the editing and titling rooms last week.

Lambert Hillyer completed photography on Jesse D. Hampton's new screen version of Rex Beach's Alaskan novel, "The Spoilers," which contains a notable cast—Milton Sills, Anna Q. Nilsson, Barbara Bedford, Wallace MacDonald, John Elliott, Robert Edeson, Noah Beery, Mitchell Lewis, Ford Sterling, Robert McKim, Louise Fazenda, Kate Price, Gordon Russell, Rockcliffe Fellowes, Alec Francis, Sam de Grasse and others.

King Vidor is through with the photography on the picturization of Austin Strong's famous stage suc-

cess, "Three Wise Fools," and will begin the editing and titling at once. In the cast of this picture are Claude Gillingwater, Alec Francis, William H. Crane, John Sainpolis, Eleanor Boardman, Brinsley Shaw, William Haines, Martha Mattox, Frederick Esmelton, Fred J. Butler, Zasu Pitts, Lucine Littlefield, Creighton Hale, Craig Biddle, Jr., and Raymond Hatton.

Clarence Badger is the third director who has completed photography on a Goldwyn production. "Red Lights," the film which he has been making from an Edward E. Rose mystery play is now being edited. In its cast are Marie Prevost, Raymond Griffith, Johnnie Walker, Alice Lake, Dagmar Godowsky, William Worthington, Frank Elliott, Lionel Belmore, Jean Harsholt, George Read, Charles H. West and Charles B. Murphy.

Hodkinson Plans Boston Premiere

Elaborate Arrangements Made for Opening of "Affairs of Lady Hamilton"

THE W. W. Hodkinson Corporation announces that the Richard Oswald Production, "The Affairs of Lady Hamilton," will have its premiere in Boston, Mass., at the Park theatre on Sunday, April 29. The engagement is indefinite.

The officials of the Hodkinson Corporation are very sanguine that new sales records will be set as soon as this production gets under way.

In order to forestall any possibilities of the smallest details being left undone the Hodkinson Corporation has sent Louis R. Brager to Boston to attend to all details of a very comprehensive exploitation

campaign. Mr. Brager has just completed a long engagement with the First National Exploitation Department, which he represented with signal success in the Des Moines territory. Previously Brager was District Director of Exploitation for Metro in the Middle West.

Inasmuch as this is a drama of life authentically depicting the life and love of one of England's greatest characters, it is felt by the producers that motion picture audiences the world over will find unusual interest in it. "The Affairs of Lady Hamilton" was produced by Richard Oswald for the Sterling Pictures Corporation and distributed by Hodkinson.

"Girl I Loved" Pleases Philly

Charles Ray's Latest Vehicle Wins Approval of Public and Critics

CHARLES RAY'S latest photoplay, "The Girl I Loved," registered a distinct hit when shown at the Aldine theatre, Philadelphia, under release by United Artists Corporation. The picture played to good business and won the approval of public and reviewers, it is reported.

"Charles Ray registers in one of his greatest film successes," said the critic for the Inquirer. "Never before has the portrayal of simple country characters attained such a measure of dramatic force and realistic simplicity."

"Love has not changed with time, and in this story we have that impelling force of life presented in a most attractive way," said the reviewer for the Record.

"'The Girl I Love' is a most unexpected photoplay," said the writer for the Public Ledger. "It is full of pain that has no ending in illogical joy and it is a most

amazingly well done interpretation of the poem."

"Charles Ray gives a touching and artistic portrayal of a highly sensitive and sentimental hero," said the critic for the North American.

New Exploitation for "Temptation"

In line with their determination to issue exploitation novelties on their features that shall be in every way distinctive and worthy of a first-run production, the C. B. C. Film Sales Corporation has prepared a beautiful four-page rotogravure insert on "Temptation."

The insert is full newspaper size, the entire four pages showing scenes from "Temptation" laid out with decorative art work to bring out their full value, with a space at the top for imprinting the name of the franchise holder or exhibitor, depending on their use.

"Accidental Husband" Booked in S. F.

C. B. C. FILM SALES CORPORATION product is in receipt of word that "Her Accidental Husband," the Belasco production which that company is distributing, will have its West Coast premiere at the big Granada theatre in San Francisco.

The Granada is one of the biggest theatres in the country and only pictures of first-class caliber are booked. According to wires received by C. B. C. from the coast they were extremely enthusiastic over this production, which was directed by Dallas M. Fitzgerald. Lois Zellner wrote the story.

The Granada premiere will have special importance and interest in that San Francisco is the home city of Edward Belasco, who is the brother of David Belasco, and heads up Belasco Productions, Inc. It is announced that Mr. Belasco will be guest of honor at the opening. This is to be preceded by a big dinner, which will be given for him in San Francisco.

Veteran of Rhine Army Joins DeMille

Captain Alfred Barton, six years with the American Army of Occupation in Europe, has shaken from his feet the dust of Coblenz in favor of the sidewalks of Hollywood. Barton, military aide to General Henry T. Allen of the Army of Occupation, left Germany the middle of February after a service which started in June, 1917. Recently he has been connected with the Inter-Allied Rhineland High Commission.

Captain Barton, a Philadelphian by birth, is to make Los Angeles his permanent home. An architect and a writer of operettas by profession, he has been signed by Cecil B. DeMille to assist Paul Iribe, his art director. Barton was immediately set to work on details connected with DeMille's forthcoming production for Paramount of a film version of the Ten Commandments.

New Records Claimed for "Safety Last"

Harold Lloyd's "Safety Last" seven-reeler of thrills and laughter has already earned its page in motion picture history as a maker of new box office records, it is claimed. This is the nature of Pathe's direct reports from exhibitors in the big and average cities from coast to coast. A sample telegram to this effect is quoted from Manager C. W. Diebel, of the Liberty theatre, Youngstown, O.

"'Safety Last' smashed all previous opening records by nearly five hundred dollars, establishing a record that will probably stand for many moons."

The Hal Roach studios, where Harold Lloyd is at work on his next multiple-reel release, reports his receipt of hundreds of letters and telegrams of congratulation.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Another Man's Boots	Francis Ford	Anchor-S. R.	5 reels	Nov. 11
Barb-Wire	Jack Hoxie	Sunset Prod.-S. R.	5 reels	Sept. 2
Better Man Wins, The	Pete Morrison	Sanford-S. R.	5 reels	Oct. 28
Blood and Sand	Rodolph Valentino	Paramount	8 reels	Aug. 19
Broadway Rose	Mae Murray	Metro	8 reels	Sept. 16
Bull Dog Courage	Special Cast	Russell Prod.-S. R.	5 reels	Sept. 23
Caught Bluffing	Frank Mayo	Universal	5 reels	Sept. 30
Confidence	Herbert Rawlinson	Universal	5 reels	Sept. 30
Crusader, The	William Russell	Fox	5 reels	Feb. 3
Face to Face	Marguerite Marsh	Playgoers	5 reels	Sept. 16
Fightin' Devil	Olin Francis	Sanford-S. R.	5 reels	Sept. 16
Fighting Guide, The	William Duncan	Vitagraph	5 reels	Aug. 26
Five Dollar Baby	Viola Dana	Metro	6 reels	Aug. 17
Feet of Fortune	Marg. de la Motte	Amer. Releasing	5 reels	Aug. 19
Fool There Was, A	Special Cast	Fox	6 reels	July 29
Galloping Kid, The	Hoot Gibson	Universal	5 reels	Sept. 16
Girl's Desire, A	Alice Calhoun	Vitagraph	5 reels	Aug. 26
Grandma's Boy	Harold Lloyd	Asso. Exhibitors	5 reels	July 15
Hands of Nora, The	Clara K. Young	Metro	6 reels	Aug. 19
Her Gilded Cage	Gloria Swanson	Paramount	6 reels	Aug. 12
Is a Mother to Blame	Carolyn Larkins	Model-S. R.	5 reels	Sept. 2
Ile of Doubt, The	Wyndham Standing	Playgoers	5 reels	Sept. 2
Kick-Back, The	Harry Carey	Film Book. Offices	6 reels	Aug. 5
Love Is An Awful Thing	Owen Moore	Selsnick	5 reels	Sept. 16
Love's Redemption	Special Cast	C. C. Pictures-S. R.	5 reels	Sept. 23
Man She Brought Back	Special Cast	Playgoers	5 reels	Sept. 23
Manslaughter	Thomas Melghan	Paramount	9 reels	Sept. 30
Married People	Mabel Ballin	Hodkinson	6 reels	Aug. 5
Monte Cristo	Special Cast	Fox	10 reels	Apr. 8
Nero	Special Cast	Fox	11 reels	June 3
Nice People	Special Cast	Paramount	7 reels	Aug. 19
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Queen of the Moulin Rouge	Martha Mansfield	Amer. Releasing	7 reels	Aug. 19
Rich Men's Wives	Special Cast	Al Lichtman Corp.	7 reels	Sept. 2
Secrets of Paris	Special Cast	Affiliated-S. R.	6 reels	Oct. 28
Sign of the Cross	George Beban	Amer. Releasing	6 reels	Aug. 5
Siren Call, The	Dorothy Dalton	Paramount	6 reels	Sept. 30
Skin Deep	Sills-Vidor	First National	7 reels	Sept. 30
Slim Shoulders	Irene Castle	Hodkinson	6 reels	July 8
Snow Shoe Trail, The	Jane Novak	Film Book. Offices	6 reels	Sept. 23
Storm, The	House Peters	Universal	8 reels	July 1
Timothy's Quest	Special Cast	Amer. Releasing	6 reels	Sept. 23
Top O' the Morning	Gladys Walton	Universal	5 reels	Sept. 9
Valley of Silent Men	Alma Rubens	Paramount	6 reels	Sept. 9
Veiled Woman, The	Marguerite Snow	Hodkinson	5 reels	June 24
West of Chicago	Charles Jones	Fox	5 reels	Aug. 26
While Satan Sleeps	Jack Holt	Paramount	6 reels	July 8
White Hell	Richard Travers	Aywon-S. R.	5 reels	May 27
Wildness of Youth	Special Cast	Graphic-S. R.	7 reels	Sept. 2
Woman's Woman, A	Mary Alden	Allied Prod. & Dist.	8 reels	Sept. 30
Yosemite Trail, The	Dustin Farnum	Fox	5 reels	Sept. 30

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Above All Law	Special Cast	Paramount	7 reels	Aug. 5
Afinities	Bowers-Moore	Hodkinson	5 reels	Jan. 30
Bells of San Juan	Charles Jones	Fox	5 reels	Oct. 28
Beware of the Law	Marjorie Payne	Jawits-S. R.	5 reels	Oct. 21
Boat Boy, The	Rich. Barthelmess	First National	7 reels	Oct. 21
Boomerang Justice	George Larkin	Russell Prod.-S. R.	5 reels	Aug. 19
Broad Daylight	Mulhall-Wilson	Universal	5 reels	Nov. 4
Broadway Madonna, The	Dorothy Revier	Film Book. Offices	6 reels	Nov. 11
Burning Sands	Hawley-Sills	Paramount	7 reels	Sept. 16
Calvert's Valley	John Gilbert	Fox	5 reels	Oct. 21
Cowboy and the Lady	Minter-Moore	Paramount	5 reels	Nov. 28
Crimson Clue	Special Cast	Chaplin Classics	5 reels	Dec. 2
Crow's Nest	Jack Hoxie	Sunset-Prod.-S. R.	5 reels	Dec. 2
Dawn of Revenge	Richard Travers	Aywon-S. R.	5 reels	Dec. 9
Do and Dare	Tom Mix	Fox	5 reels	Oct. 7
East Is West	Con. Talmadge	First National	8 reels	Sept. 9
Face in the Fog, The	Lionel Barrymore	Paramount	6 reels	Oct. 14
Forget-Me-Not	Special Cast	Metro	6 reels	July 29
Fortune's Mask	Earle Williams	Vitagraph	5 reels	Sept. 9
Ghost Breaker, The	Reid-Lee	Paramount	5 reels	Sept. 23
Girl Who Ran Wild, The	Gladys Walton	Universal	5 reels	Oct. 14
Head Hunters of South Seas	Special Cast	Asso. Exhibitors	5 reels	Oct. 7
Heart's Haven	Adams-McKim	Hodkinson	6 reels	Aug. 12
Hound of Baskervilles	Ellie Norwood	Film Book. Offices	6 reels	Sept. 23
How Women Love	Betty Blythe	B. B. Prod.-S. R.	6 reels	Aug. 26
Human Hearts	House Peters	Universal	7 reels	July 8
If I Were Queen	Ethel Clayton	Film Book. Offices	6 reels	Oct. 28
June Madness	Viola Dana	Metro	6 reels	Oct. 7
Light in the Dark, The	Hope Hampton	First National	6 reels	Sept. 9
Little Wildcat	Alice Calhoun	Vitagraph	5 reels	Sept. 16
Lone Hand, The	Hoot Gibson	Universal	5 reels	Oct. 21
Long Chance, The	Special Cast	Universal	5 reels	Oct. 7
Lorna Doone	Special Cast	First National	6 reels	Oct. 28
Man Wanted	Arthur Housman	C. C. Pictures-S. R.	5 reels	Sept. 16
Man Who Played God	George Arliss	United Artists	6 reels	Sept. 16
Mixed Faces	William Russell	Fox	5 reels	Oct. 14
Old Homestead, The	Theodore Roberts	Paramount	7 reels	Oct. 14
One Night in Paris	Special Cast	Playgoers	5 reels	Oct. 14
Pals of the West	Special Cast	C. C. Pictures-S. R.	5 reels	Nov. 4
Peaceful Peters	Wm. Fairbank	Arrow-S. R.	5 reels	Nov. 4

Pink Gods	Daniels-Kirkwood	Paramount	7 reels	Oct. 7
Quincy Adams Sawyer	Special Cast	Metro	6 reels	Dec. 2
Rags to Riches	Wesley Barry	Warner Bros.-S. R.	7 reels	Oct. 7
Remembrance	Special Cast	Goldwyn	6 reels	Sept. 9
Rogue's Romance, A	Rodolph Valentino	Vitagraph	5 reels	Sept. 23
Scandalous Tongues	Bennett-Niblo	Playgoers	5 reels	Oct. 14
Sherlock Holmes	John Barrymore	Goldwyn	7 reels	May 20
Tallor Made Man, A	Charles Ray	United Artists	8 reels	Aug. 19
They're Off	Special Cast	Anchor-S. R.	5 reels	Mar. 18
Thundering Hoofs	Peggy O'Day	Anchor-S. R.	5 reels	Mar. 18
Till We Meet Again	Special Cast	Asso. Exhibitors	6 reels	Oct. 14
To Have and To Hold	Compson-Lytell	Paramount	7 reels	Oct. 28
West vs. East	Pete Morrison	Sanford-S. R.	5 reels	Jan. 6
What Fools Men Are	Faire Binney	Amer. Releasing	6 reels	Dec. 9
When Danger Smiles	William Duncan	Vitagraph	5 reels	Oct. 28
When the Desert Calls	Violet Heming	Amer. Releasing	6 reels	Dec. 2
White Shoulders	K. MacDonald	First National	6 reels	Nov. 4
Without Compromise	William Farnum	Fox	5 reels	Nov. 4
Wolf Law	Frank Mayo	Universal	5 reels	Oct. 28
Woman He Loved, The	Wm. V. Mong	Amer. Releasing	6 reels	Sept. 16
Woman Who Fooled Herself	Allison-Ellis	Asso. Exhibitors	6 reels	Nov. 25
Youth Must Have Love	Shirley Mason	Fox	5 reels	Sept. 23
Youth to Youth	Special Cast	Metro	6 reels	Oct. 28

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Anna Ascends	Alice Brady	Paramount	6 reels	Nov. 25
Another Man's Shoes	Herbert Rawlinson	Universal	5 reels	Nov. 11
Boss of Camp Four	Charles Jones	Fox	5 reels	Dec. 2
Brawn of the North	Strongheart (dog)	First National	8 reels	Nov. 25
Breaking Home Ties	Special Cast	Asso. Exhibitors	6 reels	Dec. 2
Brothers Under the Skin	Special Cast	Goldwyn	6 reels	Nov. 4
Challenge, The	Dolores Cassinelli	Amer. Releasing	5 reels	Feb. 10
Clarence	Reid-Ayres-McAvoy	Paramount	6 reels	Oct. 28
Dr. Jack	Harold Lloyd	Pathe	5 reels	Jan. 6
Dangerous Adventure	Grace Darmond	Warner Bros.-S. R.	7 reels	Dec. 9
Famous Mrs. Fair, The	Special Cast	Metro	6 reels	Dec. 9
Flaming Hearts	J. B. Warner	East Coast-S. R.	5 reels	Nov. 11
Good Men and True	Harry Carey	Film Book. Offices	6 reels	Nov. 25
Headless Horseman	Will Rogers	Hodkinson	7 reels	Oct. 28
Heart of Lincoln	Francis Ford	Anchor-S. R.	5 reels	Nov. 11
Hungry Hearts	Special Cast	Goldwyn	7 reels	Nov. 11
Impossible Mrs. Bellew	Gloria Swanson	Paramount	7 reels	Nov. 4
Jilt, The	Special Cast	Universal	5 reels	Dec. 2
Lavender Bath Lady	Gladys Walton	Universal	5 reels	Nov. 25
Lights of New York	Special Cast	Fox	6 reels	Mar. 3
Love Gambler, The	John Gilbert	Fox	5 reels	Nov. 18
Man and the Moment	Special Cast	Playgoers	8 reels	Feb. 10
Man Who Saw Tomorrow, The	Thomas Melghan	Paramount	7 reels	Nov. 11
Man Who Waited, The	Special Cast	Playgoers	5 reels	Feb. 10
My Friend the Devil	Special Cast	Fox	9 reels	Sept. 2
Night Life in Hollywood	Special Cast	Arrow-S. R.	6 reels	Nov. 4
Oliver Twist	Jackie Coogan	First National	8 reels	Nov. 4
One Week of Love	E. Hammerstein	Selsnick	7 reels	Nov. 18
On the High Seas	Dalton-Holt	Paramount	5 reels	Oct. 14
Pawned	Tom Moory	Selsnick	5 reels	Nov. 18
Peg O' My Heart	Laurette Taylor	Metro	6 reels	Dec. 23
Pride of Palomar, The	Special Cast	Paramount	7 reels	Dec. 2
Ridin' Wild	Hoot Gibson	Universal	5 reels	Nov. 25
Shadows	Special Cast	Al Lichtman Corp.	7 reels	Nov. 11
Shirley of the Circus	Shirley Mason	Fox	5 reels	Nov. 25
Sin Flood, The	Special Cast	Goldwyn	7 reels	Jan. 21
Storm Girl, The	Peggy O'Day	Anchor-S. R.	5 reels	Nov. 11
Stranger of the Hills	Special Cast	Anchor-S. R.	4 reels	Nov. 11
Streets of New York	Special Cast	Arrow-S. R.	7 reels	Nov. 11
Super Sex, The	Robert Gordon	Amer. Releasing	6 reels	Dec. 9
Superstition	Special Cast	Lee-Bradford-S. R.	8 reels	Nov. 18
Tess of the Storm Country	Mary Pickford	United Artists	10 reels	Nov. 25
Thelma	Jane Novak	Film Book. Offices	6 reels	Dec. 2
Tom Mix in Arabia	Tom Mix	Fox	5 reels	Nov. 11
Trifling Women	Special Cast	Metro	8 reels	Oct. 14
Under Two Flags	Priscilla Dean	Universal	8 reels	Oct. 7
While Justice Waits	Dustin Farnum	Fox	5 reels	Dec. 2
Who Are My Parents?	Special Cast	Fox	9 reels	Sept. 2
World's a Stage, The	Dorothy Phillips	Principal Pict.-S. R.	6 reels	Dec. 2
You Never Know	Earle Williams	Vitagraph	5 reels	Nov. 18
Young Rajah, The	Rodolph Valentino	Paramount	8 reels	Nov. 18

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All Night	Valentino-Myers	Universal	5 reels	Nov. 18
All the Brothers Were Valiant	Special Cast	Metro	6 reels	Jan. 12
Altar Stairs, The	Frank Mayo	Universal	5 reels	Dec. 9
American Toreador, The	Special Cast	Anchor-S. R.	4 reels	Nov. 11
Back Home and Broke	Thomas Melghan	Paramount	6 reels	Jan. 6
Barriers of Polly	Special Cast	Russell Prod.-S. R.	6 reels	Nov. 11
Bill of Divorcement, A	Constance Binney	Asso. Exhib.	6 reels	Jan. 20
Blind Bargain, A	Lon Chaney	Goldwyn	5 reels	Dec. 2
Broken Chains	Colleen Moore	Goldwyn	6 reels	Dec. 16
Bull Dog Drummond	Blackwell-Greeley	Hodkinson	5 reels	Nov. 25
California Romance, A	John Gilbert	Fox	4 reels	Dec. 23
Captain Fly-By-Night	Johnnie Walker	Film Book. Offices	8 reels	Dec. 30
Catch My Smoke	Tom Mix	Fox	4 reels	Jan. 12
Conquering the Woman	Florence Vidor	Asso. Exhib.	6 reels	Dec. 30
Dangerous Game, A	Gladys Walton	Universal	5 reels	Dec. 30

Danger Point, The.....	Carmel Myers	Amer. Releasing	6 reels	Nov. 18
Daughter of Luxury, A.....	Agnes Ayres	Paramount	5 reels	Dec. 16
Deserted at the Altar.....	Special Cast	Phil Goldstone-S. R.	7 reels	Oct. 7
Duty First.....	Pete Morrison	Sanford-S. R.	5 reels	Dec. 23
Ebb Tide.....	Lee-Kirkwood	Paramount	7 reels	Dec. 23
Environment.....	Special Cast	Principal Pict.-S. R.	6 reels	Dec. 23
Finger Prints.....	Special Cast	Hyperion Pict.-S. R.	5 reels	Dec. 23
Firebrand, The.....	Franklyn Farnum	Phil Goldstone-S. R.	5 reels	Jan. 13
Forgetting All Others.....	Moore-Landis	Universal	5 reels	Dec. 16
Great City, The.....	Special Cast	Amer. Releasing	7 reels	Dec. 16
Great Night, The.....	William Russell	Fox	5 reels	Dec. 16
Heroes of the Street.....	Wesley Barry	Warner Bros.	7 reels	Dec. 23
Inner Man, The.....	W. Standing	Playgoers	6 reels	Dec. 9
Jazzmania.....	Mae Murray	Metro	6 reels	Feb. 17
Just a Mother.....	Isobel Elsom	Norca Pictures-S. R.	5 reels	Dec. 16
Just a Song at Twilight.....	R. Barthelmess	Prod. Security	5 reels	Dec. 16
Kentucky Derby, The.....	Reginald Denny	Universal	6 reels	Nov. 4
Kingdom Within, The.....	Pauline Starke	Hodkinson	6 reels	Dec. 30
Love in the Dark.....	Viola Dana	Metro	6 reels	Nov. 25
Marriage Chance, The.....	Special Cast	Amer. Releasing	6 reels	Nov. 25
Minnie.....	L. Joy-Matt Moore	First National	7 reels	Dec. 9
Omar the Tentmaker.....	Guy Bates Post	First National	8 reels	Dec. 9
One Exciting Night.....	Special Cast	United Artists	10 reels	Oct. 21
One Wonderful Night.....	Herbert Rawlinson	Universal	5 reels	Dec. 23
Only a Shop Girl.....	Special Cast	C. B. C.-S. R.	7 reels	Jan. 6
Orphan Sally.....	Lee-Bradford-S. R.	Special Cast	5 reels	Dec. 16
Outcast.....	Elsie Ferguson	Paramount	6 reels	Dec. 16
Pawn Ticket #10.....	Shirley Mason	Fox	5 reels	Jan. 20
Prince and Pauper.....	Tibi Luhn	Amer. Releasing	6 reels	Aug. 26
Riders of the Law.....	Jack Hoxie	Sunset Prod.-S. R.	5 reels	Dec. 9
Sheriff of Sun-Dog, The.....	Wm. Fairbanks	Arrow-S. R.	5 reels	Dec. 9
Singed Wings.....	Bebe Daniels	Paramount	8 reels	Dec. 9
So This Is Arizona.....	Special Cast	W. M. Smith-S. R.	6 reels	Aug. 19
Strangers' Banquet, The.....	Special Cast	Goldwyn	7 reels	Jan. 13
That Woman.....	Catherine Calvert	Amer. Releasing	6 reels	Dec. 30
Thorns and Orange Blossoms.....	Special Cast	Al Lichtman Corp.	7 reels	Nov. 25
Unconquered, The.....	Maciste	Aywon-S. R.	7 reels	Nov. 4
When Love Comes.....	Helen J. Eddy	Film Book Offices	6 reels	Dec. 16
Woman Conquers, The.....	Kath. MacDonald	First National	5 reels	Dec. 16

JANUARY

Feature	Star	Distributed By	Length	Reviewed
As a Man Lives.....	Special Cast	Amer. Releasing	6 reels	Dec. 23
Beautiful and Damned, The.....	Marie Prevost	Warner Bros.-S. R.	4 reels	Dec. 23
Bell Boy 13.....	Douglas MacLean	First National	4 reels	Jan. 17
Bohemian Girl, The.....	Special Cast	Amer. Releasing	6 reels	Feb. 17
Brass Commandments.....	William Farnum	Fox	5 reels	Dec. 23
Canyon of the Poole.....	Harry Carey	Film Book Offices	6 reels	Feb. 3
Christian, The.....	Special Cast	Goldwyn	9 reels	Jan. 20
Custard Cup, The.....	Mary Carr	Fox	7 reels	Jan. 27
Dangerous Age, The.....	Special Cast	First National	7 reels	Dec. 9
Darling of the Rich, The.....	Betty Blythe	B. B. Prod.-S. R.	6 reels	Feb. 3
Devil's Partner, The.....	Shearer-Sedlev	Independent Pict.	4 reels	Feb. 3
Dollar Devils.....	Special Cast	Hodkinson	6 reels	Feb. 3
Douglas Fairbanks in Robin Hood.....	Douglas Fairbanks	United Artists	10 reels	Oct. 28
Face on the Barroom Floor.....	Special Cast	Fox	7 reels	Jan. 20
Flames of Passion.....	Larkin-Stonehouse	Independent Pict.	4 reels	Jan. 20
Flaming Hour, The.....	Frank Mayo	Universal	5 reels	Jan. 6
Flash, The.....	Special Cast	Russell Prod.-S. R.	5 reels	Dec. 30
Flirt, The.....	Special Cast	Universal	8 reels	Dec. 30
Foolish Twins.....	Terry Twins	Lee-Bradford-S. R.	5 reels	Feb. 3
Footlight Ranger, The.....	Charles Jones	Fox	5 reels	Feb. 3
Friendly Husband, A.....	Lupino Lane	Fox	5 reels	Jan. 20
Fury.....	R. Barthelmess	First National	9 reels	Jan. 27
Garrison's Finish.....	Jack Pickford	Allied Prod. & Dist.	8 reels	Dec. 30
Ghost Patrol, The.....	Graves-Love	Universal	5 reels	Jan. 27
Gimmie.....	Chadwick-Glass	Goldwyn	6 reels	Jan. 20
Hero, The.....	Special Cast	Al Lichtman Corp.	7 reels	Jan. 20
Kick In.....	Compson-Lytell	Paramount	10 reels	Dec. 16
Kindled Courage.....	Hoot Gibson	Universal	5 reels	Jan. 13
Lone Horsemen, The.....	Perrin-Hill	Arrow-S. R.	5 reels	Dec. 16
Love's Old Sweet Song.....	Special Cast	Norca Pict.-S. R.	5 reels	Dec. 16
Making a Man.....	Jack Holt	Paramount	5 reels	Dec. 30
Malcolm Strauss' Sa-lome.....	Diana Allen	Geo. Wiley-S. R.	6 reels	Dec. 30
Man's Size.....	William Russell	Fox	5 reels	Dec. 30
Midway.....	Special Cast	Amer. Releasing	6 reels	Feb. 3
Missing Millions.....	Alice Brady	Paramount	6 reels	Sept. 30
Money, Money, Money.....	K. MacDonald	First National	6 reels	Feb. 10
Plaything of an Emperor, The.....	Special Cast	J. A. Levinson-S. R.	6 reels	Oct. 21
Power Divine, The.....	Livingston-Wynn	Independent Pict.	4 reels	Jan. 13
Power of a Lie, The.....	Special Cast	Universal	5 reels	Jan. 13
Scarlet Car, The.....	Herbert Rawlinson	Universal	5 reels	Jan. 20
Second Fiddle.....	Astor-Hunter	Hodkinson	6 reels	Jan. 20
Sister Against Sister.....	Marie Doro	Lee-Bradford-S. R.	5 reels	Jan. 13
Solomon in Society.....	Wm. H. Strauss	Amer. Releasing	6 reels	Jan. 13
Spawn of the Desert.....	Wm. Fairbanks	Arrow-S. R.	5 reels	Dec. 23
Third Alarm, The.....	Ralph Lewis	Film Book Offices	7 reels	Dec. 23
Thirty Days.....	Wallace Reid	Paramount	5 reels	Dec. 23
Three Who Paid.....	Dustin Farnum	Fox	5 reels	Jan. 6
Valley of Lost Souls.....	Kings'n-Sutherland	Independent Pict.	4 reels	Jan. 20
Village Blacksmith, The.....	Special Cast	Fox	7 reels	Nov. 18
Voice from the Minaret.....	Norma Talmadge	First National	7 reels	Feb. 3
Wasted Lives.....	Richard Wayne	Second National	5 reels	Dec. 30
Wheel of Fortune, The.....	Grace Darmond	Anchor-S. R.	5 reels	Jan. 27
While Paris Sleeps.....	Lon Chaney	Hodkinson	5 reels	Jan. 27
Wolves of the Border.....	Franklyn Farnum	Phil Goldstone-S. R.	5 reels	Jan. 13
World's Applause, The.....	Bebe Daniels	Paramount	7 reels	Jan. 13

FEBRUARY

Feature	Star	Distributed By	Length	Reviewed
Birth of a Nation.....	Special Cast	United Artists	12 reels	Dec. 16
Bishop of the Ozarks, The.....	Special Cast	Film Book Offices	6 reels	Mar. 17
Buster, The.....	Dustin Farnum	Fox	5 reels	Feb. 24
Crinoline and Romance.....	Viola Dana	Metro	6 reels	Feb. 3
Daddy.....	Jackie Coogan	First National	6 reels	Mar. 17
Dark Secrets.....	Dorothy Dalton	Paramount	5 reels	Jan. 27
Devil's Doorward, The.....	Wm. Fairbanks	Arrow-S. R.	5 reels	Jan. 20
Drums of Fate.....	Mary M. Minter	Paramount	6 reels	Jan. 20
Famous Mrs. Fair, The.....	Special Cast	Metro	6 reels	Mar. 24
First Degree, The.....	Frank Mayo	Universal	5 reels	Jan. 27
Flame of Life, The.....	Priscilla Dean	Universal	7 reels	Jan. 20

Front Page Story, A.....	Special Cast	Vitagraph	6 reels	Dec. 30
Gentlemen from America.....	Hoot Gibson	Universal	5 reels	Feb. 17
Girl I Loved, The.....	Charles Ray	United Artists	9 reels	Jan. 27
Isle of Lost Ships.....	Nilsson-Sills	First National	7 reels	Mar. 24
Java Head.....	Special Cast	Paramount	8 reels	Feb. 10
Jazzmania.....	Mae Murray	Metro	6 reels	Feb. 17
Look Your Best.....	C. Moore-Moreno	Goldwyn	6 reels	Feb. 10
Love Letter, The.....	Gladys Walton	Universal	5 reels	Feb. 10
Man Alone, The.....	Hobart Bosworth	Anchor-S. R.	5 reels	Feb. 10
Mighty Lak' a Rose.....	Dorothy Mackaill	First National	8 reels	Feb. 24
My American Wife.....	Gloria Swanson	Paramount	5 reels	Jan. 13
Net, The.....	Special Cast	Fox	5 reels	Dec. 30
Ninety and Nine, The.....	Special Cast	Vitagraph	7 reels	Dec. 30
Nobody's Money.....	Jack Holt	Paramount	6 reels	Jan. 27
One Million in Jewels.....	MacGowan-Holmes	Amer. Releasing	6 reels	Feb. 10
One Stolen Night.....	Alice Calhoun	Vitagraph	5 reels	Feb. 3
Passionate Friends, The.....	Special Cast	C. B. C.-S. R.	5 reels	Jan. 27
Pilgrim, The.....	Charles Chaplin	First National	4 reels	Jan. 27
Poor Men's Wives.....	Special Cast	Al Lichtman Corp.	7 reels	Feb. 10
Prisoner, The.....	Herbert Rawlinson	Universal	5 reels	Feb. 24
Red Trail, The.....	Nora Swinburne	Norca Pict.-S. R.	6 reels	Feb. 24
Romance Land.....	Tom Mix	Fox	5 reels	Feb. 24
Secret of the Pueblo, The.....	Neal Hart	Wm. Steiner-S. R.	5 reels	Feb. 24
Stormswet.....	Special Cast	Film Book Offices	5 reels	Apr. 7
Suzanna.....	Mabel Normand	United Artists	8 reels	Nov. 11
Town That Forgot God.....	Special Cast	Fox	9 reels	Feb. 17
Truxton King.....	John Gilbert	Fox	6 reels	Mar. 31
Web of the Law, The.....	Special Cast	Amer. Releasing	6 reels	Feb. 10
What a Wife Learned.....	Special Cast	First National	6 reels	Feb. 10
When Knighthood Was in Flower.....	Marion Davies	Paramount	12 reels	Sept. 30
Woman of Bronze.....	Clara K. Young	Metro	6 reels	Feb. 10

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva.....	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib.....	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?.....	Special Cast	Al Lichtman Corp.	6 reels	Mar. 17
Bolted Door, The.....	Frank Mayo	Universal	5 reels	Mar. 3
Can a Woman Love Twice?.....	Ethel Clayton	Film Book Offices	6 reels	Mar. 10
Does It Pay?.....	Hope Hampton	Fox	6 reels	Dec. 9
Driven.....	Special Cast	Universal	6 reels	Dec. 9
Glimpses of the Moon.....	Bebe Daniels	Paramount	7 reels	Mar. 10
Gossip.....	Gladys Walton	Universal	5 reels	Mar. 10
In the Devil's Bowl.....	Neal Hart	Wm. Steiner-S. R.	5 reels	Mar. 10
Is Divorce a Failure?.....	Leah Baird	Asso. Exhib.	6 reels	Mar. 10
Lamp in the Desert.....	Special Cast	C. B. C.-S. R.	5 reels	Mar. 17
Leopardess, The.....	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner.....	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lost and Found.....	Special Cast	Goldwyn	7 reels	Mar. 3
Mad Love.....	Pola Negri	Goldwyn	6 reels	Feb. 24
Midnight Guest, The.....	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Dime.....	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The.....	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newboro, A.....	Viola Dana	Metro	6 reels	Mar. 31
Racing Hearts.....	Special Cast	Paramount	6 reels	Feb. 24
Refuge.....	K. MacDonald	First National	6 reels	Feb. 24
Scars of Jealousy.....	Special Cast	First National	6 reels	Mar. 17
Single Handed.....	Hoot Gibson	Universal	5 reels	Mar. 31
Success.....	Special Cast	Metro	6 reels	Feb. 24
Temptation.....	Special Cast	C. B. C.-S. R.	6 reels	Mar. 17
Tents of Allah.....	Blue-Alden	Asso. Exhib.	7 reels	Mar. 17
Vanity Fair.....	Mabel Ballin	Goldwyn	8 reels	Mar. 17
When a Woman Turns.....	Tom Kennedy	Norca Pict.-S. R.	5 reels	Mar. 17
Where the Pavement Ends.....	Special Cast	Metro	7 reels	Mar. 24
White Flower, The.....	Betty Compson	Paramount	6 reels	Mar. 24
Your Friend and Mine.....	Special Cast	Metro	6 reels	Mar. 31

Comedy Releases

Accidental Wealth.....	Neely Edwards	Universal	1 reel	Mar. 3
Agent, The.....	Larry Semon	Vitagraph	2 reels	Mar. 3
All At Sea.....	Smith-Williams	C. B. C.-S. R.	2 reels	Mar. 3
All Wet.....	Al St. John	Fox	2 reels	Mar. 3
Alarm, The.....	Al St. John	Fox	2 reels	Mar. 3
Aladdin, Jr.....	Lewis Sargent	Universal	1 reel	Mar. 3
American Plan.....	Lee Moran	Universal	2 reels	Mar. 3
Artist, The.....	Clyde Cook	Fox	2 reels	Mar. 3
Babies Welcome.....	Dorothy Devore	Educational	2 reels	Mar. 3
Baby Show in Squirrelville.....	Lee-Bradford-S. R.	1 reel	Mar. 3	
Balloonatic, The.....	Buster Keaton	First National	2 reels	Feb. 24
Before the Public.....	Snub Pollard	Pathe	2 reels	Mar. 3
Best Cellar, The.....	Neely Edwards	Universal	1 reel	Mar. 3
Be Yourself.....	Neal Burns	Educational	2 reels	Jan. 20
Big Flood, The.....	Aesop's Fables	Pathe	2/3 reels	Nov. 25
Big Scoop, The.....	Johnny Jones	Pathe	2 reels	Mar. 3
Big Show, The.....	Children	Pathe	2 reels	Dec. 2
Blaze Away.....	Paul Parrott	Pathe	1 reel	Nov. 4
Blazes.....	Lige Conley	Educational	2 reels	Nov. 4
Bone Dry.....	Paul Parrott	Pathe	1 reel	Oct. 14
Bow Wow.....	Louise Fazenda	First National	2 reels	Feb. 24
Boy and the Bear, The.....	Aesop's Fables	Pathe	2/3 reels	Nov. 25
Boyhood Days.....	Buddy Messenger	Universal	2 reels	Mar. 3
Bridle-Grooms.....	Smith-Williams	C. B. C.-S. R.	2 reels	Mar. 3
Broadcasting.....	Johnny Jones	Pathe	2 reels	Oct. 21
Broke.....	Jimmy Adams	Educational	1 reel	Mar. 3
Bully Pair, A.....	Molina	Universal	1 reel	Mar. 3
Bumps and Thumps.....	Mutt & Jeff Cart'n	Fox	1/4 reel	Mar. 3
Cabby, The.....	Lorraine-Maude	Universal	2 reels	Jan. 20
Casey Jones, Jr.....	Lige Conley	Educational	2 reels	Feb. 3
Champeen, The.....	Children	Pathe	2 reels	Dec. 2
Chased Bride, The.....	Neal Burns	Educational	2 reels	Feb. 3
Cheating the Cheater.....	Aesop's Fables	Pathe	2/3 reel	Feb. 3
Chewing Gum Industry.....	Mutt & Jeff Cart'n	Fox	1/4 reel	Feb. 3
Chicken Dressing.....	Earl Hurd Cart'n	Educational	1 reel	Feb. 3

Chicken Parade, The	Jimmy Aubrey	Vitagraph	2 reels	Sept. 2
Choose Your Weapons	Bobby Vernon	Educational	2 reels	Nov. 11
Chop Suey	Dorothy Devore	Educational	2 reels	Nov. 11
Christmas	Carter DeHavens	Film Book. Offices	2 reels	Dec. 30
City Chap, The	Al St. John	Fox	2 reels	
Coal Dust Twins	Neely Edwards	Universal	1 reel	
Cobbler, The	Children	Pathe	2 reels	Feb. 17
Cold Turkey	Mutt & Jeff Cart'n	Fox	1/2 reel	
Counter Jumper, The	Larry Semon	Vitagraph	2 reels	
Court Plastered	Mutt & Jeff Cart'n	Fox	1/2 reel	
Crash	Jimmie Adams	Educational	1 reel	Nov. 18
Cupid's Elephant	Fox		2 reels	
Cured	Queenie (horse)	Universal	2 reels	Nov. 4
Cyclist, The	Clyde Cook	Fox	2 reels	
Dandy Dan	Fox		2 reels	
Day by Day in Every Way	C. B. C.-S. R.		1 reel	
Day Dreams	Buster Keaton	First National	2 reels	
Devilish Dragon, The	Sarg's Almanac	Educational	1 reel	
Diary of a Nut	Lee-Bradford-S. R.		1 reel	
Dig Up	Snub Pollard	Pathe	2 reels	Jan. 20
Dog Gone Day, A	Lewis Sargent	Universal	1 reel	
Dog's Paradise, A	Aesop's Fables	Pathe	2/3 reel	
Doing 'Em Good	Neely Edwards	Universal	1 reel	
Don't Say Die	Paul Parrott	Pathe	1 reel	
Double Trouble	Lee Kids	Fox	2 reels	Jan. 13
Down in Dixie	Mutt & Jeff Cart'n	Fox	1/2 reel	
Do Your Stuff	Paul Parrott	Pathe	1 reel	Mar. 3
Dumb Waiters, The	Smith-Williams	C. B. C.-S. R.	2 reels	
Easy Pickin'	Jack Richardson	East Coast-S. R.	2 reels	Sept. 23
Easy Terms	Neely Edwards	Universal	1 reel	
Educator, The	Lloyd Hamilton	Educational	2 reels	Dec. 30
Egg, The	Stan Laurel	Metro	2 reels	Feb. 3
Electric House, The	Buster Keaton	First National	2 reels	Nov. 4
Elephant's Trunk, The	Aesop's Fables	Pathe	2/3 reel	
Enchanted Fiddle, The	Aesop's Fables	Pathe	2/3 reel	
Entertaining the Boss	Carter DeHavens	Film Book. Offices	2 reels	Jan. 20
Extra, Extra	Lloyd Hamilton	Educational	2 reels	Feb. 24
Fable of Hated Rivals	Aesop's Fables	Pathe	2/3 reels	
Face the Camera	Paul Parrott	Pathe	1 reel	
Faint Hearts	Murray - Anderson		2 reels	
Fair Week	Paul Parrott	Pathe	1 reel	Dec. 23
Fallen Archers	Mutt & Jeff Cart'n	Fox	1/2 reel	
Farm Follies	Universal		2 reels	
Fearless Fido	Aesop's Fables	Pathe	2/3 reel	
Fire Chief, The	Dan Mason	Film Book. Offices	2 reels	
Fire Fighter, The	Dan Mason	Film Book. Offices	2 reels	Nov. 11
Fire Fighters	Children	Pathe	2 reels	
Fire the Fireman	Paul Parrott	Pathe	2 reels	Dec. 30
First Flivver, The	Sarg's Almanac	Educational	1 reel	
Fisherman's Jinx, A	Aesop's Fables	Pathe	2/3 reel	
Flivver, The	Paul Parrott	Pathe	1 reel	Nov. 25
Fool For Luck, A	Lewis Sargent	Universal	1 reel	
Foolish Lives	Lee Moran	Universal	2 reels	
For Rent—Haunted	Johnny Jones	Pathe	2 reels	
Fortune Hunter, The	Aesop's Fables	Pathe	2/3 reel	Dec. 23
Four Orphans, The	Murray - Anderson		2 reels	
Fresh Fish	Earl Hurd Cartoon	Educational	1 reel	Oct. 7
Fresh Heir, The	Fox		2 reels	
Fresh Kid, The	Fox-Gregory	Universal	2 reels	Dec. 9
Friday, the 13th	Aesop's Fables	Pathe	2/3 reel	
Frog and Catfish, The	Aesop's Fables	Pathe	2/3 reel	
Full o' Pep	Smith-Williams	C. B. C.-S. R.	2 reels	
Ginger Face	Johnny Fox	Universal	2 reels	
Glad Rags	Bull Montana	Metro	2 reels	
Gliders, The	Aesop's Fables	Pathe	2/3 reel	
Golf	Larry Semon	Vitagraph	2 reels	
Golf Bug, The	Paul Parrott	Pathe	1 reel	Oct. 28
Good Scout, A	Paul Parrott	Pathe	2 reels	Dec. 30
Great Pearl Hunt, The	Lewis Sargent	Universal	1 reel	
Hangin' Around	Monty Banks	Federated-S. R.	2 reels	Feb. 24
Harvest Hands	Paul Parrott	Pathe	1 reel	Nov. 18
Haunted Castle, The		Educational	1 reel	
Haunted House, The		Fox	2 reels	
Hazel From Hollywood	Dorothy Devore	Educational	2 reels	Jan. 13
Hee Haw!	Trimble & Maud	Universal	2 reels	
Heeza Liar and Ghost	Hodkinson		1 reel	
Heeza Liar's Treasure Island	Hodkinson		1 reel	
Hello Judge	Lee Moran	Universal	2 reels	
Hennecked Harry	Aesop's Fables	Pathe	2/3 reel	Oct. 28
Henry's Busted Romance	Aesop's Fables	Pathe	2/3 reel	
High and Dry	Clyde Cook	Fox	2 reels	
High Flyers	Smith-Williams	C. B. C.-S. R.	2 reels	
High Power	Lige Conley	Educational	2 reels	Dec. 2
His First Job	Lewis Sargent	Universal	1 reel	Oct. 14
Hohoes de Luxe	Neely Edwards	Universal	1 reel	
Hold Tight		Educational	2 reels	Mar. 3
Holy Smoke	Sid Smith	C. B. C.-S. R.	2 reels	
Home Made Movies	Ben Turpin	First National	2 reels	
Home Plate, The	Lee Moran	Universal	2 reels	
Hook, Line and Sink	Snub Pollard	Pathe	2 reels	Nov. 18
Hula Honey-moon, A	Henry Murdock	Educational	2 reels	Feb. 17
Hurry Up		Educational	1 reel	
I'll Take Vanilla	Paul Parrott	Pathe	1 reel	Dec. 9
In Dutch	Bobby Vernon	Educational	2 reels	Dec. 9
Jailed and Bailed	Paul Parrott	Pathe	1 reel	Feb. 17
Jim Jams	Mutt & Jeff Cart'n	Fox	1/2 reel	
Jungle Romeo, A	Snooky	Educational	2 reels	Mar. 17
Just a Little Late Club, The		Second National	1 reel	Dec. 30
Just Dogs		Universal	2 reels	
Keep 'Em Home	Carter DeHavens	Film Book. Office	2 reels	
Kickin' Fool, The	Maude (mule)	Universal	2 reels	
Kids and Skids	Lee Kids	Fox	2 reels	
Landlubber, The	Paul Parrott	Pathe	1 reel	Sept. 23
Laramie and Me	Leo Maloney	Clark-Cornelius-S. R.	2 reels	
Lazy Bones	Clyde Cook	Fox	2 reels	
Let 'Er Run	Dorothy Devore	Educational	2 reels	Sept. 30
Look Out Below	Lige Conley	Educational	2 reels	Aug. 17
Loose Tight-Wad, A	Paul Parrott	Pathe	1 reel	Feb. 17
Love Drops	Neely Edwards	Universal	1 reel	Dec. 9
Mald to Order	Lewis Sargent	Universal	1 reel	
Man Tracker	Leo Maloney	Clark-Cornelius-S. R.	2 reels	
Man Who Laughed, The	Aesop's Fables	Pathe	2/3 reel	
Matinee Idles	Neely Edwards	Universal	1 reel	
Me and My Mules	Queenie (horse)	Universal	2 reels	
Model Messenger, A	Lewis Sargent	Universal	1 reel	
Mr. Hyppo	Paul Parrott	Pathe	1 reel	Jan. 20
Mud and Sand	Stan Laurel	Metro	2 reels	
My Hero	Lupino Lane	Fox	2 reels	
My Mistake	Smith-Williams	C. B. C.-S. R.	2 reels	
Mysterious Hat, The	Aesop's Fables	Pathe	2/3 reel	
Nearly the End	Mutt & Jeff Cart'n	Fox	1/2 reel	
Newly Rich	Snub Pollard	Pathe	2 reels	Dec. 8
New Mama, The	Smith-Williams	C. B. C.-S. R.	2 reels	
No Luck	Lloyd Hamilton	Educational	2 reels	Jan. 18
No Wedding Bells	Larry Semon	Vitagraph	2 reels	Feb. 16
Nuisance, The	Murray - Anderson-Hodkinson		2 reels	Feb. 17
Ocean Swells	McKee		2 reels	
Off the Earth	Neal Burns	Educational	2 reels	Oct. 28
Ogling Ogre, The	Sarg's Almanac	Educational	1 reel	
Oh, Sister	Jimmy Adams	Educational	1 reel	Mar. 3
Old Sea Dog, The	Snub Pollard	Pathe	2 reels	
Once Over	Jimmie Adams	Educational	2 reels	Dec. 30
Once Over	Paul Parrott	Pathe	1 reel	
Once to Every Boy	Lewis Sargent	Universal	1 reel	Oct. 28
One Terrible Day	Children	Pathe	2 reels	
Ouch!	Jimmie Adams	Educational	1 reel	Jan. 20
Our Gang	Children	Pathe	2 reels	Nov. 4
Out on Bail	Neely Edwards	Universal	1 reel	
Out of Order	Paul Parrott	Pathe	1 reel	
Out of Place	Al St. John	Fox	2 reels	
Out o' My Way	Leo Maloney	Clark-Cornelius-S. R.	2 reels	
Pardon My Glove	Bobby Vernon	Educational	2 reels	Sept. 23
Paste and Paper	Paul Parrott	Pathe	1 reel	Jan. 13
Peanuts	Lewis Sargent	Universal	1 reel	
Peg o' the Movies	Baby Peggy	Universal	2 reels	
Pest of the Storm				
Country	Louise Fazenda	Educational	2 reels	Feb. 16
Pirate, The	Lupino Lane	Fox	2 reels	
Pitter Patter	Jimmie Adams	Educational	1 reel	Nov. 18
Pleasant Journey, A	Children	Pathe	2 reels	Mar. 24
Please Be Careful	Fox		2 reels	Sept. 30
Pleasure Before Business	Jack Cooper	Universal	2 reels	
Poor Fish, A	Fox		2 reels	
Pop Tuttle, Detective	Dan Mason	Film Book. Offices	2 reels	Feb. 8
Pop Tuttle's Clever Catch	Dan Mason	Film Book. Offices	2 reels	
Pop Tuttle's Grass				
Widow	Dan Mason	Film Book. Offices	2 reels	
Pop Tuttle's Long Shot	Dan Mason	Film Book. Offices	2 reels	
Pop Tuttle's Movie				
Queen	Dan Mason	Film Book. Offices	2 reels	Sept. 16
Pop Tuttle's Pole Cat				
Plot	Dan Mason	Film Book. Offices	2 reels	Mar. 17
Punctured Prince, A	Bull Montana	Metro	2 reels	Oct. 28
Puppy Love	Fox		2 reels	
Quiet Street, A	Children	Pathe	2 reels	Dec. 30
Radio Hound, The	Brownie (dog)	Universal	2 reels	Oct. 7
Rail Birds	Neely Edwards	Universal	1 reel	
Railroading	Earl Hurd Cart'n	Educational	1 reel	Dec. 2
Raisin and a Cake of Yeast, A	Aesop's Fables	Pathe	2/3 reel	
Ranch Romeo, The	Fox		2 reels	
Red Hot	Mutt & Jeff Cart'n	Fox	1/2 reel	
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels	
Rides and Slides	Fox		2 reels	
Riding the Goat	Mutt & Jeff Cart'n	Fox	1/2 reel	
Ringer For Dad, A	Carter DeHavens	Film Book. Offices	2 reels	
Ring Tail Romance, A		Educational	2 reels	
Rip Snoring Night, A	Lewis Sargent	Universal	1 reel	
Roh 'Em Good	Bull Montana	Metro	2 reels	
Rolling Stone, A	Aesop's Fables	Pathe	2/3 reels	
Romantic Mouse, The	Aesop's Fables	Pathe	2/3 reels	
Rookies	Brownie (dog)	Universal	2 reels	Feb. 8
Rough Winter, A	Snub Pollard	Pathe	2 reels	Feb. 8
Saturday Morning	Children	Pathe	2 reels	Dec. 2
Second Childhood	Bobby Vernon	Educational	2 reels	Feb. 8
Sheik, The	Aesop's Fables	Pathe	2/3 reel	
Shine 'Em Up	Paul Parrott	Universal	1 reel	Nov. 4
Shiver and Shake	Paul Parrott	Universal	1 reel	Oct. 21
Shoot Straight	Paul Parrott	Pathe	1 reel	Mar. 17
Skipper's Sermon, The	Dan Mason	Educational	2 reels	Oct. 14
Small Town Derby, A	Johnny Fox-Maude	Universal	2 reels	
Smarty	Buddy Messenger	Universal	2 reels	
Soak the Sheik	Paul Parrott	Pathe	1 reel	
Social Error, A	Murray - Anderson		2 reels	
Some Family	Lee Moran	Universal	2 reels	
Some Service	Neely Edwards	Universal	1 reel	
Speed Boy, The	Lewis Sargent	Universal	1 reel	
Speeder, The	Lloyd Hamilton	Educational	2 reels	Sept. 23
Spider and the Fly	Aesop's Fables	Pathe	2/3 reel	
Spirit of '23, The	Smith-Williams	C. B. C.-S. R.	2 reels	
Spooky Romance, A		Universal	2 reels	
Spuds	Lewis Sargent	Universal	1 reel	
Squirrelville Circus	Lee-Bradford-S. R.		1 reel	
Squirrelville's Family				
Album	Mutt & Jeff Cart'n	Fox	1/2 reel	
Steeplechase	Lige Conley	Educational	2 reels	Oct. 7
Step Lively Please	Fox		2 reels	
Still Going Strong	Smith-Williams	C. B. C.-S. R.	2 reels	
Sting 'Em Sweet	Brownie (dog)	Universal	2 reels	
Stone Age Romeo, A	Aesop's Fables	Pathe	2/3 reel	
Stung	Johnny Jones	Pathe	2 reels	Jan. 18
Sunny Gym	Brownie	Universal	2 reels	
Sweet and Pretty	Brownie	Universal	2 reels	
Sweetie	Baby Peggy	Universal	2 reels	Feb. 24
Sweet Thirteen	Gloria Joy	Film Book. Offices	2 reels	
Tailor-Made Chauffeur	Smith-Williams	C. B. C.-S. R.	2 reels	
Take a Tip	Twedy	Sanford-S. R.	2 reels	
Tattle Tail, The	Brownie (dog)	Universal	2 reels	Feb. 17
Tea N. Tea	Jimmie Adams	Educational	1 reel	Jan. 13
Tenderfoot Luck	Jimmy Aubrey	Vitagraph	2 reels	
Terrible Tree, The	Sarg's Almanac	Educational	1 reel	Feb. 3
Test, The	Leo Maloney	Clark-Cornelius-S. R.	2 reels	
That Son of a Sheik	Neal Burns	Educational	2 reels	Sept. 13
Their First Vacation	Carter DeHavens	Film Book. Offices	2 reels	Sept. 16
Their Steady Job	Neely Edwards	Universal	1 reel	
Three Hundred Sixty-Five Days	Snub Pollard	Pathe	2 reels	Dec. 9
Three O'Clock in the Morning	Twedy	Sanford-S. R.	2 reels	
Tight Shoes	Paul Parrott	Pathe	1 reel	Feb. 24
Tin Bronco, The	Fox		2 reels	
Tin Nights in a Hall-room		C. B. C.-S. R.	2 reels	
To and Fro	Neely Edwards	Universal	1 reel	
Toonerville Topics	Dan Mason	Educational	2 reels	
Tough Winter, A	Snub Pollard	Pathe	2 reels	
Town Terror, The	Lee Kids	Fox	2 reels	
Traveling Salesman, The	Aesop's Fables	Pathe	2/3 reel	

Troubles on the Ark.....	Aesop's Fables.....	Pathe.....	2/3 reel.....	
True Blue.....	Queenie (horse).....	Universal.....	2 reels.....	
Twin Husbands.....	Carter DeHavens.....	Film Book, Offices.....	2 reels.....	Oct. 7
Two Explorers, The.....	Aesop's Fables.....	Pathe.....	2/3 reel.....	
Two of a Trade.....	Aesop's Fables.....	Pathe.....	2/3 reel.....	
Two Slick Traders.....	Aesop's Fables.....	Pathe.....	2/3 reel.....	
Two Trappers, The.....	Aesop's Fables.....	Pathe.....	2/3 reels.....	
Unhappy Husbands.....	Second National.....	1 reel.....		
Uppercut, The.....	Paul Parrott.....	Pathe.....	1 reel.....	
Vamped.....	Jack Cooper.....	Universal.....	2 reels.....	
Waggin' Tale, A.....	Carter DeHavens.....	Film Book, Offices.....	2 reels.....	
Wanted—A Story.....	Johnny Jones.....	Pathe.....	2 reels.....	Dec. 16
Washed Ashore.....	Paul Parrott.....	Pathe.....	1 reel.....	
Watch Your Wife.....	Paul Parrott.....	Pathe.....	1 reel.....	Jan. 13
Weak End Party, The.....	Stan Laurel.....	Metro.....	2 reels.....	
Wedding Pumps.....	Brownie (dog).....	Universal.....	2 reels.....	Oct. 28
West Is East.....	Smith-Williams.....	C. B. C.-S. R.....	2 reels.....	
West Is Worst.....	Jack Richardson.....	East Coast-S. R.....	2 reels.....	Sept. 23
Wet Weather.....	Paul Parrott.....	Pathe.....	1 reel.....	
When Knights Were Cold.....	Stan Laurel.....	Metro.....	2 reels.....	Feb. 3
When Summer Comes.....	Bevan-June.....	First National.....	2 reels.....	
Where's the Parade?.....	Neely Edwards.....	Universal.....	1 reel.....	
Whirl Thru Squirrelville.....	Lee-Bradford-S. R.....	1 reel.....		
Whiskers.....	Lewis Sargent.....	Universal.....	1 reel.....	
White Blacksmith, A.....	Paul Parrott.....	Pathe.....	1 reel.....	Dec. 23
Why Worry.....	Billy West.....	Smart Films.....	2 reels.....	Dec. 28
Wise Bird, The.....	Lee Kids.....	Fox.....	2 reels.....	
Wise Cracker, The.....	Lee Kids.....	Fox.....	2 reels.....	
Wishing Duck, The.....	Mutt & Jeff Cartn.....	Fox.....	1/4 reel.....	
Women First.....	Lee Moran.....	Universal.....	2 reels.....	Feb. 3
Young Ideas.....	Roy Atwell.....	Universal.....	1 reel.....	
Young Sherlocks.....	Children.....	Pathe.....	2 reels.....	Nov. 25

Short Subjects

Abraham Lincoln (Urban Classics).....	Vitagraph.....	1 reel.....	
Alligator Hunting and Farming.....	Fox.....	1/2 reel.....	
Alphabetical Zoo, The (Urban Classics).....	Vitagraph.....	1 reel.....	
Ancient Rome.....	Fox.....	1 reel.....	Sept. 23
Around the World in 12 Days (Serial).....	Universal.....	12 episodes.....	
Bar Cross War, The (Drama), Leo Maloney.....	Pathe.....	1 reel.....	Oct. 28
Bare Facts Concerning Bears (Urban).....	Vitagraph.....	1 reel.....	
Beersheba (Holy Land Series).....	Amer. Releasing.....	1 reel.....	
Bending the Twig (Urban Classics).....	Vitagraph.....	1 reel.....	
Benjamin Franklin (Urban Classics).....	Vitagraph.....	1 reel.....	
Better Milk (Urban Classics).....	Vitagraph.....	1 reel.....	
Beyond the Jordan (Holy Land Series).....	Amer. Releasing.....	1 reel.....	Nov. 25
Bird Life.....	Fox.....	1 reel.....	
Bits of Europe.....	Fox.....	1 reel.....	
Blanket Stiff, The (Wilderness Tales).....	Educational.....	1 reel.....	
Blue Blood and Red (Drama), Roy Stewart.....	Universal.....	2 reels.....	
Bobbie's Ark (Urban Classics).....	Vitagraph.....	1 reel.....	
Border Law (Drama), Leo Maloney.....	Pathe.....	2 reels.....	Jan. 20
Bucking the Bucket Shop (Tenement Tales).....	Clark-Cornelius.....	2 reels.....	
By Lantern Light (Robt. Bruce).....	Educational.....	1 reel.....	
By the Still Waters (Travelogue).....	Lee-Bradford-S. R.....	1 reel.....	
Camphor.....	Fox.....	1/2 reel.....	
Castaway, The (Bruce Scenic).....	Educational.....	1 reel.....	Oct. 7
Cavy and the Rat, The (Urban Classics).....	Vitagraph.....	1 reel.....	
Channel Raiders (Drama), Jack Mulhall.....	Universal.....	2 reels.....	
Chickasha Bone Crusher (Leather Pushers).....	Universal.....	2 reels.....	Dec. 16
Come and Get Me (Drama), Leo Maloney.....	Pathe.....	2 reels.....	
Committee on Credentials (Drama), H. Carey.....	Universal.....	2 reels.....	
Copper Beeches, The, Eille Norwood.....	Educational.....	2 reels.....	
Crown of Courage, The, Arthur Trimble.....	Anchor-S. R.....	2 reels.....	
Cruise of the Princess Maguinna (Travelogue).....	Lee-Bradford-S. R.....	1 reel.....	
Dangerous Waters (Drama), Jack Mulhall.....	Universal.....	2 reels.....	
Deputized (Drama), Leo Maloney.....	Pathe.....	2 reels.....	
Doomed Sentinels (Drama), Roy Stewart.....	Universal.....	2 reels.....	
Double Clashed (Drama), Leo Maloney.....	Pathe.....	2 reels.....	Mar. 3
Drifter, The (Drama), Leo Maloney.....	Pathe.....	2 reels.....	Nov. 11
Drifter, The (Tenement Tales).....	Clark-Cornelius.....	2 reels.....	
Drifters, The (Wilderness Tales).....	Educational.....	1 reel.....	
Duty First (Tenement Tales).....	Clark-Cornelius.....	2 reels.....	
Dwellers of the Deep (Urban Classics).....	Vitagraph.....	1 reel.....	
Empty House, The (Drama), Eille Norwood.....	Educational.....	2 reels.....	
Enchanted City, The.....	Educational.....	1 reel.....	Oct. 14
Ex-Kaiser in Exile, The.....	Hodkinson.....	2 reels.....	Mar. 3
Famous Northwest Mounted (Sport Review).....	Goldwyn.....	1 reel.....	
Fighting Blood (Drama), Geo. O'Hara.....	Film Book, Offices.....	2 reels.....	Feb. 3
Fight in the Fog, The (Drama), Jack Mulhall.....	Universal.....	2 reels.....	
Fleece for Gold (Artfilm).....	Pathe.....	1 reel.....	Dec. 23
Forty-Four Caliber Mystery (Drama), H. Carey.....	Universal.....	2 reels.....	
Fruits of Falth (Drama), Will Rogers.....	Pathe.....	3 reels.....	Dec. 23
Fun From the Press.....	Hodkinson.....	1 reel.....	
Gambling With Gulf Stream.....	Hodkinson.....	1 reel.....	Feb. 17
Game of Craft, A (Drama), Edmund Lowe.....	Independent Pict.....	2 reels.....	Nov. 11
Giants of the Open (Drama), Roy Stewart.....	Universal.....	2 reels.....	
Gods (Holy Land Series).....	Amer. Releasing.....	1 reel.....	
God's Law (Drama), Roy Stewart.....	Universal.....	2 reels.....	
Golden Bullet, The (Drama), Harry Carey.....	Universal.....	2 reels.....	
Goose Safari on Lower Mississippi.....	Hodkinson.....	1 reel.....	
Grandfather's Clock (Urban Classics).....	Vitagraph.....	1 reel.....	
Guilty Hand (Drama), Roy Stewart.....	Universal.....	2 reels.....	
Gypsy Trail, The (Drama), Art Acord.....	Universal.....	2 reels.....	
Hair Trigger Burke (Drama), Harry Carey.....	Universal.....	2 reels.....	
Hansel and Gretel, Baby Peggy.....	Universal.....	2 reels.....	
Honored Valley (Serial).....	Pathe.....	1 reel.....	
Heap Bury Indian (Travelogue).....	Lee-Bradford-S. R.....	1 reel.....	
Hearts of Oak (Drama), Roy Stewart.....	Universal.....	2 reels.....	
Hebron the Ancient (Holy Land Series).....	Amer. Releasing.....	1 reel.....	
He Raised Kane (Leather Pushers).....	Universal.....	2 reels.....	
Here's Your Men (Drama), Leo Maloney.....	Pathe.....	2 reels.....	Dec. 23
His Enemy's Friend, Leo Maloney.....	Pathe.....	2 reels.....	Nov. 25
His Last Case (Tenement Tales).....	Clark-Cornelius.....	2 reels.....	
His Own Law (Drama), Leo Maloney.....	Pathe.....	2 reels.....	
Hook, Line and Sinker (Travelogue).....	Lee-Bradford-S. R.....	1 reel.....	
Hot Shot (Lyman H. Howe).....	Educational.....	1 reel.....	
Hunting Ground of Hiawatha (Urban Classics).....	Vitagraph.....	1 reel.....	
In the Days of Buffalo Bill (Serial).....	Universal.....	18 epis.....	Sept. 16
Jack and the Beanstalk, Baby Peggy.....	Universal.....	2 reels.....	

Jenkins and the Mutt (Robt. Bruce).....	Educational.....	1 reel.....	
Joan of Newark (Leather Pushers).....	Universal.....	2 reels.....	
Kings of the Forest (Drama), Roy Stewart.....	Universal.....	2 reels.....	
King Winter (Lyman Howe).....	Educational.....	1 reel.....	
Knight in Gale, The (Drama), Geo. O'Hara.....	Film Book, Offices.....	2 reels.....	Feb. 3
Lake Louise (Travelogue).....	Lee-Bradford-S. R.....	1 reel.....	
Last Call, The (Drama), Edmund Lowe.....	Independent Pict.....	2 reels.....	
Law of the Sea (Drama), Jack Mulhall.....	Universal.....	2 reels.....	
Little Knight, The, Arthur Trimble.....	Anchor-S. R.....	2 reels.....	
Little Red Riding Hood, Baby Peggy.....	Universal.....	2 reels.....	
Little Town of Bethlehem (Holy Land).....	Amer. Releasing.....	1 reel.....	
Lost, Strayed or Stolen, Leo Maloney.....	Pathe.....	2 reels.....	Feb. 17
Love Charm, The, Arthur Trimble.....	Anchor-S. R.....	2 reels.....	
Madonna of the Chair (Novelty).....	Clark-Cornelius.....	1 reel.....	
Man vs. Beast.....	Educational.....	2 reels.....	Oct. 21
Mass Play (Sport Review).....	Goldwyn.....	1 reel.....	
Message of Emile Coue, The.....	Educational.....	2 reels.....	Mar. 3
Millionaires Without a Cent (Travelogue).....	Lee-Bradford-S. R.....	1 reel.....	
Mirror, The.....	Universal.....	1 reel.....	
Moon Blind (Robt. Bruce).....	Educational.....	1 reel.....	
Mooseback Riding on the Miramichi.....	Lee-Bradford-S. R.....	1 reel.....	
Mural Decorations of Sistine Chapel.....	Clark-Cornelius.....	1 reel.....	
Mystery Box, The.....	Hodkinson.....	1 reel.....	Nov. 25
Natural Born Liar, The (Robt. Bruce).....	Educational.....	2 reels.....	Dec. 16
Nature and Poet (Urban Classic).....	Vitagraph.....	1 reel.....	
Nature Lovers' Rambles (Urban Classics).....	Vitagraph.....	1 reel.....	
Nature's Handiwork (Urban Classics).....	Vitagraph.....	1 reel.....	
Nature's Wild Babies (Urban Classic).....	Vitagraph.....	2 reels.....	
Night Riders, The (Drama), Harry Carey.....	Universal.....	2 reels.....	
Old Spain.....	Fox.....	1 reel.....	
One of Three (Drama), Roy Stewart.....	Universal.....	2 reels.....	
One Jump Ahead (Drama), Leo Maloney.....	Pathe.....	2 reels.....	Dec. 13
On Leave of Absence (Tenement Tales).....	Clark-Cornelius.....	2 reels.....	
On the Road to Bethlehem (Holy Land).....	Amer. Releasing.....	1 reel.....	
Oregon Trail, The (Serial).....	Universal.....	18 epis.....	Feb. 10
O'Ryan of Headquarters (Tenement Tales).....	Clark-Cornelius.....	2 reels.....	
Outlaw and the Lady (Drama), Harry Carey.....	Universal.....	2 reels.....	
Pagan Romance, The (Tenement Tales).....	Clark-Cornelius.....	2 reels.....	
Partners Three (Drama), Leo Maloney.....	Pathe.....	2 reels.....	
Pekin Ducks.....	Fox.....	1/2 reel.....	
Perils of the Yukon (Serial).....	Universal.....	15 epis.....	July 2
Phantom Fortune, The (Serial).....	Universal.....	2 epis.....	Mar. 17
Pirates of the Air (Urban Classic).....	Vitagraph.....	1 reel.....	
Pirates of the Deep (Drama), Jack Mulhall.....	Universal.....	2 reels.....	
Play Days at Banff (Travelogue).....	Lee-Bradford-S. R.....	1 reel.....	
Plunder (Serial).....	Pathe.....	15 epis.....	Dec. 10
Price of Progress, The.....	Pathe.....	2 reels.....	Nov. 18
Prickly Conscience (Robt. Bruce).....	Educational.....	1 reel.....	Jan. 12
Priory School, The (Drama) Eille Norwood.....	Educational.....	2 reels.....	Oct. 14
Quail, The.....	Hodkinson.....	1 reel.....	
Radio King, The (Serial).....	Universal.....	10 epis.....	Sept. 30
Redheaded League, The, Eille Norwood.....	Educational.....	2 reels.....	
Rediscovering French River (Travelogue).....	Lee-Bradford-S. R.....	1 reel.....	
Resident Patient, The, Eille Norwood.....	Educational.....	2 reels.....	Nov. 25
Road to Jericho (Holy Land Series).....	Amer. Releasing.....	1 reel.....	
Ropin' Fool, A.....	Pathe.....	2 reels.....	
Rough Going (Drama), Leo Maloney.....	Pathe.....	2 reels.....	Feb. 3
Roving Thomas in Nova Scotia.....	Vitagraph.....	1 reel.....	
Roving Thomas on an Aeroplane.....	Vitagraph.....	1 reel.....	
Roving Thomas on Fishing Trip.....	Vitagraph.....	1 reel.....	
Royal Chinook, The (Artfilm).....	Pathe.....	1 reel.....	Jan. 20
Runaway Dog, The.....	Fox.....	1 reel.....	
Rustlers of the Redwoods, Roy Stewart.....	Universal.....	2 reels.....	
Samaria (Holy Land Series).....	Amer. Releasing.....	1 reel.....	
Science At Home (Urban Classic).....	Vitagraph.....	1 reel.....	
Sea Elephants (Lyman Howe).....	Educational.....	1 reel.....	
Shechem (Holy Land Series).....	Amer. Releasing.....	1 reel.....	
Shiloh (Holy Land Series).....	Amer. Releasing.....	1 reel.....	
Siege of Lancashire Queen, Jack Mulhall.....	Universal.....	2 reels.....	
Six Second Smith (Drama), Geo. O'Hara.....	Film Book, Offices.....	2 reels.....	Feb. 3
Six Shooter Justice, Harry Carey.....	Universal.....	2 reels.....	
Sky Splitter, The.....	Hodkinson.....	1 reel.....	Dec. 3
Smoked Out (Drama), Leo Maloney.....	Pathe.....	2 reels.....	Feb. 3
Social Buccaneer, The (Serial).....	Universal.....	10 episodes.....	Oct. 22
Solitary Cyclist, The (Drama), Eille Norwood.....	Educational.....	2 reels.....	
Soul Herder, The (Drama), Harry Carey.....	Universal.....	2 reels.....	
Speed (Serial).....	Pathe.....	15 epis.....	Sept. 23
Spending Six Million a Day (Urban).....	Vitagraph.....	1 reel.....	
Spirit of Evil, The (Drama), Edmund Lowe.....	Independent Pict.....	2 reels.....	Nov. 11
Split Outfit, The (Wilderness Tales).....	Educational.....	1 reel.....	Nov. 12
Staff of Life, The (Urban Classic).....	Vitagraph.....	1 reel.....	
Starland Revue.....	Film Book, Offices.....	1 reel.....	
Stool Pigeon, The (Tenement Tales).....	Clark-Cornelius.....	2 reels.....	
Story of Ice, The.....	Fox.....	1/2 reel.....	
Strike Father, Strike Son (Leather Pushers).....	Universal.....	2 reels.....	
Such Is Life Among Idlers of Paris.....	Film Book, Offices.....	1 reel.....	Sept. 23
Such Is Life in Busy London.....	Film Book, Offices.....	1 reel.....	
Such Is Life in a Dutch County Fair.....	Film Book, Offices.....	1 reel.....	
Such Is Life in the Riviera.....	Film Book, Offices.....	1 reel.....	Sept. 20
Such Is Life Near London.....	Film Book, Offices.....	1 reel.....	Sept. 20
Sure Shot Morgan (Drama), Harry Carey.....	Universal.....	2 reels.....	
Taking to the Tall Timbers (Travelogue).....	Lee-Bradford-S. R.....	1 reel.....	
Texas Sphinx, The (Drama), Harry Carey.....	Universal.....	2 reels.....	
This Wife Business.....	Alexander Film.....	2 reels.....	
Thrills and Spills.....	Fox.....	1/2 reel.....	Sept. 22
Tiger of San Pedro (Drama), Eille Norwood.....	Educational.....	2 reels.....	Sept. 20
Timberland Treachery (Drama), Roy Stewart.....	Universal.....	2 reels.....	
Timber Queen, The (Serial).....	Pathe.....	15 epis.....	June 24
Towering Wonders of Utah (Urban Classic).....	Vitagraph.....	1 reel.....	
Tracked Down (Drama), Art Acord.....	Universal.....	2 reels.....	
Trail and Stirrup (Sport Review).....	Goldwyn.....	1 reel.....	
Under Suspicion, Leo Maloney.....	Pathe.....	2 reels.....	Jan. 13
Unseen Foes (Drama), Edmund Lowe.....	Independent Pict.....	2 reels.....	Nov. 11
Vacation Cocktail, A (Sport Review).....	Goldwyn.....	1 reel.....	
Valley of Dry Bones (Holy Land Series).....	Amer. Releasing.....	1 reel.....	
Via Radio.....	Educational.....	1 reel.....	Dec. 23
Volcanoes of the World.....	Fox.....	1 reel.....	
Walls of Zion, The (Holy Land Series).....	Amer. Releasing.....	1 reel.....	
Water Sports.....	Fox.....	1/2 reel.....	Sept. 22
When Kane Met Abel (Leather Pushers).....	Universal.....	2 reels.....	
White and Yellow (Drama), Jack Mulhall.....	Universal.....	2 reels.....	
Wild Westing De Luxe (Travelogue).....	Lee-Bradford-S. R.....	1 reel.....	
William Tell (Urban Classic).....	Vitagraph.....	1 reel.....	
Without Evidence (Tenement Tales).....	Clark-Cornelius.....	2 reels.....	
Wolves of the Water Front, Jack Mulhall.....	Universal.....	2 reels.....	
Wrong Man, The (Drama), Harry Carey.....	Universal.....	2 reels.....	
Yellow Handkerchief, The, Jack Mulhall.....	Universal.....	2 reels.....	
Young King Cole (Leather Pushers).....	Universal.....	2 reels.....	

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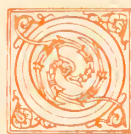
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GLENN
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CHEATERS'
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Frank Tuttle
Photographed & Supervised
by Fred Waller Jr.

a FILM GUILD production

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PICTURES

Camera to Screen



UT of three hundred or more pretentious motion pictures that will be made for the season of 1923-1924, twenty-five or thirty will stand out conspicuously. The future alone will reveal the producers whose names will be registered upon this roll of screen honor, but it is a matter of considerable pride of the STANDARD FILM LABORATORIES to recall that many of the past years best pictures went through our plant from camera to screen.



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A fortune was spent in making the picture, and all the great Paramount resources were called on to make it the greatest theatrical attraction in all history.

Further FACTS on the next page.

A Paramount Picture



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NO spectacle, however vast, can appeal unless it has genuine heart-interest. And in "The Covered Wagon" the spectacle is the background of one of the most beautiful and appealing love stories ever told. Heart appeal, pathos, comedy, romance—every emotional value that life itself possesses—all this is the story of "The Covered Wagon."

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Adapted by Jack Cunningham from the novel by Emerson Hough

*A Paramount
Picture*



A Rising Young Man Named Hearst

*A Straight from the Shoulder Talk
by Carl Laemmle, President of the
Universal Pictures Corporation*

It is easy to see why the International News Reel is far and away the best in the world.

It is easy to see why it is next to impossible for any other news reel to keep up with it.

The answer is told in two words—Hearst Organization.

Now you may not agree with Hearst in some of his public policies, nor in his politics, but whether you do or do not, you must admit that he is one of the busiest and most tireless organizers in the whole business world.

Northcliffe, though one of the greatest publishers in the world, never even attempted such a world-wide organizing job as Hearst has been tackling successfully during the past few years.

Hearst owns and controls so many newspapers that he can hardly walk down Main street in any large city without bumping into Hearst editors, Hearst reporters, Hearst artists, Hearst cartoonists, Hearst news experts.

Hearst has so many magazines that he keeps armies of paper mills worked to a pulp to supply him with raw materials on which to print his periodicals.

Some of his publishing efforts were raw at first. Some of them lost fortunes. But he never quit organizing. He gathered the best brains and the best talent from the four corners of the earth and he organized, organized, organized them into highly efficient working units.

So it was only natural that when he jumped into the moving picture business, his first thought was to organize the business of making news reels. He has an abiding faith in the idea that if you add brains to money the result is results. He dumped brains and money into the business of organizing news reels.

The International News Reel is the result. It is a moving picture digest of the thousands of brains that work for Hearst—news-brains, brains that know what the people want and how they want it.

Any theatre not showing the International News Reel is losing the direct benefit of the most highly organized news gathering outfit in the history of the world's affairs. Why take a second or third best when you can get the International?

This Hearst chap is a rising young man.

Thrills You've Never Sights You've Never

H. A. Snow's Hunting Big Game in Africa



Can you imagine paying \$30,000 for nine reels of a big game hunt in Africa? Well, I paid that amount after I sat in our own projection room and witnessed H. A. Snow's "Hunting Big Game in Africa with Gun and Camera." And you realize, of course, that there must be something very unusual in such a picture to draw forth that amount of money.

What struck me about it was that this wasn't a hunt—it was a continuous battle. Mr. Snow went to unheard of lengths to secure such pictures as had never been made. He wanted to show wild animals in action—rhinos, lions, elephants and leopards goaded into excess of fury and snapped at the very height of their rage. He got all he wanted and that's why I paid his price.

If you want to see a picture that will thrill you to the very core and give your children a better idea of jungle life than they could possibly get in any other way, find out immediately where this picture will be shown in your community and take your whole family.

By the way, have you seen Universal's great feature pictures, "The Abyssmal Brute" and "Bambi"? Don't miss them. And watch for the latest series of those delightful "Les Denny" Pushover stories, starring Reginald Denny. Write me a letter and tell me what you think of these or any other Universal pictures you've seen recently.

Carl Laemmle
President

Hunting Big Game in Africa with Gun and Camera

Universal has just secured what I earnestly believe to be the most remarkable wild animal moving pictures that have ever been made. And I am sure, when you see them, you will agree with me. They were taken by H. A. Snow on the expedition fathered and financed by the Oakland (Cal.) Museum of Natural History, and are entitled "H. A. Snow's Hunting Big Game in Africa with Gun and Camera."

Realizing that there has been a great deal of sameness in most of the animal pictures shown heretofore, Mr. Snow followed his own plan of surprising the beasts in their lairs and snapping them when they charged and leaped. Naturally he had many hair-breadth escapes and many of them show on the films. Can you imagine elephants and lions plunging right at you from the jungle and thick? Yet that's what these pictures show.

On one occasion a rhinoceros, wild with rage, smashed the camera and everything else except the film-box. He only fell after being literally filled with lead. The pictures show him close up and when I saw them I fairly trembled with excitement. I never dreamed that any but a mad-man would have the nerve to stand in front of such angry beasts and turn the handle of a camera.

For three months, these pictures, playing at the Lyric Theatre, New York City, at prices ranging up to \$1.65 per seat, proved a rare treat for over two hundred thousand men, women and children. I urge you with all my heart to go, with your family, and see these wonderful pictures. Then, write me your impressions.

Carl Laemmle
President

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"Record breaking response—most extraordinary and gratifying!"—Garden and Alhambra theatres, Milwaukee, Wis.

"Holding picture over another week—patrons delighted—something entirely new!"—Tompkins theatre, Colorado Springs, Colo.

"A sure money-getter! You are cheating your patrons if you do not show it. It will do better second day than first!"—T. & D. theatre, Watsonville, Calif.

"Record breaking business! Crowds pleased immensely!"—Auditorium theatre, Newark, O.

"Breaks all house records for attendance and receipts! Held for second week!"—Laughlin theatre, Long Beach, Calif.

Just two of the ads from the Saturday Evening Post in which this picture is being nationally advertised!

If it doesn't bear **H. A. SNOW'S**
isn't the same picture that packed 'em in for
months at The Lyric Theatre, N.Y.C., at \$1.65

Felt ! Seen !

You'll view with bated breath the devastating stampede of trumpeting elephants charging the camera. You'll shout with joy and excitement as these Mad Monarchs of the Murky Morass come tearing headlong into the screen. You'll wonder and marvel at the unparalleled bravery and courage of the dauntless picture hunters. And you'll hail this amazing adventure spectacle as the greatest you ever saw. Don't fail to book it — there's nothing like it on earth!



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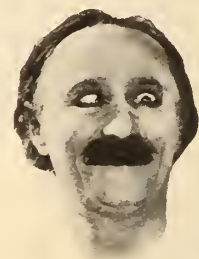
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**BEN TURPIN and
KATHRYN M'GUIRE**

in

"THE SHRIEK OF ARABY"

Direction by J. Richard Jones



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**"Bound to Make a Big Hit;
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"'The Shriek of Araby,' elaborately featuring Ben Turpin, is splendid entertainment," says the M. P. World. "Mack Sennett has staged one of the best feature length comedies of the year.

"Burlesque comedy, when well played, is generally sure-fire, and with Ben Turpin in the role of the 'Shriek' this picture burlesquing shiek films is bound to make a big hit.

"The comedy is broad, but free from any taint of vulgarity, and is corking good entertainment. Laugh follows laugh.

"Ben Turpin is immense as the 'Shriek' and has never done better work."



*Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City*

-U Branch Office located in each United Artists Corporation Exchange-

Arthur S. Kane presents

Charles Ray

in
"THE
GIRL I LOVED"



By James Whitcomb Riley
Direction by Joseph De Grasse



"Unusual Pulling Power," Says Exhibitor to Fellow Exhibitors

Here is what J. M. Root, manager of the Mission Theatre, Los Angeles, writes of Charles Ray's "The Girl I Loved," in a letter "To My Fellow Exhibitors" when the picture was in the fifth week of its run—

"Charles Ray's wonderful new United Artists' picture, 'The Girl I Loved,' reveals a new Ray of magnificent acting power in a new kind of story, presented beautifully in a new way.

Draws With All Classes, Especially Among Women

"I want to testify to its unusual pulling power with all classes, but especially as a 'woman's picture,' and recommend it as something that will give you prestige with the play-going public if you show it.

"Mr. Ray, who is an old friend of mine, is naturally proud of the greatest thing he has ever done and showed me some of the letters that have come to him unsought.

"A film must be exceptional when people go home and write letters about it"

**Charles Ray In the Kind of Role
That First Made Him a Star**

UNITED ARTISTS CORPORATION
MAYN DICKERSON CHARLES CHAPLIN DOUGLAS FAIRBANKS D. W. GRIFFITH
WILLIAM ADAMS, PRESIDENT

The Works of Our Associates

(TO BE PRESENTED SERIALLY IN THIS PUBLICATION)



Branford Theatre, Newark, N. J.

Fred Wesley Wentworth, A.I.A.
Architect
Paterson, N. J.

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We attach to our offer no obligations of any kind upon your part. We can do this because we are supported as a clearing house by certain producing theatre interests who want no more from us than facts. With your consent we merely tell them *what you may want that they may have*. Each one of them has other channels, than through our offices, through which to reach you. Our architects are not expected to act for these producing interests.

They can act, therefore, in strict accordance with all the ethics of their profession. They are obligated to serve us only as *getters of right information*. They are expected by us to act the same as they would if retained by you, and *paid by you*, instead of us.

This is a Personal Suggestion and Invitation to You to Use the Services Offered in Whatever Way You May Think You Can Use Them Best. They can be rendered in association with any architect you may select; or, if you wish, we will cooperate with you in selecting an associate architect. The work of making the general drawings and specifications for any theatre can be provided by such an associate with good results through this arrangement.

We aim to save you money, time and worry through checking against mistakes. This checking extends beyond the scope of problems belonging to architects. IT GOES INTO QUESTIONS OF ADEQUATE SERVICE AS TO INTENDED FILM SUPPLY. It seeks to leave no stone untouched whose turning might help your enterprise.

No matter where your project is; what shape it's in; how big or small; write us about it. We shall be interested.

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ARE YOU A FAILURE?

THE GIRL WHO CAME BACK

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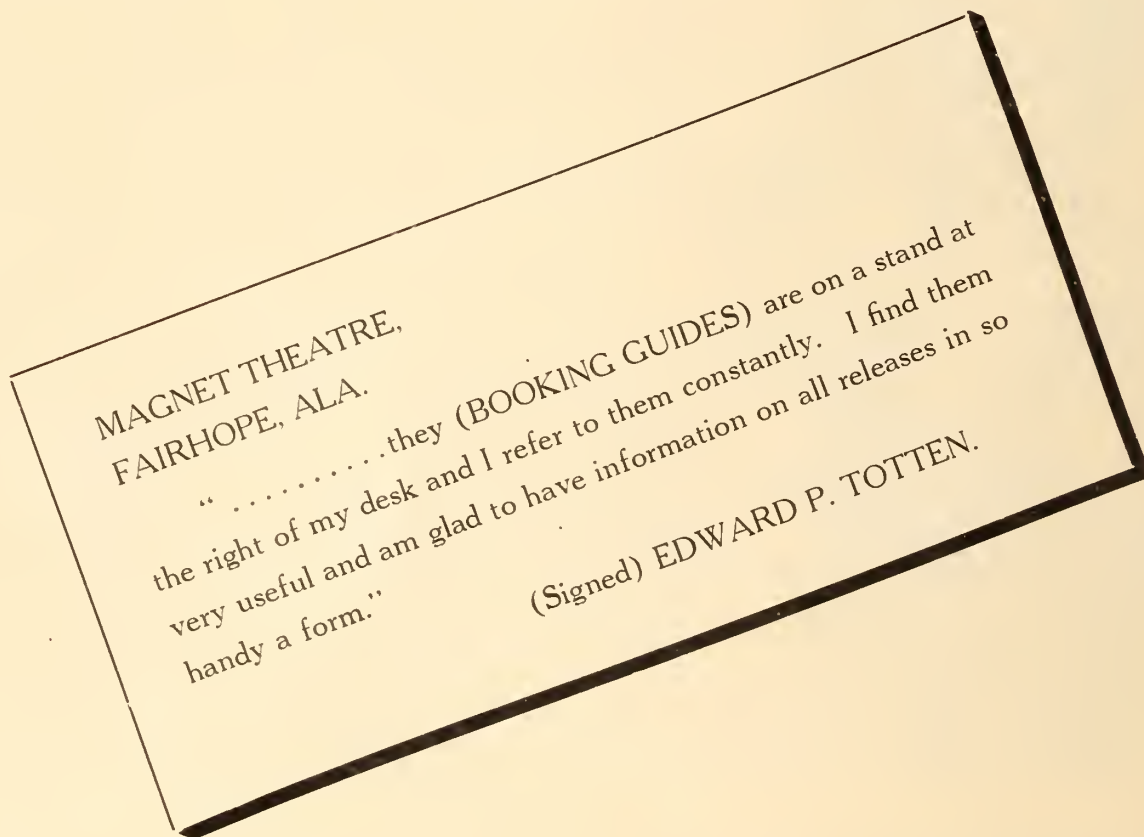
*"We'll pay for our mistakes
if you'll pay for our successes"*

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B.P. Schulberg - Pres. J.C. Bachmann - Treas.

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From your letter, we judge you will be glad to let us have it.
It is needed for the April Issue of

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This seems to be the rule with theatre owners.
It is there because it is usable and serviceable.

GETTING BETTER ALL THE TIME

Murray W. Garsson..
presents

SUCCESS

Directed by
RALPH INCE

*Written and Adapted from the
play by BRANDON TYNAN.
ADELINE LEITZBACH and
THEODORE A. LIEBLER Jr.*

*With a
GREAT CAST
including*

**BRANDON
TYNAN**

NAOMI CHILDERS
MARY ASTOR...
and
DORE DAVIDSON.

Now being
booked/



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capacity houses ~
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that's **SUCCESS**

*Enjoy this reaction by
booking the most thrill-
ing heart-gripping mel-
odrama that has ever
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**SOUL OF
THE BEAST**

with
**MADGE
BELLAMY**

**BACKED BY
A PROVEN
EXPLOITATION
CAMPAIGN**

Directed by
JOHN GRIFFITH WAY

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Personal Sup-
ervision of*
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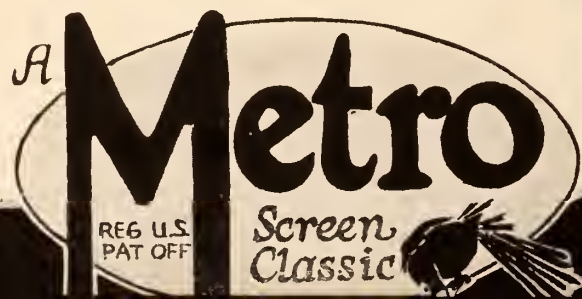
Glance over these Bookings

THEY REPRESENT THE BEST OF THE
FIRST FLOOD OF EARLY DATES

THEATRE	CITY	THEATRE	CITY
Oak Park Theatre	Minneapolis, Minn.	Emmery Theatre	Reading, O.
Crystal Theatre	Minneapolis, Minn.	Park-Plaza Theatre	Fall River, Mass.
Empire Theatre	Milwaukee, Wis.	Cosmopolitan Theatre	Lawrence, Mass.
Clark Theatre	Chicago, Ill.	Allen's Theatre	New Bedford, Mass.
Star Theatre	Manchester, N. H.	Opera House	Newport, R. I.
Pastime Theatre	Bristol, R. I.	Qulina Theatre	Lima, O.
Opera House	Kingston, N. Y.	Lyric Theatre	Rochester, N. Y.
Palace Theatre	Burlington, Iowa.	Electric Theatre	Kansas City, Kan.
Keith's Bijou	Boston, Mass.	Princess Theatre	Boone, Iowa.
Jefferson Theatre	Springfield, Mass.	Electric Theatre	Springfield, Mo.
Laurie Theatre	Pittsburgh, Pa.	Electric Theatre	Joplin, Mo.
Bayside Theatre	Bayside, L. I.	Electric Theatre	St. Joseph, Mo.
Rialto Theatre	Worcester, Mass.	Comique Theatre	Detroit, Mich.
National Theatre	Boston, Mass.	East End Theatre	Detroit, Mich.
Globe Theatre	Boston, Mass.	Garden Theatre	Detroit, Mich.
Keith's Theatre	Campbello, Mass.	Seneca Theatre	Seneca Falls, N. Y.
Inman Square	Cambridge, Mass.	Grand Theatre	Rochester, N. Y.
Magnet Theatre	Dorchester, Mass.	Venard Theatre	Jamestown, O.
Rialto Theatre	Lowell, Mass.	Hyde Park Theatre	Cincinnati, O.
Colonial Theatre	Malden, Mass.	Circle Theatre	Kansas, Mo.
Lancaster Theatre	Boston, Mass.	De Lux Theatre	Newark, N. J.
Franklin Theatre	Chicago, Ill.	Washington Theatre	Brooklyn, N. Y.
Loomis Theatre	Chicago, Ill.	Melrose Theatre	New York City
Lakeshore Theatre	Chicago, Ill.	Crescent Theatre	New York City
Mound Theatre	St. Paul, Minn.	Orpheum Theatre	Georgetown, Ill.

SOUL OF THE BEAST

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TWO TIMES TWICE AS
FUNNY AS BULL'S EARS

HUNT STROMBERG
presents

Bull Montana

in

The Two Twins

Personally Directed by
HUNT STROMBERG

Photographed by
IRVING RIES

Edited by
ROBERT PARKER



Metro

Pictures
Corporation

A PICTURE
THAT HAS
WON SUCCESS
WHEREVER
THERE ARE
WOMEN.....

HARRY GARSON
presents

the distinguished dramatic star

CLARA KIMBALL YOUNG

in

*the greatest photoplay
of her career.....*



The WOMAN *in* BRONZE

*From the French Novel by HENRY KISTAEMAECHER
Translated into English by PAUL KESTER
Adapted for the screen by HOPE LORING
and LOUIS LIGHTON*

Directed by KING VIDOR

Distributed by

METRO PICTURES CORPORATION



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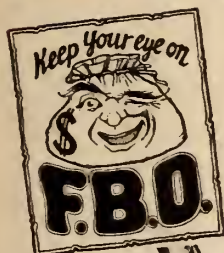
CLEAN UP WEEK

IS THE WEEK YOU PLAY

MARY OF THE MOVIES

40 FAMOUS SCREEN STARS

In the Tremendous Photodramatic Sensation
Revealing the Innermost Secrets of Hollywood



Conceived
and
Supervised by
Louis Lewyn

Directed by
John
McDermott

A
Columbia
Production

The Gem of
the Screen

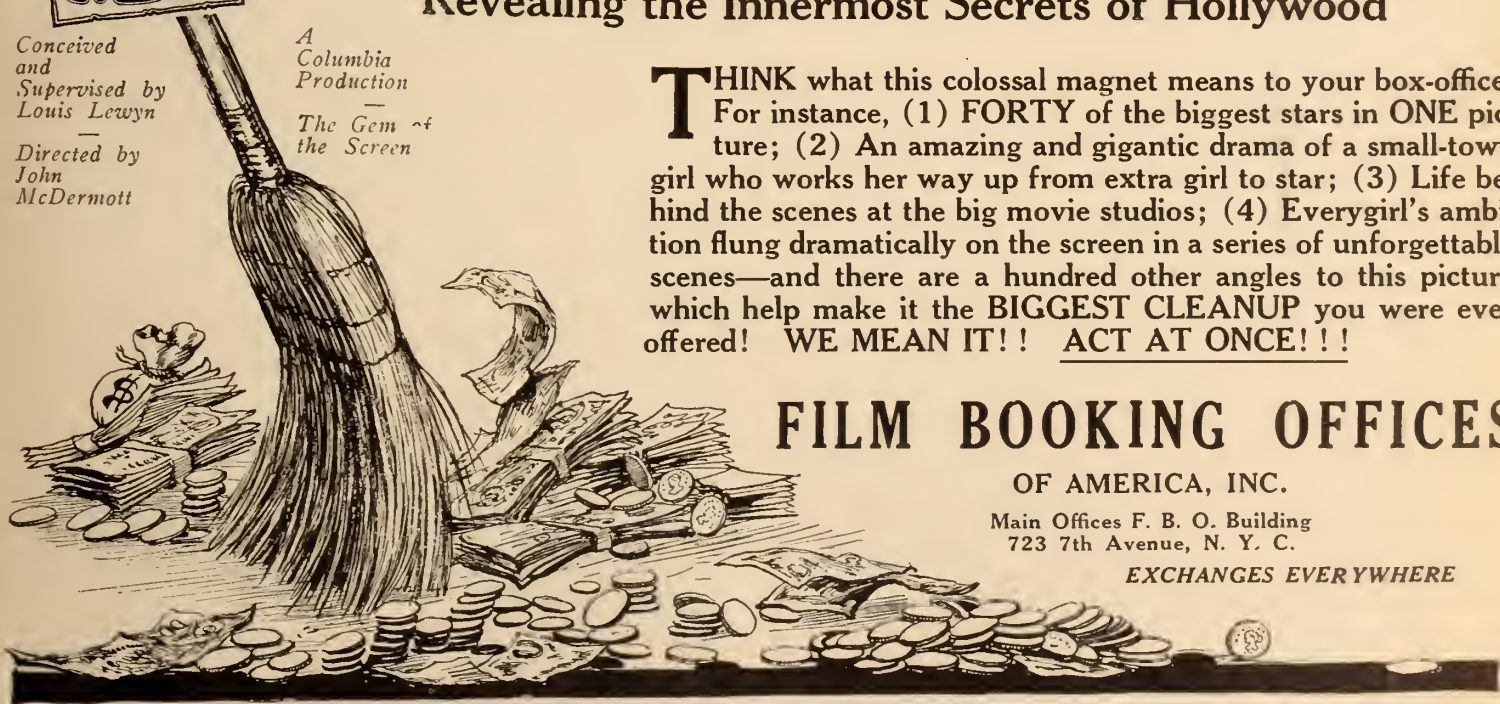
THINK what this colossal magnet means to your box-office! For instance, (1) FORTY of the biggest stars in ONE picture; (2) An amazing and gigantic drama of a small-town girl who works her way up from extra girl to star; (3) Life behind the scenes at the big movie studios; (4) Everygirl's ambition flung dramatically on the screen in a series of unforgettable scenes—and there are a hundred other angles to this picture which help make it the BIGGEST CLEANUP you were ever offered! **WE MEAN IT!! ACT AT ONCE!!!**

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A CARLOAD OF LAUGHS
Sent f. o. b.

E. W. HAMMONS PRESENTS

LLOYD HAMILTON

IN

"F.O.B."

"Lloyd Hamilton has in 'F.O.B.' another winning Educational comedy. It is good from the drop of the flag to the crossing of the line. And it is out of the beaten track, which in itself makes for interest—and in this instance for laughter, too."

—EXHIBITORS TRADE REVIEW

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. HAMMONS
President



MERMAID COMEDIES



"COLD CHILLS"

A JACK WHITE
PRODUCTION

with

LOUISE
FAZENDA

"Cold Chills" Sure-Enough Comedy Jack White's Funmaker Gives Louise Fazenda a Real Chance to Show Her Speed as a Comedian

Within the last hour we have seen Educational's "Cold Chills," a two-part comedy produced by Jack White. Putting the thing in a nutshell, it is our firm belief no better broad comedy of its length has been made within a year—and it may be added we are struggling to speak with conservatism. The comedy is funny, extremely so, in every department—in conception, in execution, in titling—and as a whole. It is frankly slapstick, just one smash after another, and yet of so novel and hilarious a character as to extract frequent outbursts of mirth from antipathetic womankind. And if after that there be any severer test of slapstick we know it not.

We are not going to try to describe "Cold Chills" with any attempt at adequacy. We will say this, though: Louise Fazenda comes into her own. There is not a minute when she is not in the picture. And right there with her, under the direction of Del Lord and Robert Kerr, are Harry Gribbon and Otto Fries and the

whole untamed and untamable crew of Jack White, not for a moment forgetting Photographer McGill.

Louise comes on the scene as a Swedish maid brought into the country with the Joneses, about to land from the steamer after a trip abroad. Also trying to land is Diamond Dick, portrayed by Harry Gribbon. His smooth departure is interrupted by two revenue men, who have recognized him. In the turmoil resulting from his attempted capture Dick lands in a trunk and is carried to the Jones home. All the ensuing riot follows upon the attempt of Dick to escape from the house and of the efforts of a revenue man to discover if his belief that Dick is hiding in the Jones home is correct. There's abundance of evidence that some disturbing element is disrupting the tranquillity of an ordinarily well regulated family.

Prosaic enough, you will agree. But not so is it as we see it on the screen. There it is one laugh after another. G. B.

From
EXHIBITORS TRADE REVIEW

KINOGRAMS

The Visual News of
All The World



NATIONALLY
ADVERTISED
To YOUR Patrons

EDUCATIONAL FILM EXCHANGES, INC.

E. W. HAMMONS, President

Each one *is some-*



James Kirkwood



Doris Kenyon



Edmund Breese

STARS THAT DRAW

Real stars—popular favorites that people will pay real money to see. These stars **drew them in on Broadway at three and four dollars** a smash last season.

During the past season **JIM KIRKWOOD** was in "The Fool," Channing Pollock's tremendous hit; **DORIS KENYON** in "Up the Ladder," that is still packing them in in Chicago for Wm. Brady; **EDMUND BREESE** in Geo. M. Cohan's "So This Is London," one of the biggest hits in years.

An Edgar Lewis Production

BEST STATE RIGHT EXCHANGES

EVERYWHERE

SIX STAR ATTRACTION

body's favorite !!



BEST ON BROADWAY

The tremendous popularity of these stars draw to the legitimate theaters at three and four dollars and are doing it today.

ROBERT EDESON, famous star of "Strong Heart," starred this season in the Brady sensation, "The World We Live In;" MARY CARR is perhaps best remembered as the star of "Over the Hill" and many Wm. Fox successes. RUSSELL GRIFFIN, a diminutive star of whom Director Dell Henderson writes, "He has that something which makes for a great artist." Roger Ferri, in the M. P. World, writes, "While the cast is all star Russell Griffin easily steals the entire picture."

Buy and book this one

MASTODON FILMS, INC. 133 W. 44th St., New York City

"YOU ARE GUILTY"

All in that great story

which for generations has remained the brilliant mirror of human life and human nature.

You will see

—The cleverest of Vamps—
Becky Sharp

—The great Lord Steyne,
trapped by Becky's Husband

—Napoleon Bonaparte,
riding to his doom

—The gaieties of Vauxhall
The revelry of the most famous
ball in history on the eve of

—The Battle of Waterloo
that saved Europe

The remarkable cast

MABEL BALLIN, HOBART BOSWORTH,
GEORGE WALSH, ELEANOR BOARDMAN,
HARRISON FORD, EARLE FOX

HUGO BALLIN'S
production of

Vanity Fair

By the great
novelist
THACKERAY

Distributed by
GOLDWYN

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A New Star Has Arisen!

"Those who saw 'Backbone' saw the sudden rise of a young player who may some day fill the aching void left by the passing of a well-beloved figure. . . . Into the minds of those who saw his finished work, his handsome bearing, his romantic feeling, there crept a persuasion that they were watching the man on whom may descend the mantle of Wallace Reid."

—New York Sun.

"Alfred Lunt is as big a success in the silent drama as he was in the spoken!"

—N. Y. Eve. Telegram.

"The many who have enjoyed Alfred Lunt on the stage will welcome his first screen appearance."

—Moving Picture World.

"Alfred Lunt acts with ability and abundant charm."

—Morning Telegraph.

Alfred Lunt

Scores smashing hit in screen debut at
premier presentation at N. Y.'s Capitol of

BACKBONE

By Clarence Budington Kelland

Presented by **DISTINCTIVE PICTURES CORPORATION**

Directed by **EDWARD SLOMAN**

Distributed by **GOLDWYN**

FOR YOU MY BOY



The Exhibitor Knows

A Good Thing When He Sees
It Advertised.

And He Is Writing And Tele-
graphing For Direct Book-
ings On This Picture.

How About It, Mr. State
Right Buyer?

Do You Want This Big First
Run Money In Your Terri-
tory, Or Shall We Step In And
Take It?

IT'S UP TO YOU.

RUBICON PICTURES

BRYANT 3907

723 7TH AVE. N.Y.

A First National Picture



Joseph M. Schenck presents

NORMA TALMADGE
in
"WITHIN THE LAW"

A role unique and distinctive — her first
opportunity to portray the fire, passion and
revenge of a woman scorned and persecuted.
Personally directed by Frank Lloyd

Never Has She Been More Superb Than in This Great American Drama



Branded as a criminal.



Innocent, they threw her into a cell.



"You will pay for every day I spend in jail."



"Tell me you didn't kill him."



"I've got your police record."



"Don't do it. They'll frame you."



NORMA TALMADGE, in her new series of greater pictures, has had a wide variety of stories varying in character, time and country. In "Smilin' Through" her art brought happy tears; in "The Eternal Flame" she sounded the depths of a woman's heart; in "The Voice from the Minaret" she searched the soul of a wife whose heart rejected the bonds imposed by a wedding ring.

In her newest production she gives to the screen a de luxe interpretation of a great American play, a role of fire and passion, of revenge and love. Never has she been more superb.

Through the directorial genius of Frank Lloyd, who has directed all but one of Miss Talmadge's new series, the finish and artistry of the production has been made of the finest. Mr. Lloyd's keen understanding of character, his knowledge of dramatic force, together with Miss Talmadge's great art of interpreting the human heart, has made this what we consider one of First National's biggest productions, both in artistry and from the standpoint of the box-office.

Presented by Joseph M. Schenck; Adapted by Frances Marion from the stage play by Bayard Veiller; Photography by Antonio Gaudio and Norbert Brodin; Stills photographed by Shirley Vance Martin.

A First National Picture



NORMA TALMADGE

in

"WITHIN THE LAW"

7 Pantages Cities Book It

- 1 Los Angeles
- 2 San Francisco
- 3 Oakland
- 4 Salt Lake City
- 5 Minneapolis
- 6 Kansas City
- 7 Memphis

Every showman, every critic who looks at "Vengeance of the Deep" is quick to say: "Gosh, what a whale of an exploitation campaign can be put behind this picture!" Alex Pantages was no exception. He took one look—and Otis Lithograph had to start re-printing the 24-sheet orders. The Pantages booking "eats" up 1,000 24-sheets at one gulp. A. B. Barringer's "made in Honolulu" picture will set all the fans talking.

A. B. BARRINGER'S
Sensational
Under-Sea Production

VENGEANCE OF THE DEEP

with

Ralph Lewis - Virginia Brown Faire - Van Mattimore - Maida Vale - Harmon M'Gregor

Directed by A.B. Barringer

Harrison's says: The underwater scenes, revealing the wonders of the sea, are fascinating; so are the tropical views made on the spot. The descent of the divers into the sea is thrilling. It should give satisfaction.

Film Daily says: Has splendid underwater sequences and effective thrills. Should please many. This novelty will give you plenty to talk about and something to make promises for. A title that can be finely exploited.

The World says: You should please all the fans with this one. A constant effect of novelty. The attack of

a shark on a diver and the closing of a giant clam are sensations. The picture is real and genuine. It was made under the sea and not in a tank.

Trade Review says: An unusual romance with colorful backgrounds. It would be unjust to class it as a South Sea island picture. The deep sea diving, undersea gardens, graceful natives riding surfboards are splen-

did. The picture gives the utmost thrills.

The News says: Put this picture down as thrilling. A crisp romantic melodrama sure to excite the interest of anyone in search of adventure. The story gets away from the beaten track and is sure to be well received.

The Telegraph says: Decidedly novel. When we see the man-eating shark swimming in the direction of the diver we fear that the screen is going to lose an actor. It is a wholly satisfying picture and should enjoy a real success.



"A Powerful Box Office Picture!"

MOVING PICTURE WORLD



"What a Wife Learned"

First National Presents Thomas H. Ince
Attraction of Great Appeal
Reviewed by Mary Kelly

Thomas H. Ince has achieved in this a box-office attraction of unquestionable power. "What a Wife Learned" is a production with one who appreciates good drama. It has a stirring theme produced not only artistically but, with a commanding sense of showmanship values.

In considering its box-office worth, the names of the three principals should count substantially. John Bowers, Marguerite De La Motte and Milton Sills compose a love triangle built upon an absorbing situation. Their performance individually and as a unit is a strong attraction worthy of featuring.

With the exception of the remarkable flood scenes in the climax, the action is not melodramatic. The story of a woman whose band and herself is depicted with a realism that to many will be the picture's greatest appeal. Mr. Ince has handled his characters with fine skill. He has recognized the finer contrasts and has shown so marked an understanding of each one that the sympathy of the observer is never for a moment one-sided. Also there is an attention to detail and bits of humor that are charming.

John Bowers demonstrates his ability to a striking degree. He plays a Westerner with dominant primitive qualities, and still with an overpowering emotional sincerity that invests the character with great human appeal. He has several scenes of mental conflict that are exceptionally well done. In some of these Milton Sills is his antagonist, and both actors show a dramatic force that gets a splendid effect. Marguerite De La Motte is charming and unusually gifted. The settings are chosen with excellent taste. The breaking of the dam is a thrilling spectacle, splendidly photographed, and involving tremendous suspense in the survival of the two rivals who are caught in the current. This closes the film with highly dramatic effect.



Thos. H. Ince presents

"What a Wife Learned"

Written by Bradley King

Directed by John Griffith Wray

Under the personal supervision of Thos. H. Ince

Distributed by

Associated First National Pictures, Inc.

Every Keaton Comedy is a Knockout!

Moving Picture World

"The Love Nest"

(First National—Comedy—Two Reels)

In this comedy sad-faced Buster Keaton is shown meeting with all sorts of ludicrous adventures on the high seas. It is one of the very finest of his recent pictures and should please audiences everywhere. It is chock full of humorous incidents and quite a large portion is in the nature of a burlesque of "virile sea stories." Buster's experiences aboard the whaling ship are screamingly funny as well as unusual and are executed with the many unique touches for which he is well known. Laughable also are his experiences aboard a deep-sea target which is being shelled by a squadron of warships. There is an excellent "climax," where it is shown that Buster's wonderful trip was all a dream and his motor boat has never been untied from the dock.—C. S. S.



Cincinnati Post

Buster Keaton is immense in "The Balloonatic." Here is a comedy artist who pulls more new gags than Chaplin. He certainly holds rank with Charley and Harold Lloyd themselves. There is a laugh a minute. All at the Capitol, where a pleasing musical program by Theodore Hahn Jr.'s Orchestra is not the least entertaining feature.

...what she is called do—look attractive. Buster Keaton is nothing short of superb in "The Frozen North." This comedy is a conglomerate satire of the screen dramas of the "great open spaces." Robert W. Service, the Royal Northwest Mounted Police, the William S. Hart and Eric von Stroheim types of villains—all of the Western and Northwestern stuff is here with a vengeance.

KEATON, TWO-GUN MAN.

Keaton plays the part of a two-gun bad man, holding up a barroom, bullying his wife and pursuing the mate of a neighbor. He first appears out of a subway kiosk in the centre of a great stretch of snowy table-land. When he sets out across the waste after his alluring prey he mounts a sled fashioned from the body of a Ford car. The camera is then "panned" forward to the dogs. These animals include tiny fox terriers, poodles, a dachshund—twelve or fifteen varieties without a single Eskimo dog. The sight of this variegated collection of pups dragging the sled is superlatively ludicrous. Keaton's struggle with the woman is a gem. She is taller and heavier than the villain, and in her efforts to protect her honor, she gives him a frightful pummeling. The New Leather Pushers also demands attention.

New York Journal

Joseph M. Schenck presents

Buster Keaton

in his latest laugh creator

"The Love Nest"

Look over this List of 2 reel features

- | | | |
|-----------------|-------------------|-----------------------|
| "The Boat" | "The Paleface" | "The Frozen North" |
| "The Cops" | "The Playhouse" | "The Electric House" |
| "Day Dreams" | "The Balloonatic" | "My Wife's Relations" |
| "The Love Nest" | "The Blacksmith" | |

Presented by Joseph M. Schenck. Written and directed by Buster Keaton and Eddie Cline



Every show is a good show-when Keaton Heads the Bill!

Distributed by Associated First National Pictures, Inc.



"Poof! I have my revenge—I, Nina Mitcheltorena.

"You steal my lover. I give him to death. I prefer he die to be yours."

"No! No! It can't be," cried the Girl of the Golden West.

"Non? I see them string heem up by the neck to a tree.

"He go out like the puff of a cigarette—poof!"

A Big Moment in
EDWIN CAREWE'S
 Stupendous Production of
DAVID BELASCO'S
 Powerful Drama

An Edwin Carewe production with an all featured cast; Story by David Belasco; Adapted to the screen by Adelaide Heilbron; Photographed by Sol Polito, A.S.C. and Thomas Storey; Ass't Director, Wallace Fox.



"**The GIRL of the GOLDEN WEST**"
 A First National Picture

Motion Picture News

Candidates

WE are certainly happy over the line-up of candidates for the presidency of the national exhibitor organization. Whoever is chosen, the association seems certain to have an able and broad-minded leader.

We like the platform of W. A. Steffes as sturdily outlined by his campaign committee. He means business. And we like the business-like platform of J. C. Ritter of Michigan. Joseph Mogler of Missouri and F. J. McWilliams of Wisconsin, two other announced candidates, are outstanding types of successful exhibitors devoted to their own calling and to organization work.

Steffes and Ritter are responsible for two of the strongest state units in the country. They are builders, known by their deeds.

* * *

We have known Al Steffes since exhibitor organization began. And we subscribe to the following excellent and complete estimate of him just received in a letter: "Steffes has a very interesting personality and under an aggressive exterior he has a keen mind and marked ability. He has developed a great deal during the past three years and while he still has all his old fighting spirit he takes today a very constructive and common-sense view of exhibitor-distributor relations and other matters of vital interest to the business. He will prove an asset to the League and the industry at large."

J. C. Ritter is backed solidly and with remarkable enthusiasm by every film man in the state of Michigan and it is significant that ex-changemen are as loud in their praise of his character and ability as are exhibitors; and exhibitors from small towns are as keen for him as the big city showmen. He was a successful merchant in Detroit before he became an exhibitor and he brought with him to this field the sound principles and practices of an older retail business. He is a square dealer and demands a square deal in return. He believes

in organization; Michigan is proof enough of that fact and that he has organization ability to an exceptional degree. We understand that C. A. Lick of Arkansas, Blair McElroy of Chicago and, maybe, some other state favorites may be nominated. The line forms to the right and a mighty sane and safe line-up it is.

* * *

It is all decidedly hopeful; indicative of the fact that men with business interests at stake are stepping forward with the solemn intention of getting under an organization office yoke to the end of protecting their own and the other fellow's investment.

Big problems loom up ahead this year. One alone—the admission tax—is heavy enough. And only business-like leadership of a business organization will successfully settle such vital matters as this.

* * *

There is no campaign mud-slinging this year. Organization, it is good to see, has passed beyond the more youthful stage of petty politics. It may be truly said that the office is seeking the man. A man can no longer get the office and stick it in his pocket. The post of leadership is not something to be selfishly acquired but rather to be unselfishly accepted. Whoever the man is he has a year's big work cut out for him.

* * *

And still another hopeful sign. To be elected President of the League today it is not necessary to indulge in trade anarchism, to hurl defiance at every other branch of the industry. Every business exhibitor today looks askance at the soap-box orator who would curry favor through these threadbare and despicable arguments. The exhibitor can fully protect himself—through organized effort—without demolishing those other branches upon which he is necessarily dependent. And every sensible man knows this.

WM. A. JOHNSTON.

THE Motion Picture Arts Congress which is planned to be held in New York June 7th and 8th, should forever silence the critics of the silent drama who are ever declaring that Art cannot be expressed on the screen. A movement is on foot to corral all the leading European and American novelists, dramatists and artists who will formulate a set of principles for the artistic development of motion pictures.

It is the ambition of the sponsors to guide picture producers in discharging their obligations toward the cultural development of the millions of people all over the world who rely upon the screen for their principal recreation. One of the features of the congress will be the announcement by Adolph Zukor of a series of prizes amounting to several thousand dollars which he will offer "to those elements contributing most to the motion picture's artistic development during the year."

* * *

JOSEPH CONRAD, the greatest chronicler of sea stories that ever lived, has come to the United States for a brief visit. This gifted author who followed the sea for twenty years before he took up the task of writing (and it is a laborious task for him) is an example of that modesty which always characterizes men who are really superior. He frankly states that he is not a literary man—that he does little reading and could not be called a man of culture.

It is this humble modesty, this humility which stamps him as a superior figure. All the big ones are like that. Being such a master of words—being such a keen philosopher, it is difficult to translate his works into vivid action. His "Victory," however, was screened and it made a compelling photoplay. Hail to Joseph Conrad! His American friends and readers are legion.

* * *

SOL LESSER, vice-president of West Coast Theatres, Inc., one of the largest circuits of theatres in the United States, has left for Los Angeles after spending three weeks in New York. Mike Gore, president of the corporation, accompanied him.

* * *

HARRY SCOTT has been appointed manager of distribution by J. D. Williams for Ritz Carlton Pictures and it is one of those cases where congratulations are due all around. When an exchange manager is as well-liked by exhibitors as Harry Scott is—you never hear any but good words of him—and where he is also in demand by the distributors there isn't much more to be said about him as a good and efficient executive. He held down the job of exchange manager for First National in Detroit for four years—that's a long tenure of office in this business; and for the past six months he has been polishing off in the metropolis as New York exchange manager for Educational.

* * *

PAT ARGUST, manager of the Rialto theatre, Colorado Springs, Colo., has an ingenious turn of mind. His initiative has inspired him to work out a plan of Interstate Co-operation with the theatres in the territory from which the Colorado city draws most of its summer guests. Since it is essentially a tourist town the idea certainly looks feasible.

Mr. Argust writes to Stanley Chambers of the Palace theatre, Wichita, Kansas, advising him that he is interested enough in the Palace patrons to see that they are served as courteously and graciously away from home as they are at home.

He submits a plan which includes a nicely made slide which can be run at the leisure of the manager during June and July, worded as follows: "We are just as interested in you when you

PICTURES AND PEOPLE

are away from home as when you are at home. If you are going to Colorado Springs, Colorado, this summer, ask us for a Guest's Card. It will admit you as our guest to the Rialto theatre there, where you find the same high class pictures and service that you find at this theatre."

This is real co-operation and we venture the opinion that it will be adopted elsewhere.

* * *

WE are sorry to record the fact that Mrs. Mary Brandt, mother of Joe Brandt and Al Brandt (C. B. C.) passed away last Friday. Funeral services were held on Sunday, April 28th.

* * *

PRECEDED by a snappy introduction from Harry Reich-enbach, Police Commissioner Richard Enright of New York gave a masterful talk on "New York's Finest" before the A. M. P. A. last Thursday. At the conclusion of his address John Flinn proposed him for honorary membership in the A. M. P. A. Commissioner Enright appealed for help from motion pictures in solving New York's great transit problems.

* * *

THE other night during the A. M. P. A.'s Naked Truth Dinner at the Biltmore, George B. Gallup, the genial doctor of publicity and advertising for Hodkinson, registered keen disappointment, passing up course after course so that he might enjoy a *filet mignon* or a *fried chicken a la Maryland*—and they never appeared during the parade of the dishes. The clams served as an appetizer, and so did the celery and olives, but George B.'s palate was not tickled by the fish course, nor the salad, nor the jellied meat patty. Not until the ice-cream was served did he realize that he had missed his supper. Now we know why George B. writes such meaty publicity matter. He likes substantial food. The moral of this tale is: Never pass up anything at a banquet, but the speeches.

* * *

RALPH PROCTOR has tendered his resignation as special West Coast representative for Cosmopolitan.

* * *

A STERLING tribute to A Rising Young Man Named Hearst has been paid by Carl Laemmle who says it is easy to see why the International news reel is far and away the best in the world—because of the Hearst Organization. The editor when he takes up anything sees it through to a finish. One item in the article is especially important in emphasizing Mr. Hearst's stick-to-itiveness. We quote Mr. Laemmle: "Some of his publishing efforts were raw at first. Some of them lost fortunes. But he never quit organizing. He gathered the best brains and the best talent from the four corners of the earth and he organized, organized, organized them into highly efficient working units."

William Randolph Hearst is truly an organizer. No one can disagree with Mr. Laemmle on that point. His newspapers had hard sledding at first but he stuck to his guns until he had them in a very prosperous condition. It is inevitable that his picture activities will soar because of his close application to make Cosmopolitan productions successful as well as his genius for organization. Mr. Hearst is in pictures to put them over. There is no question that he will be richly rewarded.

* * *

WELL, well if those elusive Russian crown jewels haven't bobbed up again! Part of them have been loaned to Jackie Coogan and the boy wonder will wear the Czarevitch's ring in his forthcoming expression, "Long Live the King." If you would doubt the authenticity of these baubles write young John's press agent who will send you duplicates of

consular letters from the late emperor's representatives in London and Paris.

RUTH ROLAND, the Pathe serial star, arrived in New York the other day by steamer from New Orleans. Like Madge Bellamy, she is here in the interests of the Los Angeles celebration.

THE A. M. P. A.'s annual dinner and entertainment, the Naked Truth, went off in tip top shape. The members and guests assembled early and waxed enthusiastic over the fine turn-out. The Biltmore grand ballroom was packed to capacity and among those who indulged in some royal hand-shaking and found delight in being there were Bill Yearsley, Pat Parsons, John Lynch, Joe Dannenberg, John Flinn, Harry Reichenbach, who acted as master of ceremonies, E. Lloyd Sheldon, Julian Johnson, Allan Dwan, Tom Meighan, Antonio Moreno, Sidney Olcott, Maurice Costello, Bob Welsh, William A. Johnston, Forest Halsey, Henry Hobart, Adolph Zukor, Marcus Loew, Ernest Shipman, Billy Brandt, John D. Williams, Elmer Pearson, Irving Lesser, John Spargo, Clem Deneker, Charles McCarthy, Al Lichtman, Paul Lazarus, Vivian Moses, Charles E. Moyer, Jim Loughborough, Victor Shapiro, Irving Greene, John F. Chalmers and divers and sundry others.

The boys put on a rattling good entertainment which ranged all the way from a novel take-off of the Twelve Immortals which featured the Christmas issue of the NEWS, to an amusing film burlesque of the boys gathering for the big affair. Toastmaster and general announcer, Reichenbach, was in good form and delivered some nifty wise cracks which did not spare Lichtman's publicity men, Marcus Loew, Dannenberg and several others. He engaged in repartee with a huge idol and the show was on.

The acts included "The Land of Haze," satirizing Will Hays through words and music, a monologue by Clem Deneker, an amusing take-off of a star's personal appearance by Charles Einfeld, a two-in-one act featuring Toot and Kin-nem with Messrs Crooker and Shapiro, a burlesque and a film Potash and Perlmutter partnership, a couple of professional acts and a climax which presented a bit of tomfoolery at the expense of "The Covered Wagon." The members of the A. M. P. A. worked good and hard to give their guests a treat. Those who participated in furnishing the entertainment have the congratulations of the NEWS.

IT'S no mean cast that James Cruze has assembled for his next one, "Hollywood." The director will appear as an actor after a long retirement, and the others include Tom Meighan, Agnes Ayres, Jack Holt, Betty Compson, Leatrice Joy, Walter Hiers, Lila Lee, Jacqueline Logan, George Fawcett, Nita Naldi, Warren Kerrigan, Elliot Dexter, Charles Ogle, Lois Wilson, Mary Astor, Hope Hampton, Will Rogers, Gertrude Astor, Laurence Wheat, Ben Turpin, Kalla Pasha and Jim Finlayson. Boy, page the other lots!

MARY and Doug have been invited to help dedicate the new Reserve Officers' Flying Field at Santa Monica, Cal. The invitation came from the clouds and was tucked away inside a bomb which was dropped by an "Ace" as he flew over the P.-F. studios.

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THOMAS BEDDING, who has done considerable continuity and originals for the screen, writes us from Philadelphia, and serves us a terrific indictment of the screen.

Mr. Bedding would damn the the entire industry because the artistic sponsors, who are always in the minority in any form of art expression, are not permitted to display their gifts. He has evidently forgotten the slogan of that keen showman, George M. Cohan who once remarked: "Give the public what it wants!"

The motion picture industry is too colossal to indict. He should remember that commerce rules the world whether it applies to business or art. He should remember, too, that when Art has expressed itself

through such media as "The Birth of a Nation," "The Four Horsemen," "The Covered Wagon," "Robin Hood," "The Miracle Man," to mention a few, the public has enthusiastically received them.

Kipling in a moment of frenzied hate during the war came out on record "that the entire German nation should be exterminated as a menace to society." You can't get rid of a vast population with hateful gestures. As far as the screen is concerned there are not enough Tarkingtons, Ades, Griffiths, Belascos, Ingrams, Hopkins, and other artists to supply the demand.

For every Rolls-Royce, Locomobile, Pierce-Arrow and Packard that is sold there are thousands of Fords which can only be bought by the common "peepul." It is the common "peepul" who make the cheap fiction magazine popular. It is the common "peepul" who patronize the screen. The men who control it are trying to serve them with the pictures they want.

It is fine to have ideals, but self-preservation comes first. And all of us are on earth to buy shoes for ourselves and the babies. And we send our wives or sweethearts to the pictures. And they seem to enjoy them. Patrons go to pictures to enjoy an evening or waste an evening. There are very few who can tell a Rembrandt from an imitation; there are very few who can differentiate Art from that which is often substituted for it.

FIRST NATIONAL is giving a luncheon at the Ritz-Carlton, this Friday, in honor of George Fitzmaurice, Montague Glass and Clarence Badger. Mr. Fitzmaurice is leaving for Italy to make exterior scenes for one of Hall Caine's stories. Mr. Badger is about to start producing "Potash and Perlmutter."

NEW YORK'S loss is to be Los Angeles' gain. Which means that R. H. Burnside, for many years in charge of staging the mammoth spectacle at the New York Hippodrome, has gone to the West Coast for his preliminary work in connection with the staging of the American Historical Revue at the Motion Picture Exposition, from July 2d to August 4th, on the hundredth anniversary of the Monroe Doctrine. Charles H. Christie, chairman of the executive committee of the M. P. P. A., arrived in New York last week and promptly closed with Mr. Burnside. A luncheon was given on Friday of last week at the Biltmore, attended by trade and newspaper representatives, at which short talks were made by Mr. Christie, Mr. Burnside, Charles L. O'Reilly, president of the T. O. C. C., Ruth Roland, and others.

Ritter Supporters Promise Action

Strong Delegation Will Support Michigan Candidate at Chicago Convention

THE Michigan delegation for Chicago are intent on seeing that every exhibitor in the country knows about James C. Ritter, of Detroit, Michigan's candidate for National president.

Reservations have been made for an entire floor at the Hotel Sherman, and Michigan will establish an office and temporary headquarters there during the convention. Indications are that about one hundred exhibitors and their wives will be present. Last year Michigan sent forty-five to Washington, even though the distance from Detroit was great.

In addition, the Michigan delegation will leave Detroit on two special cars over the Michigan Central Railroad.

That Michigan intends backing its candidate to the limit is best explained through the action taken at the last meeting of the board of directors, at which time it was decided to organize a Ritter for President Club and hold a mass meeting on May 2 to lay plans to insure the election of their candidate at Chicago.

Backed by a record for accomplishment second to none and with the actual knowledge gained through successful experience in his own state, the universal opinion in Michigan is that Mr. Ritter has done it there and can do it nationally if given a functioning board of directors and adequate financial support.

This will be the first year that Michigan has taken an active part in a national convention, and its activity has been brought about this year by the realization that the convention at Chicago is going to be of vital importance. That same reason, the vital need of efficient national organization, prompted the Michigan organization to insist that Mr. Ritter be a candidate, although to him it will mean a great personal and financial sacrifice.

Mr. Ritter has made it plain, however, that unless the exhibitors at Chicago make some move to provide more finances than were gathered into the national fold last year it would be impossible for him or anyone else to put over what is waiting for the exhibitors of the country to accomplish.

Court Holds Knickerbocker Site Sale Legal

CHIEF JUSTICE McCOY of the District Supreme Court on Thursday last, sustained the motion of the Knickerbocker Theatre Company to dismiss suits of William J. Forsyth and other legal representatives of the victims, requesting the setting aside of the sale of the Knickerbocker site to Harry M. Crandall.

This theatre property was sold at auction in April of last year to Mr. Crandall for the sum of \$177,500. Plaintiffs aver that they are creditors and therefore such sale is in derogation of their rights. The court, however, held that they must first secure judgments against the company before they can acquire a standing in equity. Attorney Wilton J. Lambert appeared as Crandall counsel for company.

Plaintiffs are given twenty days to amend their bill. This represents a partial gain for the Crandall interests, in the long series of titles; the legal aftermath of the disaster.

Some of the high spots in Mr. Ritter's complete platform are:

"Let's make a membership to the Motion Picture Theatre Owners of America an asset and not a liability.

"We are confident that it is possible to return in cash to the exhibitors of this country fully twice the amount they will have to pay to support the organization. We have done that very thing in Michigan.

"Michigan's candidate isn't criticising what has or has not been done, but making a sincere effort to institute a plan through which more can be accomplished.

"Organization can be made to pay its members in dollars and cents.

"What's organization business is everyone's business. Let's not have any star chamber sessions.

"If confidence is established then finances will come, for the two go hand in hand."

U. S. Decision Made on Reissued Films

The Federal Trade Commission has rendered a decision in the case of the American Film Company, Chicago, related to reissued pictures under new titles, when a reissued motion picture is advertised for exhibition under a name other than originally used, the advertising matter must clearly indicate both the new and old name in equally prominent type.

The Commission investigation disclosed contracts by respondent with a number of exhibitors of such reissued and re-titled films the new names being different from those under which they were formerly exploited. Advertising "paper" to herald such pictures carried the name in large type, the old name in small letters being prefixed by "adapted from" or "formerly" with the inconspicuous original title. Further, no mention of reissued product was covered in contracts or by respondents agent verbally, it is said.

Such methods of the American Film Company were declared unfair to competitors and deceived both exhibitors who were thus served with reissues and the public who were misled into the belief that such pictures were first run pictures.

Syria Consul Reports U.S Pictures Popular

Vice-Consul I. Loder Park at Beirut, Syria, reports that Constantinople has about 30 poorly appointed motion picture theatres, seating from 300 to 1,200 patrons each. Admissions range from 15 to 50 cents. American pictures are popular, dominating the field in fact, but are chiefly copies, re-captioned in French for the local public, and secured for the most part from London and Paris distributors.

Public interest seems satisfied with these reprints, although new films might do very well, if introduced consistently. Mr. Loder thinks there is promise of considerable business in the Asia Minor field, the Greek Islands, Palestine, Smyrna, and Syria. Over 50 per cent. of all films shown in Syria are American production, obtained from agents in Constantinople, Alexandria, or Paris. They are principally second-hand films imported on a rental basis.



James C. Ritter, Michigan's candidate for the presidency of the M. P. T. O. A.

M.P.T.O. Kansas Starts on Membership Drive

With \$5,000 in the treasury of the M. P. T. O. Kansas, subscribed at the recent convention, C. E. Cook, business manager of the organization, will leave next week for a tour over the state on a drive for 100 more members within the next ninety days. Following the national convention at Chicago, Mr. Cook, who will attend the Chicago meeting, will return direct to the Kansas territory and begin where he leaves off in the membership drive.

The fixed price of \$53 for membership in the Kansas body has been done away with. In the future the membership fee will be fixed by the exhibitor himself, payable in one or more assessments. Theatre insurance is another project of the larger type to be taken up by the Kansas association in the near future. The organization will co-operate with some insurance company in writing up insurance for exhibitors of the state.

Death Halts Plans For Vignola Reception

Fifty friends of Robert G. Vignola were guests of Marion Davies aboard William Randolph Hearst's steam yacht, Oneida, which went to Quarantine station, New York Harbor, last Friday to welcome the director returning on the Aquitania from a five months' tour of the world. Arrangements had been made to take Mr. Vignola off at Quarantine, tender him a luncheon on the yacht and bring him into New York, but the plans could not be carried through when it was learned at the last moment that Mr. Vignola's father had died just before embarking on the ship and that the director and his sister who accompanied him were in mourning.

Darkened Theatre Liability Up For Decision

Whether or not the darkening of a theatre during a performance places liability on the owners for injury to a patron will be the point at issue in a few weeks in a suit filed by Mrs. Anna Homeyer, 74 years old, against the Park-Presidio Theatre Company, San Francisco, for \$7,000 damages.

Mrs. Homeyer alleges she stumbled and injured herself while walking down the aisle of the Coliseum Theatre while a picture was being shown.

Prominent Film Men Favor Shorter Features

Stand of Motion Picture News for Fewer Long Pictures Receives Many Endorsements

THE editorial in the April 21st issue of *MOTION PICTURE NEWS* on long features, followed by another editorial, "Overdoing the Special," in the issue of April 28th, which were the opening broadsides in a campaign for more short features by the *NEWS*, have brought an immediate response from film men throughout the country.

Opinions seem to be divided as to just where the responsibility lies, but there is a strong sentiment in evidence for fewer features in seven, eight and nine reels.

J. D. Williams, formerly of First National, now President and General Manager of Ritz-Carlton Pictures, Inc., says:

"Your editorial in the April 21st issue of the *MOTION PICTURE NEWS*, treating on the length of features, was of great interest to me, and without doubt should be equally interesting to the entire trade.

"Having just returned from a tour of the Middle West and the Eastern sections of the country, I find the general sentiment among the exhibitors is 100% in favor of shorter features, with the exception, of course, of such big features as 'Robin Hood,' 'The Covered Wagon,' and a few others, for they fully realize that in these instances, the pictures are real outstanding features.

"There perhaps will not be more than forty real, outstanding box-office attractions produced this coming season by all the various producing companies. The exhibitors will necessarily have to have hundreds of features in order to keep their theatres open, and they will have to have the opportunity of supporting their programs with short reel comedies, scenics and weeklies, in order to give their patrons diversified entertainment, so that in case they do not happen to like the feature itself, the balance of the program pleases and they leave the theatre satisfied.

"As a result of having talked with the different exhibitors, it is my firm belief that unless the producers shorten the length of their features, they will drive millions away from the Picture theatre. On account of the seriousness of this matter, something should be done regarding it. I note that nearly every Trade Journal in the business has printed editorials on this subject, yet I cannot see that anything has so far been accomplished that will bring about the much needed remedy.

"Why don't you feel out the sentiments of the bigger exhibitors in the country, ascertaining from them just what they want, and then submitting their opinions to the producers, with the idea of showing the latter how really serious this matter is? The trade is greatly indebted to you for giving this matter so much publicity, and I want to assure you that if there is anything at all that I can do to help you along these lines, please do not hesitate to call on me, as I will be more than glad to be of whatever assistance I can."

Joseph Plunkett, managing director of the New York Mark Strand theatre, has this to say:

"I can not impress upon you too strongly the urgent need of shorter feature pictures. Our audiences are continually complaining of the extreme length of all our features. This is not merely a personal opinion but has been strongly borne out by the result of a canvas we held amongst our patrons.

"When we do get a picture that is a real

New Companies Are Joining Hays Organization

NEW members are continually joining the organization headed by Will Hays. Among the latest concerns who have been added to the list are the following: Bray Productions, Inc., J. R. Bray; Christie Film Co., Inc.; Principal Pictures Corp., Sol Lesser; Distinctive Pictures Corp., Arthur S. Friend.

draw, it is generally so long that an exhibitor does not do the business with it that he should.

"The extreme length of feature pictures have cut down our programs to such an extent that the public is beginning to complain that our shows are lacking in variety. Audiences today insist upon short features and a diversified bill of entertainment and unless it is given to them it is going to hurt business considerably.

"I hope producers will realize this as soon as possible, as it surely would be a great relief to the exhibitors throughout the country to get pictures that run from an hour to an hour and ten minutes.

"Your efforts are in the right direction and will be of great help to every exhibitor throughout the country.

"You are to be congratulated for your efforts in behalf of shorter features and I hope that you will bring this message home to the producers."

That the same holds true in smaller cities is shown by this communication from L. J. Jacobs, manager of the Delft and Strand theatres, Escanaba, Mich.:

"Won't you kindly use the influence of your publication in such a way, as to impress upon the producer the hardships that are being worked upon the exhibitor, by excess length of pictures.

"Present-day picture lengths are going to do one of two things: either compel the exhibitor to one show a night, or compel him to eliminate fillers, and this last mentioned is going to hurt the business, as I find my patrons do not care to watch nothing but a feature, and on the other hand, I don't consider it good business.

"Many of these seven, eight and nine thousand-foot attractions could be cut to six, and greatly improved in so doing."

Willard Fait, Jr., manager of the Eastman theatre, Rochester, N. Y., expresses the following opinion:

"Please accept the thanks of one suffering exhibitor for your editorial of April 21, especially that part which refers to over-long feature productions.

"It has gotten so that it is absolutely impossible to play a two-reel subject of any nature on the present feature program.

"Salesmen claim that they can not sell features unless they are in seven, eight or nine reels. Evidently the industry needs new salesmen.

"However, we do not feel that this is the trouble. We feel that the present over-length of pictures is the exaggerated ego of the directors rather than the fault of the sales organizations.

"The situation has become so serious that

I personally have contemplated trying to form an organization of fifty or sixty first-run exhibitors in this country, binding ourselves to refuse to look at productions of over a certain length. I fully realize that this is radical and we would probably miss the opportunity of playing some good pictures, but considering all that has been said on the subject and the little action that is being taken by the producers to remedy the trouble, some drastic action is necessary.

"There is also a danger in the present policy of some producers to remake pictures that were popular six, seven or eight years ago. There are some pictures, I admit, that do justify it. However, I believe that they are the exception rather than the rule."

Albany F. I. L. M. Club Is Reorganized

After a period of several months' inactivity the Albany F. I. L. M. Club has reorganized and is again functioning with every exchange in Albany represented. At a meeting held last week, C. R. Halligan, manager of the Universal exchange in Albany, was re-elected president of the club, the other officers being vice-president, Frank Bruner, manager of the Pathe exchange; treasurer, Grover S. Woodard, manager of the Fox, and secretary, Miss Marie Wheeler, local manager for Merit, who was re-elected. The club was organized about five years ago, Mr. Halligan having the distinction of having served as president during the entire time, with the exception of one year when Bert Moran, now manager of the Pathe branch in Pittsburgh, was the head.

The club will meet each Monday from now on, at the Pathe exchange. It is hoped, however, that eventually the club will occupy quarters of its own. One of the first matters which will receive consideration, will be the return of mutilated film by exhibitors. This has become more and more aggravating to the exchanges in Albany, and there is a possibility that a plan in vogue in Washington and Atlanta, will be followed out in the territory served by the Albany exchanges. This calls for the hiring of an expert from the operators' union, who would travel over the territory and personally inspect all projection machines.

Cleveland Exhibs Not Likely to Attend Convention

It looks as if Cleveland's exhibitors will not be officially represented at the coming national exhibitors' convention to be held in Chicago as the local unit of motion picture theatre-owners is not affiliated with the Motion Picture Theatre Owners of America. President Sydney Cohen of the M. P. T. O. of A. extended an invitation to the Cleveland exhibitors to be present at the national gathering, and the executive committee of the Cleveland Motion Picture Exhibitors' League in their response signified their readiness to send a delegation provided that the Cleveland delegates would be permitted to sit in at the business meetings. As only members of the M. P. T. O. of A. are eligible to take part in such meetings according to the rules of the national convention, the attendance of a Cleveland delegation is considered unlikely.

Steffes Campaign Committee Busy Propaganda Shows Hot Fight Will Be Waged For Candidates at Chicago Convention

THE W. A. Steffes campaign committee is going to make a hot fight for its candidate at the coming Chicago convention of the M. P. T. O. A. This is evidenced by its continued activity. This committee is composed of the following: H. H. Sryer, chairman; Joe Friedman, D. W. Chamberlain, Theo. L. Hays and L. Rubenstein.

From their headquarters the following has been sent out: "ON TO CHICAGO!"

This is the by-word of every independent exhibitor in America. The coming national convention (May 19th to 25th) will be the most momentous in the history of the Motion Picture Theatre Owners of America.

"Big things, issues that mean much to the independent motion picture theatre owner will be discussed and much constructive work should and must be accomplished.

"Sydney S. Cohen, who has served as the chief executive of the national organization, faithfully and well, with many personal sacrifices during the past three years, has definitely announced his intention to retire.

"The election of his successor is of great importance, as the character, ability and forcefulness of the man selected will necessarily measure the possibilities of accomplishment. Adequate financing, more intensive application of exhibitor force under correlated effort will bespeak greater accomplishment, the solving and correction of the big problems and evils of the industry.

"Reconciliation should be made of all existing differences within the industry so as to present a solid front, nation-wide in spirit, influence and desire for achievement.

"Minnesota, second to no state, in organization spirit and progressive accomplishment, offers as a candidate the favorite son of exhibitor organization in the northwest in the person of W. A. Steffes.

"Fighting Al Steffes, pioneer among those who have fought for state organization and national correlation, whose record for accomplishment, for loyalty is unquestioned and unparalleled. This man has repeatedly thrown down the gauntlet to opposing forces, no mat-

ter who or what they might be, to serve the interest and defend the investments of the small exhibitor.

"For three years a member of the board of directors and during all that time, prominent in every activity and development of the national body, Mr. Steffes is qualified admirably to assume and intelligently and capably perform the duties involved, with the responsibility of the chief executive of exhibitor national organization.

"We of Minnesota believe that in Mr. W. A. Steffes is represented the personality, the intelligence, the experience, the courage, the judgment and forcefulness to guide the ship of national organization safely during the coming year, with the assurance of application, energy and initiative that will mark an era in national organization achievement.

"We invite and solicit the support and cooperation of all those who desire to see our national organization fostered and developed into a concrete body of material strength and of constructive benefit to the exhibiting body of this country and to the industry as a whole."

Crandall Forms Ball League Among Neighborhood Boys

Harry M. Crandall, owner of the Crandall theatres in Washington, D. C., and vicinity, has taken another forward step in promoting direct contact with his public by the organization of the Crandall Baseball League, comprised of teams representing Crandall's Savoy, Avenue Grand, York and Apollo theatres, located in four widely remote residential sections of the national capital.

The teams representing the four houses are recruited from lads living in the immediate neighborhood of each theatre. The maximum age limit has been set at sixteen years. Each team has been fully uniformed and equipped by Mr. Crandall. Each house has been assessed \$125 to be divided into cash prizes to the winner and runner-up of the first sixty-game series and to the player having the best individual averages in each position. The grand prize for the league pennant winner will be \$250; second prize, \$100, the balance of the \$500 purse to be split up into the individual awards.

The games are played at the Union Station Plaza diamond and usually attract a large crowd. The Crandall League's season extends practically through the entire summer with a regular schedule of two games a week.

Exhibitors Cash Supports Michigan M.P.T.O.

The Michigan M. P. T. O. have taken some exception to statements made to the effect that it was easy for Michigan to get money and that the organization was supported by advertising tie-ups, etc. According to H. M. Richey, general manager, the association is being supported by exhibitors in cash because of the fact that it has brought itself through its insurance service to exhibitors, and its varied accomplishments to prove its real value to members. Moneys that are being raised through advertising tie-ups are being laid aside for a reserve fund. There are about 400 theatre owners supporting the organization with cash.

Court Hears Arguments on Censorship

THE COURT OF APPEALS, of New York State, at Albany, has again heard arguments on the constitutionality of the law in so far as the New York State Motion Picture Commission's right to censor news reels is concerned. The appeal was taken by the Pathe Exchange, Inc., from a fairly recent decision of the Appellate Division, which upheld the law. Attorney Frederick R. Coudert appeared for Pathe, while Attorney Arthur E. Rose represented the Motion Picture Commission.

Admission Tax Returns for March Shows Increase

In a report covering the month of March of the present year made public by the Commissioner of Internal Revenue a total of \$6,700,335 was shown to have been collected from the tax on admissions during the month. As the figures for the month of February, 1923, aggregated \$5,284,528, the return for March shows an increase of \$823,000. The special tax derived from museums, theatres, circuses and similar enterprises reached the sum of \$15,926, while special taxes for February collected from the same sources amounted to \$19,835. The total receipts collected from all sources amounted to \$377,947,233.

In the following table are shown the totals for the months from September, 1922, to March, 1923, as compared with the figures for the corresponding months during 1921 and 1922:

	1922	1921
September	\$4,789,391	\$6,123,082
October	5,396,461	6,415,680
November	5,484,790	6,995,338
December	6,825,249	6,689,702
	1923	1922
January	\$6,766,208	\$6,453,483
February	5,284,528	5,867,256
March).....	6,700,355	6,284,528

Banker Named Chairman of Pathe Directors

Edmund C. Lynch, member of the banking firm of Merrill, Lynch & Co., is the newly elected chairman of the board of directors of Pathe Exchange, Inc. Before he was made chairman, Mr. Lynch served as a member of the Pathe board of directors for six years.

To this newly created office Mr. Lynch brings a well-rounded experience in the commercial world, being identified with enterprises covering many fields of business endeavor.

N. Y. Exhibitors' State Convention Postponed

The New York exhibitors' state convention, which had been planned for May 8, 9, and 10, has been postponed. This action was taken because of the fact that present legislative activities in Albany will keep exhibitor leaders busy up until about May 4. The national convention, set for May 19-26 in Chicago, will subsequently engage considerable attention, so it has been decided to put off the state convention until some time after the Chicago gathering.

This Week to Decide Fate of N. Y. Censorship

THIS week at Albany will decide the fate of motion picture censorship in New York state. The legislature will adjourn next Friday. Whether or not the bill calling for the repeal of the present law will go to a vote in the assembly is a question which the days to come must decide. There was a report last week that the bill might go to a vote in the assembly almost any moment, following the injection of George Eastman, of Rochester and William L. Ward, of Westchester, into the situation, and the possibility of nine Republican votes being cast with the Democrats in calling for the repeal of the present law.

The days passed, however, without any outward action being taken in the matter. There are two conflicting reports current at the State Capitol. One of these is to the effect that the bill will never be reported out of committee in the assembly before adjournment, while another is that the bill will be reported out and go to a vote some time during the closing hours.

Commission Charges Eastman Film Monopoly

U. S. Complaint Alleges Conspiracy in Restraint of Competition

THE Federal Trade Commission has issued a formal complaint against Eastman Kodak Company, Rochester, N. Y.; George Eastman, president of the Eastman Kodak Company; Jules E. Brulatour, a distributor of films, New York City; the Allied Laboratories Association, Inc., New York City, and the following members of the association: The Burton Holmes Lectures, Inc., Chicago; The Craftsmen Film Laboratory, Inc., New York City; Kinetograph Company of America, Inc., New York City; Cromlow Film Laboratories, Inc., New York City; Palisades Film Laboratories, Inc., Palisades, N. J.; Claremont Film Laboratory, Inc., New York City; Film Developing Corporation, New York City; Evans Film Manufacturing Company, Inc., New York City; Republic Laboratories, Inc., New York City; Lyman H. Howe Film Company, Wilkes-Barre, Pa.; Rex Laboratory, Inc., Cliffside, N. J.; Tremont Film Laboratories, Inc., New York City; Mark Dintenfass, Hudson Heights, N. J., and the Erbograp Company, New York City. Thirty days are allowed for the filing of an answer to the complaint; thereafter the case will come on for trial.

The complaint contains averment of a conspiracy among these respondents, as result of which it is charged the Eastman Company has acquired a virtual monopoly in the manufacture and sale of cinematograph film in the United States; that competition in the manufacture and sale of prints of motion picture film has been hindered and in some instances eliminated, and that the prices of positive prints sold to producers of motion pictures throughout the United States has been fixed and standardized.

Eastman Kodak Company, the complaint states, is the largest manufacturer of cinematograph film in the world, and up to March, 1920, manufactured and sold approximately 94 per cent. of all the cinematograph film used in the United States and manufactured and sold approximately 96 per cent. of all the cinematograph film produced in the United States. Between March, 1920, and September, 1921, due to competition by American importers of cinematograph film manufactured in foreign countries, the sales by the Eastman Company decreased to approximately 81 per cent. of the total sales in the United States.

Allied Laboratories Association, Inc., the complaint states, is a non-trading corporation, organized under the laws of New York, its membership being limited to persons, firms or corporations engaged in manufacturing and selling "prints" of motion pictures.

Details of the practices challenged in the complaint which form the basis of the commission's charge that the respondents are using unfair methods of competition, in violation of the Federal Trade Commission Act, may be summarized as follows:

It is charged that the Eastman Company and its president, George Eastman, during 1919 induced the respondent Jules E. Brulatour to construct two manufacturing laboratories for manufacturing positive prints, one known as the G. M. Laboratories, Long Island City, and the other known as the San-Jacq Laboratories, at Ft. Lee, N. J. These two

Report of Triangle Shows Prosperity

THE TRIANGLE FILM CORPORATION has issued the following statement:

"Since issuing our statement as of March 31, 1923, a number of our stockholders have requested some details relative to what has been accomplished by the present executives since coming into office early in 1918, at which time there was an indebtedness of \$2,680,000.

"As a result of the operation since January of 1918 all of the indebtedness has been paid and all of the securities released from pledge. Federal tax assessments in excess of \$150,000 and applicable to the period prior to 1918 have also been paid.

"January of 1919 Triangle started re-issuing in their original form some of the old pictures, and has continued this plan up to the present time. During this period (January, 1919 to March, 1923), Triangle has received from these re-issues approximately \$1,000,000.

"With the exception of the possible liabilities indicated in the footnote in our statement of March 31st, the Triangle Film Corporation has no current liabilities. In addition to this the stock liability of the corporation has been reduced by approximately 257,540 shares."

laboratories, together with a third laboratory known as Paragon, Inc., Ft. Lee, N. J., were then operated by respondent Brulatour at the direction of the Eastman Company as separate and distinct enterprises, without disclosing their true ownership. In the operation of these laboratories respondent Brulatour, it is charged, supplied to various producers of motion pictures positive prints at prices far below those at which competitive manufacturing laboratories could supply such prints.

In supplying competitors of the Eastman Company with cinematograph film, it is charged that the Eastman Company caused the respondent Brulatour to delay deliveries of film, and in some instances to shut off the supply of these competing manufacturing laboratories. It is also charged that the Eastman Company caused respondent Brulatour to discriminate as between those laboratories who confined their purchases to the Eastman Company and those laboratories which purchase film of other manufacturers. This was done by extending to the customers of the Eastman Company long terms of credit, which was denied to the others. The purpose, it is alleged, was to coerce the various competing laboratories not controlled by the respondents into confining their purchases to cinematograph film manufactured by Eastman.

Subsequently, in 1921, it is charged the Eastman Company caused the three laboratories mentioned above to be transferred and assigned to the Eastman Company, and immediately thereafter publicly announced to the trade the purchase of these laboratories, which it already owned, and that it intended to operate same. This was done, it is alleged,

for the purpose of coercing competing manufacturing laboratories to refrain from making further purchases of cinematograph film manufactured by others than the Eastman Company.

The threat by Eastman to operate the three manufacturing laboratories above named, it is charged, induced and coerced the respondent Allied Laboratories Association, Inc., and its members to join with Eastman and Brulatour in the conspiracy, with the result that in September, 1921, an agreement was reached whereby the Eastman Company agreed to close the three manufacturing laboratories in consideration of which the association members agreed to confine their purchases of cinematograph film to film manufactured in the United States, and to refuse to purchase any cinematograph film from American importers of foreign made film. It was understood, the complaint recites, that the Eastman Company would keep its three manufacturing laboratories in working order and would re-open and operate such laboratories in competition with the Association members should any of the members again purchase or use in their plants cinematograph films imported from foreign countries.

By reason of this agreement, the complaint states, the Association and its members have confined their purchases of cinematograph film to film manufactured by the Eastman Company and have exploited the fact that no other film is used in their laboratories. A further charge is made that various members of the Association have falsely announced to the trade from time to time that cinematograph film produced by competitors of the Eastman Company could not be used to good advantage. The further statement is made in the complaint that members of the Association have consistently sought to coerce outside manufacturing laboratories to become members of the Association and to agree to purchase cinematograph film from the Eastman Company and to refuse to purchase from the Eastman Company's competitors.

Though its vice-president, James S. Havens, the Eastman Kodak Company issued a brief statement answering the charges filed against the company. In it he said that his company was desirous of lending every cooperation to the Trade Commission and of its readiness to comply with any directions issued in the matter.

Mrs. Wallace Reid to Attend Anti-Drug Parley

A coast dispatch advises that Mrs. Dorothy Davenport Reid, accompanied by Adele Rogers St. Johns, left Los Angeles on Saturday, April 28, for Washington, D. C., to attend the International Anti-Narcotic Conference, which will be held in the national capital from May 2 to May 4. The last scenes for Mrs. Reid's picturization of her anti-drug subject were completed prior to her departure. As announced elsewhere, this picture, entitled "Human Wreckage," has been acquired by F. B. O. for distribution.

Harmony Marks Virginia Convention

Eugene T. Crall of Newport News Named as New President of Organization

DEPARTING from their usual custom of meeting within the state, the Virginia exhibitors, held their 1923 convention at the Arlington hotel, Washington, D. C., April 23. Billed to be a two-day affair, it was over in a few hours. In an unusually harmonious assembly, Eugene T. Crall of Newport News, Va., was elected president. Mr. Crall succeeds Jake Wells of Richmond. E. D. Heins of Roanoke, was elected Vice-President and Harry Bernstein of Richmond was re-elected Secretary-Treasurer. The following were chosen for the Executive Committee: J. Weinberg, Lexington, Va.; John Pryor, of Danville; and Jake Wells of Richmond.

The selection of Mr. Crall as president of the organization is a tribute to the successful execution of his duties as chairman of the committee on arrangements for the convention, and is taken as presaging a more vigorous stand on vital issues.

Among the nearly thirty Virginian amusement purveyors registered at the Arlington or noted in the convention roster, were: F. W. Twyman, Charlottesville; Ben Pitts, of Fredericksburg; J. L. Frey, Culpepper; E. B. Ross, Leesburg; E. D. Heins, Roanoke; J. Hamilton, Martinsville; S. P. Levine, Norfolk and Newport News; H. Rubin, Petersburg; C. M. Casey, Lynchburg; W. E. Harris, Petersburg (theaters Petersburg and Hopewell); his manager, Hopewell; Jake Wells, Richmond; Jack Reville, Richmond; H. Carry Nichols, Petersburg and Portsmouth; Hy Weinberg, Lexington; John Pryor, Danville; S. M. Sack, Clifton Forge; H. W. Robertson, Covington; M. E. Harsen, Norfolk; and William Gorden, of Newport News.

The thanks of the convention were extended to local managers for proffered entertainment that could not be availed of and also to E. A. Sherwood, manager of Harry Crandall's Exhibitors Film Service, for the services of his secretary as recording secretary of the convention.

In his retiring address Mr. Wells spoke of the need for re-organization and refinancing of the Virginia M. P. T. O. A., and of the necessity of applying the quietus to the prohibitory sheet-music tax collected by the music publishers. He mentioned the numerous legislative skirmishes in counties, towns, cities and at Richmond to protect the industry from unfair competition and restrictive legislation. The censors at Richmond were praised for their co-operation and fairness as well as their liberal interpretation of their power. Carnivals had been kept from injuring the exhibitors

through the action of the organization in community and state.

It is understood \$2,500 is in the treasury as the result of voluntary contributions from the State's theatre owners. Members desiring to visit the National M. P. T. O. A. at Chicago will be given credentials as delegates provided that they finance themselves.

Prosperity Reflected in New Companies

Motion picture companies entering the business in New York state during the past week, showed the following capitalization and directors:

Fan Films, Incorporated, \$50,000, H. E. Johnson, Howard Beach, N. Y.; H. E. Fuhr, Richmond Hill; E. R. Parry, New York city; The Grienieff Corporation, \$100,000, J. D. Grinieff, C. Hemmick, R. A. Wormser, New York city; Langdon McCormick Productions, \$500, Louis Cline, William Pine, New York city; Langdon McCormick, Boonton, N. J.; H. Blumenfeld and Company, \$20,000, Max Lowenstein, Fay Broseau, David A. Sterling, New York; Etiquette Films, Inc., \$5,000, W. H. Hilsinger, Cohoes; Sophia Retner, B. A. Retner, Brooklyn; Ritz Laboratories, \$2,000, Arthur A. Lee, C. E. Schwengler, William J. Lee, New York; Elsmere Theatre Operating Company, \$10,000, Joseph Joffe, Cedarhurst; Louis Joffe, Gertrude Albin, New York; Clinton Productions, \$45,000, William Kaufman, E. N. and H. A. Bloomberg, New York; Long Island Cinema Corporation, \$500, C. H. MacGowan, B. T. Cooper, T. F. MacMahon, New York; Fourth Avenue and Dean Street Corporation, \$100,000, Samuel Strausberg, Samuel Shotten, Morris Kotkin, Brooklyn; Industrial Productions, \$15,000, H. J. Curtis, J. J. Sameth, Maurice Knapp, New York; Star Players, Inc., \$500, S. F. Hartman, W. S. McKay, Louis Mehl, New York; Aleu Amusement Corporation, Port Henry, \$10,000, Lew Fischer, Fort Edward; A. M. Barton, Ticonderoga; Charles V. Dery, Port Henry; Metropolitan Pictures Corporation, \$1,000, L. I. Fink, Ruth Vogel, Etta London, New York; Vanderbilt Play Company, \$10,000, Leon Spachner, Arthur Wright, W. M. Bick, New York.

N. Y. Child Admission Bill Passes Senate

Following a discussion in which both Senator Walker, majority leader, and Clayton R. Lusk, Republican minority leader, spoke in favor of the measure, the Antin bill, relating to the admission of children to motion picture theatres in New York City, has passed the Senate. The vote was 36 to 13. The bill now goes to the Assembly, and while it is rumored that it will meet with some opposition in the lower house it is expected that it will be reported out of rules committee and come up for vote before the close of the session.

The bill would permit the admission of children to motion picture theatres in New York City, between the ages of eight and sixteen years, up until 6 P. M. It provides, however, that they must be in charge of a matron and placed in a section convenient to a fire escape, as well as certain other conditions. The bill, if passed, would take effect immediately.

Music Suits Filed Against Virginia Theatres

A DISPATCH from Lynchburg, Va., in Monday night's Washington Star caused considerable exhibitor interest, as the Virginia Exhibitors were in session here, at the time the report was filed. Eight suits were filed in the Federal District court there the preceding Saturday, by New York music publishers or copyright owners against as many Virginia theatres, alleged to have made improper use of copyright music early this year. Damages were asked for in each bill, the minimum demand being for \$250. The suits were:

M. Whitmark & Sons, New York vs. C. K. Becroft of the Wytheville Opera House of that town, for the song "Tripoli"; J. H. Remick & Co. vs. J. D. Amos, Norton, Va., song "Tomorrow"; Waterson, Berlin & Snyder Co., N. Y. C. vs. J. W. Hamilton, Hamilton Theatre, Martinsville, song, "You Gave Me Your Heart"; Jerome H. Remick & Co., N. Y. C., vs. National Theatre Corporation, Roanoke, song, "Ain't We Got Fun"; J. H. Remick vs. J. O. Stephenson, Marion theatre, "Caroline in the Air"; Leo Feist, Inc., of N. Y. C., vs. J. R. Taylor of the Grand theatre, Appalachia, song, "Peggy O'Neill"; Waterson, Berlin & Snyder vs. J. R. Taylor, Amuzu theatre, Big Stone Cap, song, "For Me and My Gal"; Leo Feist, Inc., vs. National theatre, Roanoke, song, "Toot-Toot-Toot-sie."

Decision on these cases is awaited as the verdict will be binding on exhibitor and publisher until the copyright section of the patent laws is revised.

Wisconsin M.P.T.O. Wins Sunday Opening

Victory calculated to warm the heart of every member of the Wisconsin M. P. T. O. was announced Wednesday, April 25, when the Wisconsin assembly voted to legalize Sunday baseball, movies, dances and other amusements, in engrossing the Grahm bill to amend the Wisconsin blue laws. The vote was 51 to 42.

The Grahm bill was killed by the lower house a week ago, but the assembly moved to reconsider the vote later. The motion for reconsideration carried 55 to 38.

The Grahm bill originally proposed to amend the blue laws only in regard to motion picture and theatrical exhibits, but an amendment was adopted by the assembly to also legalize Sunday baseball, dances, and other diversions.

The fight for the bill was led by Assemblyman F. J. Peterson, of Milwaukee, who declared the blue laws a farce.

Universal Treasurer Mourns Death of Mother

Mrs. S. J. Goldstein, mother of E. H. Goldstein, treasurer of the Universal Pictures Corporation, died last week in her home at 220 West Ninety-eighth Street, New York City. She had suffered with heart trouble for many years, although her illness had been acute but a few days. Funeral services were held Friday, April 27.

Mrs. Goldstein's death is mourned by a host of friends, including many motion picture people, especially in New York and Pittsburgh. She formerly resided in Pittsburgh, but changed her residence to New York several years ago when her son became an official in the Universal organization. Her husband survives her.

New Parcel Post Form for Mailing Films

THE post office department has adopted a new form to facilitate the shipment of film by parcel post. In it is urged that patrons who ship films should be requested to obtain and use address labels provided.

These labels have a space in the upper left-hand corner for the return address, and the lower right-hand corner is reserved for address only, leaving ample space in the upper right-hand corner for the postage stamps and a legible post mark.

The use of these forms will aid materially in the transmission of pictures.

Federal Investigation of Famous Continues

Goldwyn, Connick, Greene, Rowland, Rothafel,
Plunkett, Atkinson, Among Witnesses

THE hearing on the Federal Trade Commission charges against the Famous Players group continued this week in New York City, the taking of testimony centering chiefly about the early history of the company and the first run situation in the key cities of the United States.

Those testifying included H. D. H. Connick, former chairman of the corporation's finance committee and representative of Kuhn, Loeb & Co. in the negotiations that led to the \$10,000,000 refinancing plan in 1919; Tarkington Baker, formerly with Famous Players; Walter E. Greene; Samuel Goldwyn, Richard A. Rowland, general manager of First National; Samuel Rothafel; Joseph Plunkett; Frederick Gage, sales manager of American Releasing, and W. E. Atkinson of Metro.

Connick was on the stand last Friday. He was subjected to rigorous cross examination by Robert T. Swaine for the respondents, in which the latter sought to show that the public was the ultimate consumer and that the acquisition of theatres by a producer is the efficient way of doing business.

Swaine also brought out, by questions, that while Famous Players was seeking to make the whole process from story to public efficient, First National, formed of exhibitors, was beginning at the theatre and working back to the scenario.

With regard to the situation between Famous Players and First National, as he knew it, Connick characterized it as a case of "dog eat dog."

When Connick was asked whether Famous Players did not stand in the same relation to the industry as Caruso once did to the opera world, the witness answered:

"God Almighty had a lot to do with making Caruso, but not with making Famous Players."

"Yes, but God Almighty made the individuals in Famous Players," Swaine declared.

"He did," replied Connick, "but he didn't put them there."

After stating, under cross examination, that First National in 1921 had several thousand franchise holders and important key city theatres, most of the houses, however, being small, Connick admitted that Zukor's idea was that pictures should be shown in high-class surroundings, but contended that he also wanted to get theatres in order to make more money.

On direct examination he told of various theatre acquisitions while he was with the company, and also of the survey he made of Famous Players for Kuhn, Loeb & Co. He characterized the \$10,000,000 refinancing scheme as a preferred stock issue of \$10,000,000, disposed of to the underwriters to be redistributed to the public.

The report of his survey was then introduced, and his attention called to a section headed "Selling Product Direct to the People."

"What was the purpose of this refinancing scheme?" queried Attorney Farrington, who conducted the Government examination.

"The whole purpose was to get money to go into the exhibiting end of the business," Connick answered.

He said he had innumerable conferences with Zukor on this subject, Zukor's idea being the acquisition of a number of important theatres in important key cities, so that the Fa-

Goldwyn Manager Robbed of Payroll on Coast

H. E. EDINGTON, business manager at the Goldwyn studios, Los Angeles, was held up at his home and robbed of \$2,500 of the company's funds which he was taking from the studios to the bank. The money represented a payroll which was to be delivered to the employees on Saturday afternoon. As a result of the robbery workers at the studio were temporarily deprived of funds, according to the dispatch from the West Coast containing the report.

Famous Players would get first runs "without fail."

On the question of competition, Connick declared Zukor did not fear any company except First National, which was then growing "very rapidly." Famous Players, he said, acquired 30 to 35 per cent stock interest in the Stanley Company; had previously formed Southern Enterprises with S. A. Lynch; Southern Enterprises in turn had bought an interest in the Saenger Amusement Co.; and in New England, while Connick was with Famous Players, the latter bought 50 per cent interest in the Black Circuit.

Farrington then returned to questions about First National, and Connick declared discussions of a "working arrangement" between Famous and First National were constantly going on. Connick then described conferences at which he and Zukor were present when it was proposed to form a separate corporation to handle the foreign pictures controlled by Messrs. Rachman and Blumenthal.

"Who was to head this corporation?" asked Farrington.

"J. D. Williams," the witness answered.

The corporation was to be financed by Famous Players, he declared, but Williams did not accept the offer.

Asked whether he had any knowledge of a proposition made by Zukor to buy Williams' stock in First National, he said "No." Connick then described a meeting held with several First National franchise holders, including Nathan Gordon, A. H. Blank, Jules Mastbaum, H. O. Schwalbe, Sam Katz, and Robert Lieber.

Zukor's idea, according to Connick, was that First National and Famous Players should work together and quit bidding against each other for stars and stories. The final result of the conference, he declared, was that it "just disintegrated."

Asked whether any favors were shown to Loew in the booking of pictures, the witness said the Famous Players sales department tried to sell films to all interests. He denied any partiality was shown Loew.

Attorney Farrington then pressed further on Zukor's object and asked whether he wanted to dominate the industry. This brought an objection from Robert T. Swaine, of respondents' counsel, which was sustained. The witness finally said Zukor thought Famous Players already dominated the industry and the acquisition of key theatres would make the situation permanent.

The M. P. T. O. A. agreement with Zukor on theatre acquisition was taken up, and the witness stated that acquisition went on after

the agreement was made.

Asked what would be the effect on a producer-distributor if a substantial section of domestic territory was closed to him, Connick said he would have a hard time unless he could increase his sales elsewhere to offset it. He found during his investigation, he said, that foreign sales equaled the corporation's entire profits, and that this was also true of other film concerns.

Theatres were built, or interests acquired in houses, in Atlanta, St. Louis, New Orleans, Detroit, Dallas, Los Angeles, San Francisco, Denver, Terre Haute, Baltimore, Cleveland and Buffalo during Connick's connection with the company, or just prior to it, he said.

Property was bought in Pittsburgh and Cincinnati, according to Connick, but no building was done because of "hard times." The English Hotel site in Indianapolis was obtained under long lease; and attempts made to acquire houses in Portland, Ore., Chicago, and other cities, he testified.

On cross-examination, Connick was asked by Robert T. Swaine, for the defense, if it wasn't true that the producer had to get his pictures before the people, to which the witness assented. Then Swaine asked if the theater wasn't a facility just as the laboratory or projection machine and had to be high-class if all the links in the chain from studio to screen were to be complete. Connick agreed, but said the obtaining of a site for a theatre differed from the same operation in the case of a shoe-store.

He explained this by saying that there were only a few desirable theater sites in the large cities and "if you got the best one you blocked off almost anybody else," thereby controlling the first-run situation in those towns.

There was no session on Saturday. The two witnesses on Monday were Tarkington Baker and Walter E. Greene, both formerly identified with the Famous Players-Lasky Corporation.

Interesting details concerning the formation of Select, Artaft and Realart were testified to by Greene.

Select, he said, was organized in 1917 with Famous Players owning one-half interest and L. J. Selznick the other half. Subsequently, Selznick bought the F. P. L. interest.

Greene, whose testimony occupied most of the day, told of the "friction" which arose between the Zukor and Lasky units and the Hodkinson-Paramount regime. He covered much of the ground previously taken up in the evidence given by Al Lichtman.

He described a meeting which he said occurred at the Hotel Astor with Zukor, Elek Ludvig, Arthur S. Friend, William A. Sherry, Hiram Abrams, James Steele and himself present, at which an agreement was drawn up and signed. It was introduced in evidence and concerned getting 50 per cent. interest in Paramount for Zukor and Lasky.

Subsequently, he testified, two other agreements were signed bearing on the same matter. The removal of W. W. Hodkinson as president of Paramount followed.

Greene said Artaft was formed, in 1916, to distribute the Mary Pickford pictures originally; other star productions were added. He testified that it was sought to create the im-

Federal Investigation of Famous Continues

(Continued from page 2261)

pression that Artercraft was a separate corporation.

Asked whether he, as president of Artercraft, held conferences with Zukor, he replied that he discussed Artercraft policy frequently with the latter.

"The finances were furnished by Famous Players-Lasky," said Greene.

Zukor, he explained, also arranged the Fairbanks, Cohan and Griffith contracts. The Elsie Ferguson contract was handled by Lasky. Greene was then asked about "the difficulty" in selling the Pickford pictures to the Stanley Company. Stanley Mastbaum, he said, contended that Artercraft was a subsidiary of F. P.-L. and the Pickford pictures should continue to go through Paramount. Greene said he argued with Mastbaum as to the independence of Artercraft. The Stanley company finally booked the pictures.

"No special inducements on price were offered Stanley as far as I know," he added. Questioned about the disposition of Hodgkinson's stock in Paramount, he declared it was sold to S. A. Lynch and subsequently sold by Lynch to Zukor. "Famous Players-Lasky acquired all the Paramount stock in the latter part of 1916," said Greene.

Following the consolidation of the Paramount-Artercraft exchanges in 1919, Greene stated, he became the managing director of distribution for F. P.-L.

The first he heard of theater acquisitions, he said, was in the early part of 1917, when E. Mandelbaum, who had started the Stillman in Cleveland got into "financial difficulties" and was given assistance by Famous.

Acquisition of first-run theaters was discussed in directors' meetings in 1917-18, after a franchise plan had been abandoned. The deal for the Rialto and Rivoli was arranged through Felix Kahn, brother of Otto H. Kahn, said Greene.

Just before he left Famous, Lynch and Zukor discussed the Southern Enterprises deal in his presence, the witness went on. Lynch was willing to put up \$500,000, if F. P.-L. would put up an equal amount. Zukor took it to the board of directors "or the executive committee" with the result that the corporation was formed, the witness declared. Lynch also wanted to go into the Kansas City and St. Louis territory, he added.

The part played by Zukor in the formation of Select Pictures Corp. was then revealed, according to the testimony. Greene said F. P.-L. formed the company jointly with L. J. Selznick in 1917, each having a half interest. "Famous Players-Lasky had considerable to say about the Select policies," the witness said.

Objections to this line of questioning were then raised by Prather McDonald for the respondents, who declared that Select was not mentioned in the complaint. Marvin Farrington, for the Government, was sustained when he argued that the general allegations covered the point.

A year later, said Greene, Selznick bought the half interest owned by F. P.-L. and the formation of Realart immediately followed. Realart had independent offices; and Arthur S. Kane, Morris Kohn and Jack Woody, who had previously been employed by Select, went to Realart, the witness explained.

Baker was the other witness of the day. He was told in detail of being engaged by F. P.-L. to go to India to handle with Frank

Meyer the Famous Players' Indian project, which he said was financed by E. D. Sassoon & Co. of Bombay. Zukor's plan, according to Baker, was that the company was not only to produce pictures in India and market F. P.-L. American pictures there, but also to acquire theatres in the principal cities.

He quoted Walter Wanger, then F. P.-L. production manager, as saying that the Indian concern would follow the same theatre policy as F. P.-L. in America—"to control the theatrical situation." Plans were made to purchase circuits in India, said the witness, but the whole plan was finally called off, when he received a cable from Zukor to come home in March, 1921.

Zukor had previously described the Indian enterprise to him as part of a large plan by which he wanted to make F. P.-L. "the leading company" abroad as well as in America. From March to June, 1921, Baker testified he made an investigation of the "pedagogic picture" situation for Wanger. He talked with Bullitt, then manager of the Famous scenario department, and he favored the idea, but Zukor, Connick and Lasky opposed it.

Baker then said a plan for "amalgamation" between F. P.-L. and Metro came up at a luncheon attended by himself, Wanger, Meyer and Emil Shauer. Robert T. Swaine, for the defense, objected to this as rank hearsay testimony and he was sustained.

Asked what would be the effect if F. P.-L. went into his field—meaning educational—Baker said it would put him out of business. This answer was objected to but the objection was overruled.

When he was asked why he didn't make features, Baker explained that he wanted to make only the best, and "with the theatre situation as it is at present, he had advised his board of directors against it." Independents with one picture, he said, were up against a stone wall. On cross-examination Baker was given a severe grilling by the Famous Players' lawyers.

He had offered through an intermediary, to produce a picture based on an original story by Booth Tarkington, he said. This proposition was made to First National, he said. He also "spoke" to R. H. Cochrane Universal, the witness declared, but made no attempts to market the idea to Fox, Famous Players or Metro.

"You say a producer with only one or two pictures a year has no chance. Fairbanks makes only a few a year and he is successful, isn't he?" asked McDonald. Baker admitted that he was. "If a picture is excellent it will be shown, won't it?" persisted McDonald, but Baker said that was not entirely the case.

Richard A. Rowland took the stand on Tuesday. He stated that he understood that First National and Southern Enterprises had made a working agreement in 1922, and agreed to produce it, although he said he had not been directly connected with it.

Reference to this so-called deal, made during the cross-examination of Goldwyn, provoked a bitter wrangle between opposing. Goldwyn was asked by Marvin Farrington, for the Government, what the effect would be on the other producers in view of the "agreement" between the Lynch circuit and First National.

"Very simple," answered Goldwyn. "The theatres would naturally play First National

pictures first, and others if any open time was left."

Robert T. Swaine declared the defense would not admit any such contract existed: if it did, it might merely be such a booking contract as was made with Southern Enterprises by other companies. Elek J. Ludvig said he never heard of such an agreement.

The standing of various companies as to quality pictures during the past several years was taken up, with the Famous Players' counsel stressing heavily the excellence of F. P.-L., First National, Goldwyn, United Artists, and Metro.

There were 3,500 franchise and sub-franchise holders in First National in 1919, he estimated, less than 5 per cent. of whom owned first-run theatres. Today, he said, there were 2,200, with the same percentage of first-runs.

Regarding the cancellation of franchises by the exhibitor he said "it could be done on six months' notice, if all the pictures had been played or paid for and all bills settled in full." He reviewed in detail the history of Metro from its inception until he left the company in 1922.

One of the high lights of Goldwyn's testimony was his story of an attempted merger of Famous Players Film Co. and the Lasky Feature Play Co. with Triangle. This was initiated at the time the producers in Paramount were having trouble with W. W. Hodgkinson, and the plan contemplated also the merging of Paramount Pictures Corp. with Triangle, he declared.

Goldwyn also told of his resignation from Famous Players. Friction developed between he and Zukor, he declared, and Lasky sided with Zukor. He stated that he had left Goldwyn twice, but now owned more Goldwyn stock than when he got out.

On the acquisition of theatres by the Goldwyn corporation, the witness said in 1921 the company acquired 50 per cent. interest in 30 houses throughout the country.

"Famous Players began to get hold of the theatre situation in 1919-1920," he declared. "And with the number of First National franchise holders growing, we found it very difficult for Goldwyn to get showings in key cities. The capitalization of the Goldwyn company was increased in order to acquire theatres."

On cross-examination, the witness said he considered key city showings indispensable for the success of high-grade pictures. "The importance of Broadway in the first-run situation is not as great now as a year ago," he thought.

"I don't think it good business for a producer to own theatres," the witness declared. "The motion picture industry is young and I don't think it advisable for any producer to dominate the theatre situation. If the producer can get his pictures played without owning theatres, it is better to do so. It is more advisable to have the two things separate and apart. The only reason Goldwyn acquired interest in theatres was because it couldn't otherwise get into the key cities."

Rothafel stated that the Capitol was owned by the Moredall Realty Co., with Goldwyn holding an interest in the theatre, but how large he didn't know.

A lengthy cross-examination of the witness was then begun by Robert T. Swaine. Rothafel traced his career in the business from

(Continued on page 2272)

"Naked Truth" Dinner at Biltmore Big Success

**Annual Social Function of A. M. P. A. Draws
S. R. O. Crowd—Elaborate Program Given**

THE annual Associated Motion Picture Advertisers' banquet was held at the Biltmore hotel, New York, Saturday evening, April 28th. As in previous years, the function was billed as "The Naked Truth" dinner, with a rehearsed program given by members of the A. M. P. A. featured.

In attendance were approximately five hundred prominent people of the motion picture industry, all of whom are willing to testify to an enjoyable evening. Among the guests were several stars and players, including Thomas Meighan, Antonio Moreno and "Ham" Hamilton. Practically all the executives residing in New York were present and numbers of out-of-town people came in for the event.

The entertainment part of the program was billed as follows:

SCENE 1.—Interior, Biltmore Cascades Room.
Medium full shot. Iris up.

On a scene representing pandemonium, the Royal Palm Orchestra furnishing music. The star, Lena Ghenster, and Director Louis Reinhardt of the Green Room Club are seen wandering about. A lot of extras in dress suits meander in from time to time. *Dissolve into*

SCENE 2.—Interior, Banquet Hall. Long shot. Fade-in.

On guests shown assembling for food. Most of them are complaining about what rotten position their tables are in. The yearly wash is seen hanging on the line.

SCENE 3.—Interior, Panoramic. Iris down on plate of soup. The feed bag is hooked on.

SCENE 4.—Exterior, In Central India. Close-up of Buddha.

"It" talks. "It" hears. "It" has tongue. "It" has ears. "It" does what no man thinks possible. "It" will bewilder you.

This was a gag number in which satirical questions concerning people of the industry were answered in a like manner by "Buddha."

SCENE 5.—Interior, Motion Picture Hall of Fame. Long shot.

By permission M. P. Snooze. Groups of producers are seen lounging about looking immortal, if possible. The oracle, inspired by the A. M. P. A., begins to announce his twelve immortals of the motion picture industry.

The "Hall of Fame" imitated the MOTION PICTURE NEWS "Hall of Fame" featured in the Christmas number. Twelve people connected with the industry in various capacities were caricatured on the screen by means of stereoptican slides. The selection was satirical.

1. THE LAND OF HAZE. A grand uproar. Razz and jazz by Herb Crooker. Cast:

Kink Will Haze.....Fred Rath
Lord High Press Agent.....Herb Crooker
Naked Truth.....?
General Alibi of the Guards.....Kent Smith
Eraser, a guard.....Vincent Trotta
Fountain Pen, another.....Irving Greene
Check Book, another.....E. S. Wingart
Leavoussin, a censor.....Arthur Brillant

So. California Delegates to Convention Named

THE MOTION PICTURE THEATRE OWNERS OF SOUTHERN CALIFORNIA elected delegates to the National convention at a meeting held in Los Angeles last Tuesday. Those chosen were: W. W. Whitson of the Plaza theatre, San Diego; B. N. Bernstein of the Savoy theatre, Los Angeles; Laura Peralta of the Picture theatre of Culver City; J. O. Vandenberg of the Victoria theatre, Los Angeles, and Glen Harper of the Vermont theatre, Los Angeles.

This was a sketch with music in which censors and censorship was burlesqued.

3. 50-50 OR FIGHT. A satire. By Victor M. Shapiro. Cast:

Ignatz Zivnick.....Sam Jafie
Louis Blotz.....Vic Shapiro
Abie, office boy.....Morrie Ryskind
Time: Present. Place: Office B and Z, Film Corp, 729 Seventh Avenue.

A "Potash and Perlmutter" act in which the shoestring producing organizations were given attention.

5. CAESAR. By Harry Reichenbach. Cast: Caesar.....William Selery
Gangrene, his servant.....Robert Woolsey
Arterio Sclerosis, his press agent.

Harry Hugonot
Ginsberg, the Christian.....Joe Marba
"Caesar" was a burlesque in which Caesar was shown as living in the day of motion pictures and censorship.

6. TOOT-AN'-KINNE. A travesty.
Toot.....Herb Crooker
Kinnen.....Victor M. Shapiro
Scene: "E-gypted." Time: Present.

This was a "King Tut" travesty, "Toot" and "Kinnem" being exhibitors in ancient Egypt.

7. CLEM DENEKER (himself), who will speak on "Hollywood." Mr. Deneker has just made his first visit to the West Coast studios.

8. THE COVERED JAG-ON. An hysterical epeek in four spoils. By Herb Crooker. Cast (in order of appearance):

Chief McTavish, an Indian Chief, ain.
Al McFineman
Chief Olsen, another.....Lou Maringella
Chief Moe Levy, and yet another,
Rutgers Neilson
Jesse Winfence, leader of the Winfence train.....Irving Greene
Sam Woodpile, frankly, a skunk.

Charlie Einfeld
Molly Winfence, the fairest of the fair.

Lon Young
Flinn Banion, captain of the Liberty Boys.....Herb Crooker
(He has the print)

Jaek Sonovitch, a scout, the Russian influence.....Henry Clay Bate
Jed Cutplug, an A.D.T. boy.....Al Fineman
Horse, buffalos, rowdies.

Spool One—"The Land of the Redskin—
an Unchartered Wilderness."

Spool Two—"The Redman's Terrifying
Weapon—the Prairie Fire."

Spool Three—"The Gold Rush—and Hap-
piness."

Spool Four—"The Spirit of '76 and '729."

9. "ANTIPASTO." By Green Room Club members. Cast will be announced.

"The Covered Jag-On" was a burlesque of the story of "The Covered Wagon," a number of props being used in presenting it.

The last number and "Caesar" were presented by Green Room Club members.

The A. M. P. A. committee having the entertainment in charge consisted of A. M. Bottsford (chairman), Harry Reichenbach, Victor Shapiro, Irving Green, Glendon Allvine, C. F. Chanler, Arthur Brillant, Herbert Crooker, Tom Wiley, Charles Einfeld, Vincent Trotta, Walter Eberhardt, Charles Barrell and P. A. Parsons.

Mr. Reichenbach acted as director of the entertainment. He was assisted by John Flinn, president of the A. M. P. A., and Paul Lazarus, former president.

Addresses not on the program were given by Marcus Loew and Al Lichtman.

Penn. Legislature Prohibits Daylight Saving

The Pennsylvania Legislature at Harrisburg on April 25 passed finally the Derrick anti-daylight saving bill, which prohibits any municipality of the state from passing any local law establishing any except Standard time as the legal time. The measure, which previously had passed the Senate by a wide margin, went through the House by a vote of 115 to 74. This left it up to Governor Gifford Pinchot to sign or veto the bill. At this writing he had not yet acted on the measure and there was doubt as to what his attitude would be, though the general impression is that he will approve the proposed law rather than alienate the support of the farmer members of the Legislature, who were solid for it and whose aid he needs in putting through his own administration measures on other subjects.

While this law, if ultimately receiving the Governor's approval, prohibits the legal establishment of daylight saving time, the measure contains no penalties for violation, and daylight saving becomes effective on May 1 in some of the larger cities of the state—notably Philadelphia and Pittsburgh—without any legislation formally establishing it. This is because a large number of interests favoring it have decided to change the clock regardless of formal legal sanction.

Emerson Hough, Author of "Covered Wagon," Dead

Emerson Hough, author of "The Covered Wagon," passed away at an Evanston hospital Monday morning following an operation for stomach trouble performed last Friday.

Mr. Hough, who was the foremost contemporary writer of American historical fiction, attended the opening performance of "The Covered Wagon" at the Woods Theatre in Chicago a week ago Sunday. It was there that he saw the picture version of his story for the first time, and from the stage of the theatre he told the audience of his keen delight in the manner in which his work had been transferred to the screen by Director Cruze and his assistants.

Committee Reports Good Progress

Public Relations Body Reports Accomplishments to Will Hays Organization

THE committee on Public Relations, which last summer affiliated with the Motion Picture Producers and Distributors of America, has just submitted to Will Hays a summary of the work done. This committee is composed of heads of approximately sixty national organizations with Colonel Jason Joy as its executive secretary.

During its existence the committee has established a wide range of contacts both within and without the industry. It is in a position to reflect in a general way the reactions of the public as represented by the sixty national organizations, the feeling toward pictures and in the same general way it is in a position to acquaint the public with the purpose of the industry to produce the kind of pictures that the American people want. Such an exchange of information between the public and the industry affords great possibilities for better mutual understanding and co-operation.

Following is the brief resume of the facts pertaining to the affairs of the committee to date, as prepared by Jason S. Joy and submitted to the Hays organization:

"Invited by Mr. Will Hays to organize June 22, 1922.

"Executive Secretary appointed and functioning Sept. 1st.

"Committee is composed of 78 members of 62 national organizations, with an estimated combined membership of 60,000,000.

"An Executive Committee composed of 29 members of 17 national organizations with an estimated combined membership of 11,000,000.

"The Committee acts as a channel of communication between the public and the industry, submitting comments, criticisms, and suggestions to the industry, and telling the public of the problems and developments of the industry and about commendable pictures.

"There have been held 11 meetings of the Committee.

"128 pictures have been reviewed by national organizations for the purpose of listing them for the benefit of their members.

"The Executive Secretary's correspondence amounts to 35,652 letters.

"The Executive Secretary has held approximately 500 conferences with representatives of organizations.

"Approximately 385,000 copies of literature have been mailed."

The Board of Directors of the Motion Picture Producers and Distributors of America

at a meeting held March 27 adopted a resolution thanking the Committee of Public Relations for its splendid work and expressing a determination to continue in their efforts to make better and better pictures to the exclusion of every other consideration.

Many Concerns Buy Space in Palace of Progress

The following list of those who have bought space at the Motion Picture Palace of Progress, to be held in connection with the M. P. T. O. A. convention in Chicago, has just been made public:

Steel Furniture Company, Ward-Leonard Electric Company, Mandel Brothers, George Wittbold Company, Phono Film Company, Kineto Company, Theatre Owners' Distributing Corporation, Motion Picture Theatre Owners of America, *Billboard*, *Film Daily*, Famous Players-Lasky Corporation, Otis Lithographing Company, Barrett Lightning Coin Changer Company, Radio Mat Slide Company, J. W. Jenkins Music Company, Eastman School of Music, Powers Machine Company, Motiograph Company, Automatic Ticket Company, Wurlitzer Company, Bartola Company, Lyon & Healy, Stanley Frame Company, Film Booking Offices of America, Inc., Western Electric Company, Belwin Music Company, Oliver E. Ditson & Co., Charles E. Roat, Battle Creek music publisher, Luxor Productions, Fyre Guard Company, Gold Seal Ticket Company, Precision Machine Company, Williamson Submarine Corporation, W. W. Hodgkinson Corp., Charles Urban, Oscar B. Depue, Burton Holmes Pictures Corp., Palmer Photoplay Corp., Standard Film Laboratories, Craftsman Film Laboratories, Paramount Publicity Corporation, Al Lichtman Corporation, Hub Electric Company, Luminous Sign Company, Western Union Telegraph Company, Postal Telegraph Company, *Chicago Herald and Examiner*, A. L. Randall Company, Eastman Kodak Company, National Carbon Company, Griever Productions, Bausch & Lomb Optical Company, Sosman & Landis, Typhoon Fan Company, National Screen Company, National Lamp Company, *Chicago Daily Journal*, Balaban & Katz, Airo Company, Standard Heel and Rubber Company.

To Acquaint F. I. L. M. Clubs with Uniform Contracts

Part of the plan of the present trip of Charles C. Pettijohn and Lloyd D. Willis of the Will Hays organization is to acquaint F. I. L. M. Clubs and Boards of Trade with the operation of the uniform contract and the arbitration system.

An attempt is being made to nationalize all exchange men's organizations and to carry out the new arbitration scheme on a country-wide basis. It is planned to have all decisions made by various local bodies on which both exhibitors and exchangers will have equal representation. When these local bodies cannot satisfactorily arrange difficulties it is planned to have a court of appeal which will sit in New York and hand out final decisions.

N. Y. State Censorship Bill Up Before Assembly

A WIRE from Albany late Thursday states that the motion picture censorship law still may be repealed in New York State in spite of the fact that earlier reports were to the effect that the rules committee of the Assembly had decided not to report out the bill.

Thursday's calendar in the Assembly carried the measure calling for the repeal of the censorship law and it appears at the time of going to press that the bill will come out before the lower house sometime Thursday night.

A hot fight is expected with the result in doubt.

Industry Wins Friend in Jacksonville Mayor

John T. Alsop was elected Mayor of Jacksonville, Fla., on April 16, winning over Jett Bowden in one of the most hotly contested races in the history of the city and by one of the largest majorities ever polled. The principle issue of the race was Sunday operation of motion picture theatres.

Mr. Alsop has been associated with the Southern Enterprises since its formation and stood for election upon a platform one plank of which was given to the motion picture theatre. Mr. Bowden attacked the theatre interests from every angle and waged a bitter fight against his opponent on this count.

However, Mr. Alsop had the support of the best citizens of Jacksonville, including virtually every church there.

Seattle Headquarters For New Theatre Chain

Seattle is scheduled to be the headquarters for a new chain of motion picture theatres, according to an announcement made recently by B. E. Torgersen, president of the National Theatre association of Seattle.

A deal was recently closed by Mr. Torgersen with the Bankers Reserve Deposit company of Denver, whereby the Deposit company will guarantee all stock issued by the theatre association for the construction of its new houses, according to reports.

Eleanor Boardman Cast for Lead in "Day of Faith"

Eleanor Boardman has been selected to play the leading feminine role in the screen version of Arthur Somers Roche's popular novel, "The Day of Faith." The leading male role in "The Day of Faith" will be played by Raymond Griffith.

"The Day of Faith" will be Tod Brown's first production for Goldwyn he will begin photography on it as soon as the rest of the principals have been selected.

Clara Kimball Young Completes Metro Contract

With the delivery of the negative of "Cordelia the Magnificent" to Metro, Clara Kimball Young brings her contract with that company to a conclusion. While no confirmation of the report has been secured up to the time of going to press, it is rumored in film circles on the Coast that the star will next make a series of productions for release by Goldwyn.

Oscar Cooper Joins News Editorial Staff

OSCAR COOPER, for several years managing editor of the Exhibitor's Trade Review and who severed his connection with that publication recently, joins the editorial staff of Motion Picture News on Monday, May 7th.

Mr. Cooper's long service on the Trade Review and prior to that with the News has established him as a man of exceptional ability and talent. That he will be a valuable addition to our force goes without saying. He makes one more conscientious, hard working, earnest employee who will strive to further improve Motion Picture News in every department.

J. S. D.

Fox Names Releases for May 6th and May 13th

"BOSTON BLACKIE," starring William Russell, is announced for release May 6th, by Fox Film Corporation. This picture is an adaptation of "The Water Cross," by Jack Boyle. Scott Dunlap directed the picture and Eva Novak has the leading feminine role. The others in the cast are: Frank Brownlee, Otto Matieson, Spike Robinson and Frederick Esmelton.

"Stepping Fast," the latest William Fox production starring Tom Mix which is scheduled for release May 13th, is an adventure story with its action on two continents. The locale shifts from the Arizona desert to the water front of San Francisco and there to Hong Kong and back again to a gold mine in the desert.

Claire Adams has the leading feminine role in this picture, which was directed by Joseph Franz from the story by Bernard McConville. The others in the cast include: Donald McDonald, Hector Sarno, George Seigmann, Edward Peil, Tom S. Guise, Ethel Wales, Edward Jobson and Minna Ferry edman.



A group of scenes from Mrs. Wallace Reid's picture, "Human Wreckage," which has been arranged for distribution by F. B. O.

Plans Perfected for Filming of Wright Novel

Plans have been perfected by Sol Lesser for the filming of "The Winning of Barbara Worth" from Harold Bell Wright's novel of the same title. Florence Vidor will play the role of Barbara Worth in Principal Pictures' adaptation of the story. The exteriors will be taken in the picturesque settings of Coachella Valley, near the Salton Sea.

"The Winning of Barbara Worth" is the first of the Harold Bell Wright novels scheduled for filming, the screen rights to which have been secured from the author by Mr. Lesser and his associates of the Principal Pictures Corporation.

Four Universal Releases For May

Group Includes Features by Rawlinson, Gibson, Stewart and Gladys Walton

THE home office of Universal Pictures Corporation this week announced the schedule of releases for the month of May, a group embracing four features to be released one a week. The group includes five-reel features by Herbert Rawlinson, Gladys Walton, Hoot Gibson and Roy Stewart. They were made by such directors as Stuart Paton, King Baggot, Henry Lehrman and Herbert Blache.

The pictures, in the order of their release, are "Fools and Riches," a Rawlinson vehicle; "Crossed Wires," the latest Walton picture; "Double Dealing," a new Hoot Gibson feature, and "Burning Words," Roy Stewart's first Universal feature production.

"Fools and Riches," to be released May 7, was adapted from a Frederick Jackson story by Charles Kenyon and George C. Hull. Herbert Blache directed it. Rawlinson's cast includes Katherine Perry, Tolly Marshall, Doris Pawn, Arthur S. Hull and Nick de Ruiz. It is the story of a spendthrift scion of a self-made millionaire.

"Crossed Wires" shows Gladys Walton as a telephone operator. It was made from an original story by King Baggot, especially written for Miss Walton. Baggot also directed it. The supporting cast includes George Stewart, Tom Guise, Lillian Langdon, William Robert Daly, Kate Price and Eddie Gribbon. The story recounts the adventures of a "hello" girl who takes a fling at high society, with amusing although successful results. "Crossed Wires" will be released May 14.

The May 21 release is to be "Double Dealing," another Hoot Gibson special. Henry Lehrman wrote and directed it. Helen Ferguson, Betty Francisco, Eddie Gribbon, Gertrude Claire, Otto Hoffman, Frank Hayes and Jack Dillon are to be seen in Gibson's sup-

port. The story concerns a western small town "hick" who gets properly trimmed by a couple of "slickers" but who finally is awakened to his own dumbness and begins to step out.

The last May release on the Universal schedule is to be "Burning Words," starring Roy Stewart. It was written by Harrison Warren Jacobs. Stuart Paton, maker of such Universal Jewel successes as "Conflict," "Reputation" and "Bavu," directed it. Laura La Plante, Harold Goodwin, Edith Yorke, Alfred Fisher, William Welsh, Noble Johnson, Eve Southern, Harry Carter and George McDaniels are in the cast supporting Stewart, which is his initial offering on the Universal attraction schedule. The story is laid in the rugged frontier land of the Canadian Northwest and concerns the adventures of a mounted police officer.

Pre-Criticism Is Latest at Universal

"Pre-Criticism" is the latest at Universal City, with the arrival of James O. Spearing, for fifteen years dramatic critic on the New York Times.

Spearing will criticize the films at Universal before they're made. He'll read each story, furnish an unbiased criticism, just as he would for his newspaper, and will do the same while films are being rehearsed and photographed.

Through his criticisms, favorable or unfavorable, the company expects to gain many valuable hints. Under the direction of Homer A. Boushey, production manager, an elaborate schedule of production is being mapped out, with the New York writer as "constructive critic."



"You Can't Fool Your Wife," which appears on the Paramount release schedule.

New Mae Murray Pictures for Metro

Star Preparing to Start Work on Two Productions Following "French Doll"

FURTHER substantiation of the fact that Mae Murray will continue to make pictures for distribution by Metro Pictures Corporation was made this week by Miss Murray herself, who wired Nicholas M. Schenck that she was preparing to start work on two more productions to follow "The French Doll," a forthcoming fall release which is now being cut and titled on the coast. Before actual work starts on the new picture, however, Miss Murray will come to New York to conclude several business transactions which are now pending.

Miss Murray's denial of reports that she would leave the Metro banner follows Mr. Schenck's recent denial of an alleged announcement by M. H. Hoffman of the Tiffany and Truart productions, that at the termination of her present contract with Metro Miss Murray would make pictures for Tiffany for release through the State Rights market.

That Miss Murray has never considered a plan of this nature is clearly indicated by her present emphatic intention to continue making pictures for release by Metro.

As soon as she returns to Hollywood from her contemplated visit to New York, Miss Murray will start at once on a picture to be called "Conquest" by Sada Cowan and Howard Higgins. Following "Conquest" will come "Mlle. Midnight," a story by Edmund Goulding.

In a statement on behalf of Miss Murray, which since has been substantiated by Miss Murray herself, Mr. Schenck declared that the star is more than satisfied with the manner in which Metro has marketed her productions.

and feels that a great share of the credit for the success of the Murray attractions throughout the country is due to the releasing company.

Both "Conquest" and "Mlle. Midnight," which together with "The French Doll," are included in Metro's 1923-1924 schedule are said to be unusually suited to Miss Murray's type and personality. Sada Cowan, co-author of "Conquest" is one of the best known writers of today and has contributed a score of popular successes to the screen during the past two seasons.

Tiffany Truart Companies in New Headquarters

The home-offices of the Tiffany Productions, Inc., and the Truart Film Corporation have taken over a portion of the sixteenth floor of Loew's State Theatre Building, New York, to house the various departments of the New York headquarters of the above mentioned firms.

The working staff of the Tiffany-Truart has also been enlarged during the past month. John Weber, formerly connected with Equity, has been appointed assistant to the General Manager M. H. Hoffman, while Frank R. McGinniss, recently with Robertson-Cole, has been placed in charge of the accessory department. J. I. Angus was recently made comptroller, while Southard Brown, who has been connected for several years with the enterprises of which M. H. Hoffman has been the head, will have charge of the exploitation and publicity of the Tiffany-Truart organization.



Two of Pathe's newly elected executives: Paul Fuller (on the left), president; and William Fellowes Morgan, member of the Board of Directors. (Copyright by Underwood & Underwood.)

Pathe Organizer Is Named Head of Company

The election of Paul Fuller as president places at the head of Pathe Exchange, Inc., the organizer of the company and a member of its directorate who has been continuously active in connection with its important financial and commercial affairs. This experience has made him thoroughly conversant with the details of the development of the motion picture industry in all its departments.

It was Mr. Fuller who, two years ago, conducted the negotiations which secured control of Pathe Exchange for its American stockholders and placed the company under wholly American management.

William Fellowes Morgan, the new member of the board of directors, has been an active figure in New York commercial life for more than thirty years. He is a member of the Merchants' Association and one of its former presidents. He is now president of the Brooklyn Bridge Freezing and Cold Storage Company, chairman of the Local Merchants' Refrigerating Company, director of the American Beet Sugar Company and of the Chemical National Bank.

Irene Rich Signs for Mary Pickford Vehicle

Irene Rich has been signed by Mary Pickford to play the role of queen in Miss Pickford's forthcoming screen romance of nineteenth century Spain, and in which the star producer has the role of Rosita, a street singer.

Miss Rich, whose notable work in the Charles G. Norris story, "Brass," recommended her for the part with Miss Pickford, takes the place of Clare Eames, well-known stage star of New York, who originally had been cast for the queen. Illness forced Miss Eames to retire from studio activity for the time being. Miss Rich will play opposite Holbrook Blinn, who will portray the king. The role will be one of the four most important in the production.

Sol Lesser in Conference with Bankers on Coast

SOL LESSER, vice-president of Associated First National Pictures, held a conference in Los Angeles on Monday of this week, April 30th, with A. P. Giannini, president of the Bank of Italy; Marco and Irving Hellman heads of the Hellman Bank; and Motley H. Flint of the Pacific Southwest Bank. Indications are that all First National productions in the future will be financed in Los Angeles, according to a wire received during the week from the West Coast.



These scenes are taken from the Hodkinson production, "The Critical Age," presented by Ernest Shipman.

Shipman Will Produce on Long Island

ERNEST SHIPMAN announced this week the launching of his latest enterprise—an organization to be known as the Long Island Cinema Corporation, for the making of big features on Long Island. The company has been incorporated at Albany with an authorized capitalization of \$500,000 preferred and 10,000 shares, common, of no par value; and it is hastening its plans for the commencement of activities during the coming summer months.

The incorporation is the outgrowth of a two months' survey by bankers, realtors, leaders of community interests and members of the Long Island Association, backed by a movement calculated to challenge the leadership of California in the realm of picture making, and demonstrate that the "Sunrise Trail" of Long Island offers for this purpose the same advantages of the "Sunset Trail" of California.

It is the intention of the company to produce three pictures during the coming summer—one of the seacoast, one of Long Island society and one of rural life.

First National Moves to New Quarters

The First National home office, including executive offices, distribution, publicity, auditing and purchasing departments, is moving eastward and will be located on the eleventh floor of 383 Madison Avenue, at the corner of Forty-sixth Street, New York City. The offices at 6-8 West Forty-eighth Street, which have been the home of First National for the past five years, were abandoned this week.

Perfectly appointed projection rooms adjoining the offices will be a feature of the Madison Avenue offices. The new home of First National is conveniently located in the heart of the recently developed uptown business section.



Mary Alden and Harry T. Morey are featured in "The Empty Cradle," some views of which are given above. Truart Films is releasing this subject.

Goldwyn Release Schedule Is Heavy

President Godsol Announces Forty-nine for Distribution During Fiscal Year

FOLLOWING his arrival at the Culver City studios last Monday, F. J. Godsol, president of the Goldwyn Pictures Corporation announced that forty-nine pictures would be released during the next fiscal year. The Goldwyn studios will produce twenty-four; Cosmopolitan Productions will contribute fifteen and Distinctive Pictures Corporation will supply eight. Jesse D. Hampton's

production of "The Spoilers," and Achievement Film Company's picturization of "The Magic Skin," directed by George D. Baker, will complete the program.

Mr. Godsol said that the big production schedule inaugurated by Goldwyn would be continued. He added that recent contracts signed with famous directors and actors have placed the company in a decidedly advantageous position, particularly now that the boom in the industry has caused all producers to look for talent.

"Upon assuming the presidency of the Goldwyn company a year ago," Mr. Godsol said, "it was my opinion that the day of the average picture was past, and that success for the company lay only in big outstanding pictures, costly to produce but which would be sought after by the exhibitors and the public.

"To this end we set about securing the most gifted directors, the best stories, the most brilliant acting, editorial and producing talent. We have completely reorganized our selling force and methods. I believe I can truthfully state that in one year we have accomplished all the foregoing, and that time has proved our policy correct."

Cast Selected for "Little Johnny Jones"

The members of the cast in support of Johnny Hines in Warner Brothers' "Little Johnny Jones," adapted from the George M. Cohan stage play, have been selected at the Warner coast studios. Production has been started under the direction of Arthur Rosson, who is assisted by Charles Hines.

The supporting cast includes Harry Myers, Windham Standing, Margaret Seddon, Herbert Prior, Molly Malone, George Webb, Mervyn LeRoy and Brownie, a dog. The scenario was written by Raymond Schrock and the cinematographic end is handled by Charles E. Gilson.



Miriam Cooper and Kenneth Harlan as they appear in "The Girl Who Came Back," a Tom Forman production for Preferred Pictures, scheduled for release via the Al Lichtman Corporation.

Morris Kohn Made Treasurer of Warner Bros.

On the eve of Harry M. Warner's departure for the Warner Brothers' Coast studios last week, it was announced that Morris Kohn has been made treasurer of the organization. Mr.

Kohn has taken over the executive reins, while Mr. Warner will speed the production schedule for the coming season.



Morris Kohn

In addition to his position of treasurer, Mr. Kohn has purchased the interests of the Warner Brothers in the W-B Film Exchange, New York, which will control the distribution of the new series of Warner

releases in the New York State and Northern New Jersey territories. According to Mr. Warner the exchange was relinquished so that the organization can center its activities exclusively to production.

Charles S. Goetz, general manager of the W-B Film Exchange, since its inception, and who by the terms of the transaction has become a partner with Mr. Kohn in the exchange, will continue in the same capacity and personally supervise the sales of the pictures in the New York, Buffalo and Northern New Jersey territories.

Central America to See Pathe Product

Under a contract just made by Pathe Exchange, Inc., and Robert Wilcox & Co., the latter firm has distribution rights of all Pathe product in Central American countries, including Panama, Costa Rica, Salvador, Honduras, Guatemala and Jamaica.

Among the first Pathe releases which the Wilcox Company will book in the countries named are some twenty standard features which have been showing continuously in this country.

The Wilcox Company also expects to create steady popularity for the Harold Lloyd and all Pathe's comedy output from the Hal Roach Studios, which are considered eminently suited to the comic point of view of Latin Americans.

Colleen Moore Will Play Lead in the "Huntress"

Colleen Moore, who, it was announced recently, had signed a long-term contract to appear in featured roles in First National pictures, will first be seen in "The Huntress," which is to be directed for First National by Lynn Reynolds and which will go into production May 15.

Her second appearance in First National productions will be in "Flaming Youth," which will be directed by Jack Dillon.

Carroll Dunning Resigns as Prizma Executive

Carroll H. Dunning has resigned as vice-president of Prizma, Inc., to assume the presidency of the Pencil Supply Corp., in which he has been interested for many years. Mr. Dunning returned from the coast recently because of the death of his business partner, H. W. Saulsbury. H. J. Marshall is to take charge of Prizma's sales department in the East.



Pola Negri in her latest Paramount vehicle titled "Bella Donna."

First National Purchases "Anna Christie" Rights

"Anna Christie," a play from the pen of Eugene O'Neill, will be a First National release, it was announced this week. Thomas H. Ince has purchased the screen rights and the picture will be put into production at an early date.

The acquisition of this play by Mr. Ince assures First National of another nationally known story. This company has already announced that such dramas as "Black Oxen," by Gertrude Atherton; "Secrets," the Broadway stage play which will star Norma Talmadge; "The Bad Man," another play now touring the country; "The Huntress," a novel by Hulbert Tourneur; "Her Temporary Husband," a play by Edward A. Paulton, and "Lord of the Thundergate," a novel by Sidney Herschel Small, have been purchased for the screen.

Song "If Winter Comes" Is on Market

The first copies of the new "If Winter Comes" song, published by M. Witmark & Sons, New York, were received by music houses last week. This song is dedicated to the author of the story and commemorates the William Fox screen version of the novel.

The illustration on the front cover consists of a cut showing two opened pages of the novel with Mark Sabre and Nona stepping through the typed pages into view. Small portrait inserts are also shown of Mabel, Effie, Lord Tybar and High Jinks and Low Jinks. Below the cut there is a personal letter from the author to William Lee Dickson and Frederick W. Vanderpool, the lyricist and the composer of the song. The illustrations were made with scenes from the screen production.

Pauline Starke and Hobart Bosworth for Goldwyn

Pauline Starke and Hobart Bosworth have been selected for two of the leading roles in the picturization of F. Marion Crawford's novel, "In the Palace of the King," which will be Emmett J. Flynn's first production under his long-term Goldwyn contract. Miss Starke will act the role of the blind girl, Inez. Mr. Bosworth will play the part of Mendoza, her father.

Goldwyn Borrows Whole S-L Production Staff

Arthur H. Sawyer, in charge of S L production activities in Los Angeles, announced this week the consummation of two deals whereby the entire production staff of Sawyer & Lubin has been taken over by Goldwyn Pictures Corporation and Samuel Goldwyn for two productions through arrangements made with Goldwyn Pictures Corporation.

Mr. Sawyer has loaned Clarence Badger, director; Charles Hunt, technical director; Rudolph Bergquist, chief cameraman, and Sarah Fields, continuity writer, for the purpose of making "Red Lights," an adaptation of the stage play called "The Rear Car." Following the completion of this picture Mr. Sawyer has arranged with Samuel Goldwyn for Mr. Badger and his entire staff to proceed to New York for the purpose of producing for Goldwyn the famous Montague Glass story, "Potash and Perlmutter."

Edward Laemmle Promoted to Feature Director

Edward Laemmle has been promoted to the rank of director of feature productions. He is now on his way to Universal City, where he will shortly begin work on his initial feature. It will bear the title of "Dreams for Sale" and is at present adapted from a dramatic story by Darryl F. Zanuck originally titled "Say It With Dreams."

Laemmle has won considerable note by his direction of such serial productions as "Winners of the West," "In the Days of Buffalo Bill" and "The Oregon Trail." He came into prominence some time ago by reason of his trip with William F. Alder to New Guinea and Borneo, where the pair "shot" "Shipwrecked Among Cannibals."

It is expected that Laemmle's first feature production will be completed in time for fall release.

McCarthy Will Exploit "Covered Wagon"

Adolph Zukor, president of Famous Players-Lasky Corporation, announced this week he had effected an arrangement by which J. J. McCarthy, widely-known showman who was identified with the national success of "The Birth of a Nation" and "Way Down East," had been engaged to exploit and manage the legitimate booking presentations of "The Covered Wagon."

Mr. McCarthy has taken charge of the exhibition of "The Covered Wagon" in the Woods Theatre, Chicago, where it opened last week, and is planning for a summer engagement of the picture at the Majestic Theatre, Boston, opening May 21.

Blanche Sweet to Appear in Goldwyn Features

Blanche Sweet, now completing her characterization in "The Meanest Man in the World," at the United Studios, is to appear in two Goldwyn productions. Upon conclusion of her present engagement wherein she depicts the country lass opposite Bert Lytell, Miss Sweet will start on Goldwyn's picturization of "In the Palace of the King," to be directed by Emmett Flynn. Following this she will appear in the title role of Marshall Neilan's "Tess of the D'Urbervilles." This will mark her initial appearance before the camera under her husband's direction in four years.

"Vanity Fair" to Open at N. Y. Capitol May 6th

The first production made for Goldwyn by Hugo Ballin, a picturization of William Makepeace Thackeray's "Vanity Fair," will receive its first metropolitan showing at the Capitol theatre, New York, starting next Sunday, May 6. It has been given a special musical setting and presentation by S. L. Rothafel, presentation manager of the Capitol.

This picture was made by Mr. Ballin at the Goldwyn studios for distribution by that concern. The continuity was prepared by Mr. Ballin himself from Thackeray's novel.

This picture marks the first appearance of Mabel Ballin, wife of the producer, in a Goldwyn picture. She is starred in the role of the vivacious and tricky Becky Sharp. Lord Steyne is acted by Hobart Bosworth; George Walsh plays Rawdon Crawley; Harrison Ford is the George Osborne; Earle Foxe, the William Dobbin; Willard Louis, the Joseph Sedley, and Robert Mack, the Sir Pitt Crawley. Eleanor Boardman acts the part of Amelia Sedley.

Doug Starts Shooting New Picture Soon

Douglas Fairbanks, after more than nine months of studio inactivity, is expected to start on his new picture, a tale of Bagdad, in a few weeks. Since last July, when the final scenes of "Douglas Fairbanks in Robin Hood" were filmed, Fairbanks has been searching for a suitable screen vehicle. The forthcoming production probably will be called "Douglas Fairbanks in the Thief of Bagdad."

Ten acres of land adjoining the rear of the studio has been purchased, and on this will be constructed sets for the production. William C. Menzie and Irvin G. Martin are designing the sets, the latter named being the man responsible for many of the artistic sets of "Douglas Fairbanks in Robin Hood." The scenario was prepared by Edward Knoblock.



Highlight moments from "Fools and Riches," in which Herbert Rawlinson appears in the stellar role. Universal is the distributor.

"Main Street" Premiere on Coast Warner's Adaptation of Sinclair Lewis' Novel Opens at the Mission

WARNER BROTHERS' screen version of Sinclair Lewis' novel, "Main Street," was given its premiere presentation at Mack Sennett's Mission theatre, Los Angeles, Wednesday evening, April 25.

An elaborate prologue was staged by the Mission. The entire theatre filled with the

celebrities of the motion picture world and colorfully decorated made the affair a gala occasion.

Among those present, in addition to the members of the cast, were Mack Sennett, Fred Niblo, Anita Stewart, Ralph Graves, Mike Levy, James Young, Harold Lloyd, Hal Roach, Johnny Hines, Frank Dazey, Agnes Christine Johnson, Mr. and Mrs. Harry Rapf, Edmund Goulding, Grant Carpenter, Norma Talmadge, Joseph Schenck, Julien Josephson, Harry Beaumont, Larry Semon, Carter DeHaven, Leon Schlesinger, Enid Bennett, Wesley Barry, Arthur Rosson, John Gilbert, Buck Jones, Hoot Gibson, King Vidor, William A. Seiter, Sam and Jack Warner, Morgan Walsh, George Oppenheimer and representatives of the trade press and Los Angeles newspapers.

Directors and Players Are Back from Italy

R. William Neill, Luey Fox and W. P. Wooldrige, production manager, arrived in New York last week from Naples after seven months' work in Italy, during which "Toilers of the Sea," announced for distribution by American Releasing Corporation, was made, with Hohnes Herbert and Lucius Henderson also in the cast.

The company was given an enthusiastic send-off by their associates at the Lombardi Studios, Naples, where the interiors of "Toilers of the Sea" were made. For the most part, however, the production was accomplished in the little fishing village of Cetaro, near Amalfi, where Director Neill had the co-operation of the entire population in staging the outdoor scenes. Much time was also spent photographing scenes in the crater of Solfartura, or "Little Vesuvius," near Naples.



E. K. Lincoln in his new starring vehicle titled "The Right of the Strongest," produced by the Zenith Film Corporation.

Strong Cast For "Human Wreckage"

National Movement Behind Mrs. Wallace Reid's Production Dealing With Narcotics

THE Film Booking Offices have acquired "Human Wreckage," the Mrs. Wallace Reid picture.

Strengthened by the aid and support of the Los Angeles Anti-Narcotic League and endorsed by hundreds of thousands in the country interested in the narcotic issue at large, this production started a career of propaganda which is destined to outshine anything ever attempted before in the history of motion pictures. Mrs. Reid will visit Washington, D. C., to confer with President Harding in the movement and attend the National Anti-Narcotic Conference to be held May 3 and 4.

Following Mrs. Reid's visit to the Capitol she will attend other conferences, while representatives of F. B. O. will attend the annual convention of the United Federation of Women's Clubs of America at Atlanta. This organization has declared its readiness to aid the campaign for the picture, and the details of the drive will be arranged during the Georgia state meeting. In addition to the women's clubs drive the Los Angeles Anti-Narcotic League have lined up thousands of the biggest people in public life to distribute its propaganda. United States Senators, United States jurists, Congressmen and Government officials have given their written endorsement of the movement, while Mrs. Reid's mail is swamped daily with offers of help from Governors, State Senators, Representatives, Mayors, civic leaders, judges, financiers and society leaders.

Branches of the Los Angeles Anti-Narcotic League are being organized in all the principal cities. In New York the following leaders in journalism have been asked to sit on a committee for the new eastern league: Herbert Bayard Swope, editor of the New York World; Adolph Ochs, New York Times; Frank Munsey, S. S. McClure and Ogden Reid. In addition to this, the Lambs' Club, the Salvation Army, the Friars, Masonic

lodges, Elks, National Vaudeville Artists' Association and the Actors' Equity have been solicited to join the movement.

Heading the list of prominent players in the picture are Mrs. Wallace Reid, who prior to her marriage to Wallace Reid was very well known to the screen fans as Dorothy Davenport, and James Kirkwood. In addition to these two, the cast includes Bessie Love, George Hackathorne, Claire McDowell, Robert McKim, Victory Bateman, Harry Northrup, Eric Mayne, Otto Hoffman, Phillip Sleeman, George Clark and Lucille Ricksen. Coupled with this cast Director John Griffith Wray inserted such people as George E. Cryer, Mayor of the city of Los Angeles; Dr. R. B. von Kleinsmid, president of the University of Southern California; Benjamin Blodsoe, United States Judge, Twelfth Federal District; Louis D. Oaks, chief of police, city of Los Angeles; Martha Nelson McCann, Los Angeles Park Commissioner; Mrs. Chester Ashley, Educator; John P. Carter, former United States Internal Revenue Collector; Mrs. Charles F. Gray, Parent Teachers' Association; Dr. L. M. Powers, Health Commissioner, city of Los Angeles; Brigadier C. R. Boyd, a Salvation Army worker.

The story, which is an original, was written by C. Gardner Sullivan and was originally entitled "The Living Dead."

Mary Astor Starts Work on "To the Ladies"

Mary Astor, who recently signed a five-year contract to play in Paramount pictures, has arrived in Hollywood and has started work in the Alfred E. Green production, "To the Ladies," in which she will be co-featured with Robert Agnew. This is an adaptation from an original play by George S. Kaufman and Marc Connelly and was produced at the Liberty Theatre in New York in 1922 with Otto Kruger and Helen Hayes.



Richard Walton Tully has produced "Tribby" for First National release. Above are scenes from the film version.

"Enemies of Women" to Renew B'way Run May 13

"Enemies of Women," which closed at the Central theatre, New York, last Saturday, will be given another Broadway engagement at the Rivoli beginning May 12. According to word from the Cosmopolitan headquarters in New York, the picture played to a \$41,307 business during its run at the Central. The report from the Cosmopolitan offices further states that its first week at the Roosevelt theatre, Chicago, drew \$26,189 at a top scale of eighty-eight cents. At Grauman's Rialto, Los Angeles, the picture playing a reserved-seat policy of two performances daily, is reported to have drawn \$13,000 in its first week. In Chicago and Los Angeles the engagements will continue indefinitely.

Schulberg Loans Stars for "After the Ball"

Gaston Glass and Kenneth Harlan, who are under contract to play featured roles for Preferred Pictures, have been loaned by B. P. Schulberg to Dallas Fitzgerald for his production, "After the Ball."

Glass and Harlan have been working steadily since fall in Preferred productions released through the Al Lichtman Corporation. The former has recently completed "Daughters of the Rich," while Harlan is now dividing his services between Director Fitzgerald and Tom Forman, who is filming "The Broken Wing," for Schulberg.

Chas. Giegerich to Handle F. B. O. Publicity

Charles J. Giegerich, publicity expert, has returned to the F. B. O. fold to handle the advance exploitation on Mrs. Wallace Reid's anti-narcotic production "Human Wreckage." During the past month Giegerich has been connected with the B. F. Keith offices.



House Peters is the featured player in the new B. P. Fineman production, "Don't Marry For Money," from which these stills were taken.

"Man of Action" to Be Made as Stage Play

Announcement has just been made by Thomas H. Ince, whose productions are released through First National, that "A Man of Action," Ince's new mystery comedy production, will reach Broadway this Fall as a legitimate stage play.

Bradley King, of the Ince scenario staff, who wrote "A Man of Action," is now collaborating with Ernest Wilkes in writing the speaking production. Mr. Wilkes is the author of "Broken Threads" and other successes. Thomas Wilkes will have charge of the staging of the play.

Non-Theatrical Chamber of Commerce to Hold Dinner

The Motion Picture Chamber of Commerce of America (non-theatrical) will hold a subscription dinner at Delmonico's, New York City, Tuesday evening, May 15. The dinner will be in celebration of the organization of the Motion Picture Chamber of Commerce (non-theatrical) and to give the members of the chamber an opportunity to welcome as their guests a number of those who have contributed to the welfare of the motion picture industry and those who are interested in the future development of the non-theatrical motion picture field. George J. Zehrung is chairman of the dinner committee, which includes C. A. Meleny, Clarence Perry, Rowland Rogers, Charles Urban, Graham Patterson and John Sullivan.

"One Week of Love" Sold for England

E. J. Doolittle, manager of the foreign department of the Selznick Distributing Corporation, has closed with Major A. P. Holt, chairman of the board of directors of Pathe Freres Cinema, Ltd., of London, for the rights of "One Week of Love" in the United Kingdom.

This contract was closed on April 9 prior to the major's return on the Aquitania the day following, and was scheduled for trade showings in the United Kingdom commencing April 23. The production was awarded a Universal certificate by the censor board of the United Kingdom, which permits it being shown generally, without restriction.

Capitol to Show Johnson's Wild Animal Feature

"Trailing African Wild Animals," the film record of the two years spent in Africa by Mr. and Mrs. Martin Johnson, will be shown at the Capitol Theatre, New York, the week beginning May 20. The picture is distributed by Metro Pictures Corporation.

The American Museum of Natural History has given its official endorsement to "Trailing African Wild Animals," as have many scientific bodies.

George Melford to Direct "North of 36"

George Melford will direct "North of 36," from the recent story by Emerson Hough. Ernest Torrence will have the featured role. The story which is now running serially in the Saturday Evening Post was purchased by Famous Players-Lasky a few days ago and preparations are now under way for its early production.



Thomas Meighan in "The Ne'er-Do-Well," scheduled for release by Paramount.

New Stories Purchased for F. B. O. Releases

Picture rights for "The Stumbling Herd," a new novel by John A. Moroso, has been purchased by the Robertson-Cole Company. The picture version will be released in the fall by the Film Booking Offices of America. F. B. O. has also purchased the screen rights to "The Coward," by Arthur Stringer. The story appeared in a recent issue of Hearst's International Magazine, and the film version is scheduled for a fall release.

Variety in First National May Releases

A DIVERSIFIED list of features is to be offered by First National during the coming month, when four of the Spring releases of that company will be available. "The Girl of the Golden West," a romantic drama of the California gold rush days, produced by Edwin Carewe, will be issued in May, as will "Wandering Daughters," a domestic comedy drama directed by James Young. Frank Borzage's human interest story "Children of Dust" and "The Lonely Road," a society drama starring Katherine MacDonald, complete the program. In "The Girl of the Golden West" are Sylvia Breamer, J. Warren Kerrigan, Russell Simpson and Rosemary Theby.

"Wandering Daughters" has in its cast Marguerite de la Motte, William V. Mong, Mabel Van Buren, Marjorie Daw, Noah Beery, Pat O'Malley, Allan Forest and Alice Howell.

"Children of Dust" is interpreted by a cast headed by Pauline Garon, Johnnie Walker, Lloyd Hughes, George Nichols, Frankie Lee, Josephine Adair, Newton Hall and Bert Woodruff.

"The Lonely Road" cast is made up of Katherine MacDonald, Orville Caldwell, Kathleen Kirkham, Eugene Besserer, William Conklin and Charles French.

Jack Holt Starts Feature for Paramount

Immediately upon completion of his featured role in "The Cheat," starring Pola Negri, Jack Holt plunged Monday into the starring role in "A Gentleman of Leisure," a Paramount picture directed by Joseph Henabery. The story was adapted to the screen by L. W. Coldeway from the play by John Stapleton and P. G. Wodehouse.

Sigrid Holmquist, Swedish actress recently signed to a long-term contract to appear in Paramount pictures, has been assigned the leading feminine role. Others in the cast include Casson Ferguson, Alec B. Francis, Adele Farrington, Frank Nelson, Alfred Allen, Nadeen Paul and Alice Queensberry.

Faxon M. Dean is the photographer, Richard Johnson is assistant director and Walter Woods is production editor.

Brenon in N. Y. Prepares for New Picture

Herbert Brenon, who has just completed two pictures for Paramount, "The Rustle of Silk," featuring Betty Compson and Conway Tearle, and "The Woman with Four Faces," featuring Betty Compson and Richard Dix, has arrived in New York to make preparations for his next picture.

This will be a big special Herbert Brenon production entitled "The Spanish Dancer," with Pola Negri as the star. It will be based on the famous play, "Don Cesar de Bazan."

Mr. Brenon plans to visit art galleries and museums in New York, Boston and Philadelphia and to interview several authorities on the Spanish customs and dress of the period in which the story is laid.

Irving Cummings Expanding Production Activities

Irving Cummings, who has been previously releasing through West Coast and Principal Pictures Corporation, has begun the filming of "Broken Hearts of Broadway," from the play by MacCurty. The cast will include Colleen Moore, Johnnie Walker, Alice Lake, Tully Marshall, Creighton Hale and Kate Price.

Cummings is seeking to make arrangements for the distribution of a series of from four to eight productions. His policy is declared to be not one of big super-productions but pictures that will build box office business.

Goldwyn Adds Edmund Lowe to Stock Co.

Edmund Lowe is the latest player to be signed by Goldwyn as a member of its stock company. Lew Cody is another player recently signed by Goldwyn for its roster of leading men. Other members of the stock company include James Kirkwood, Conrad Nagel, Frank Mayo, George Walsh, Hobart Bosworth and Raymond Griffith, all of whom have been signed under long-term contracts to appear in Goldwyn productions.

Rumor Theda Bara May Play Lead for Goldwyn

A dispatch received early this week from the West Coast advises that rumor is current that negotiations are being conducted between Theda Bara and Goldwyn Pictures Corporation whereby Miss Bara would be cast for the leading role in "Three Weeks." Up to press time no confirmation had been received of the report.

Commission Continues Hearing Against Famous

(Continued from page 2262)

his beginnings in Forest City, Pa., where his first theatre was a converted dance hall behind a bar room.

He came to New York in 1913 with a "different idea" from those usually followed in exhibition, and admitted to Swaine that some of the exhibitors thought his presentation ideas were "not altogether sane."

He said he developed the idea successively at the Strand, Rialto, Rivoli, and Capitol. Questioned about the formation of First National, of which he was the first president, Rothafel described its beginnings in the activity of the circuits.

Rothafel said the Capitol played practically all Goldwyns; and to Swaine, the witness explained that Goldwyn's purpose in operating the Capitol was to give their pictures the best possible showing in this territory, and also to introduce them in that way to the whole country.

The examination of Plunkett lasted only a few minutes. His evidence was concerned largely with identifying a list of pictures played at the Strand from its opening to date.

The next witness, Frederick Gage, sales manager of American Releasing, produced a list of films which, in his opinion, deserved first-runs in first-class theatres.

He named a dozen or more pictures which, he said, had been offered by his concern to the Capitol, Strand, Rialto and Rivoli, but all were declined on the ground that they did not measure up to standard or there was no "open time."

The last witness of the morning was W. E. Atkinson, vice-president and general manager of Metro, which company he said did not itself engage in the exhibition field. He produced a long list of pictures which he considered entitled to first-runs and also testified that Metro distributed films produced outside.

Also on cross-examination, Atkinson said Metro encountered no sales difficulty on account of First National "contracts with exhibitors" and no obstacles because of F. P.-L. selling policy.

W. L. Sherry, who was at one time vice-president of the old Paramount Corporation, testified on Wednesday. In 1915, he stated, he strongly favored merging Paramount with Famous Players. At that time, he estimated, he was worth \$800,000.

Later, he said, he was urged by Mr. Zukor to put \$125,000 into "Joan the Woman," a feature starring Geraldine Farrar.

"The picture never grossed over \$50,000, if that, and I was obliged to borrow \$100,000 from the Irving National Bank and to put up my Famous Players stock as collateral. I had to dispose of it at a great loss to pay the loan," Sherry testified.

He also claimed that he had been "cheated" out of a contract as manager of the New York district at a salary of \$1,000 a week. This contract, he said, was offered to him following the acquisition by Famous Players-Lasky of the controlling interest in Paramount, when all directors of Paramount were offered positions with F. P.-L. as district managers. Sherry said that he was allowed a drawing account of \$250 a week as New York manager and was later withdrawn and made head of the purchasing department. He was also to receive 2 per cent. of all gross sales in his district, he claimed, but he declared that this had never been fulfilled.



Views from "Black Shadows," which appears on the Pathe schedule.

Barbara La Marr Selected for "Eternal City"

Arthur H. Sawyer announced this week that arrangements have been made between Samuel Goldwyn and himself whereby Barbara La Marr has been engaged to play the leading role in the "Eternal City," which will be directed by George Fitzmaurice.

In company with Mr. Fitzmaurice, Miss La Marr has left California and will arrive in New York this week, where she will spend several days preparatory to the departure of the Goldwyn organization to Rome, Italy, for the purpose of filming many scenes for the "Eternal City."

Vitagraph Preparing for "The Alibi"

Elaborate preparations are being made at the Vitagraph studios in Hollywood for the production of their special feature, "The Alibi," by C. Graham Baker. David Smith, who directed "Masters of Men" and "The Ninety and Nine," will produce this special. He personally is supervising the building of all sets.

Noah Beery Signed by Famous for Three Years

Noah Beery has been placed under a three-year contract by Famous Players-Lasky Corporation, it was learned this week in a dispatch from the West Coast. The wire further announced that Famous Players-Lasky had signed Ernest Torrence to appear in a series of productions.

Elmer Clifton to Direct "Six Cylinder Love"

Elmer Clifton will direct the screen version of the celebrated stage comedy, "Six Cylinder Love," for William Fox. This play, which enjoyed a long Broadway run, will soon be put into production.

Cast Is Selected for "Ronged Lips"

With the arrival from New York of Tom Moore, Harold Shaw is ready to begin filming of "Ronged Lips," Viola Dana's newest Metro vehicle. Mr. Moore will be featured opposite Miss Dana in this Rita Weiman story of the stage.

Arline Pretty and Nola Luxford also have been selected for important roles. Others in the cast are Francis Powers, Minnie Yvonne, Edward Copen, Fred Warren, George K. Arthur, Sidney de Gray, Georgia Woodthorpe and Dorothy Dale.

The story was adapted for screen use by Thomas J. Hopkins.

Production Under Way on "The Wanters"

Filming was started last week on "The Wanters," which John M. Stahl is directing for Louis B. Mayer for First National release. As previously announced, the cast of this society drama, adapted from Leila Burton Wells' story, will be headed by Robert Ellis and Marie Prevost. The supporting cast selected by Director Stahl includes Norman Shearer, Lincoln Steadman, Hank Mann, Lydia Yeamans Titus, Charlotte Stevens and little Richard Headrick.

Colleen Moore Starts on Cosmopolitan Vehicle

With Colleen Moore in the leading feminine role and under the supervision of Frances Marion, Director George William Hill has commenced work in California on the filming of Miss Marion's screen version of Jack Boyle's story, "The Daughter of Mother McGinn," for the Cosmopolitan Corporation.

Forrest Stanley will appear opposite Miss Moore. George Cooper and Margaret Seddon have been cast for important roles.

Hodkinson Announces New Picture Title

Announcement is made by the W. W. Hodkinson Corporation that "Glengarry School-days," the second Ralph Connor story to be released by Hodkinson, will be given the title of "The Critical Age." This production, which is scheduled for release early in June, was produced by Ernest Shipman and directed by Henry McRae. The cast includes Pauline Garon, Harlan Knight, Wallace Ray, William Colvin, James Harrison and Alice May.

"Mysterious Witness" an F. B. O. Summer Release

"The Mysterious Witness," adapted from the Saturday Evening Post story, "The Stepsons of Light," written by Eugene Manlove Rhodes, has been made by the Film Booking Offices of America and will be released early in the summer. Robert Gordon portrays the principal role.

First National Signs Jack Dillon to Direct

Jack Dillon has been signed by Associated First National Pictures, Inc., to direct "Flaming Youth," Warner Fabian's novel. Colleen Moore has already been assigned the featured role. The script is now in the course of preparation.

"Main Street" Has Premiere on Coast

AS is announced elsewhere in this issue, Warner Brothers' newest production, "Main Street," based on the popular novel of the same title, opened at the Mission theatre, Los Angeles, on Thursday, April 26th, to a representative gathering of Los Angeles film fans and celebrities. J. C. Jessen, West Coast representative of MOTION PICTURE NEWS, in a dispatch from Los Angeles wires as follows:

"Remarkable small-town atmosphere created and story faithfully portrayed without over-burlesquing as is usual in stories of this type adapted to the screen. The film version of 'Main Street' is filled with laughs. A long run at the Mission theatre is forecasted by the advance sale of seats and by the big attendances at all performances. Eastern release in September."

C. C. Burr Signs Richard S. Thorpe as Leading Man

C. C. Burr has signed Richard S. Thorpe as leading man for the permanent stock company he is organizing to work at his Glendale, Long Island, studios.

Thorpe has attracted attention by his work in minor roles in some of Burr's productions and his engagement as a permanent member of the Burr stock company is declared to be directly due to his success in these parts. While not prominently known he has had considerable stage and screen experience, including an engagement at the Champs Elyses theatre, Paris, where he played a wide variety of roles.

Indians See Showing of "Covered Wagon"

Through the courtesy of S. R. Kent, Divisional Sales Manager John D. Clarke and District Manager Louis Mareus, of Salt Lake, James Cruze's production, "The Covered Wagon," was shown to 2,000 Bannock Indians at the reservation at Fort Hall, Idaho, last Thursday and Friday evenings. The showings were arranged by the Paramount Salt Lake exchange.



Richard S. Thorpe, who has been signed by C. C. Burr to appear as leading man in his productions.



Frank Borzage's production for First National release, titled "Children of Dust," embodies the scenes presented above.

Producers to Cut Excess Footage

First National Yields to Demand For Shorter Features in New Productions

TWO prominent First National producers, Maurice Tourneur and Frank Borzage, have taken definite steps to keep down the footage of their pictures to a minimum, in accordance with the popular demand of exhibitors. Tourneur, who is now making "The Brass Bottle," and Borzage, now cutting and editing "Children of Dust," have both issued statements to the effect that they are taking every possible means to do away with any excess footage.

The outcry of exhibitors against the extra long feature has been particularly insistent recently and trade paper editors have called attention to the problem, which, they state, must be given immediate attention.

In speaking of the "Brass Bottle" Tourneur states, "If this picture goes above six reels it will be only because the story is such that the film could not possibly be made shorter."

Director Borzage and Producer Arthur H. Jacobs have promised that "Children of the Dust" will be entirely free of excess footage. "The long-drawn-out so-called feature is dead," states the youthful director of "Humoresque." "What the people want is honest-to-goodness stories, and any of the elastic eight- or nine-reel films could be shortened and the audiences would enjoy them more. 'Children of the Dust' will be told as compactly as possible. It has simple backgrounds, not simply lavish, overstuffed ballrooms."

"The Brass Bottle," which is now nearing completion at the United Studios, is adapted from F. Anstey's story and will mark Tourneur's initial comedy production.

Barbara La Marr is the latest addition to the cast, which includes Ernest Torrence, Harry Myers, Tully Marshall, Charlotte Merriam and other popular players.

Another feature in this production is the appearance of Tourneur as a screen actor.

This marks the director's first appearance in pictures since his acting days in France.

"Children of the Dust" is Borzage's initial production for First National. It was adapted to the screen by Agnes Christine Johnston from the Metropolitan Magazine story, "Terwilliger," by Tristram Tupper. In the cast are Johnnie Walker, Pauline Garon, Lloyd Hughes, Bert Woodruff, Frankie Lee, Josephine Adair and other important players.

Operation Halts Willat's Work with Meighan

Owing to a severe illness which necessitated a sinus operation, Irvin Willat will not be able to direct Thomas Meighan in his next Paramount picture, "Homeward Bound," which Jack Cunningham has adapted from Peter B. Kyn's novel, "The Light to Leeward."

Ralph Ince, who is at present directing Dorothy Dalton, will produce the Meighan picture at the Paramount Eastern studio. In the emergency Mr. Ince will direct two pictures at one time, finishing up the final sequences of the Dalton picture while beginning "Homeward Bound."

Schenck Plans N.Y. Run for "Ashes of Vengeance"

Joseph M. Schenck is in New York to make arrangements for renting a Broadway theatre next September, in which to present "Ashes of Vengeance," Norma Talmadge's new feature, now being directed by Frank Lloyd at the United Studios. It will be ten reels in length.

In the supporting cast are Conway Tearle, Jack Mulhall and Wallace Beery.

PROGRAMS FOR THE WEEK OF APRIL 29TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Rialto Theatre—

Film Numbers — Bella Donna (Paramount), continued from the Rivoli.

Rivoli Theatre—

Film Numbers — The Ne'er-Do-Well (Paramount), Rivoli Pictorial, Puzzle (Out of the Inkwell Cartoon).

Musical Program — "Sakuntala" (Overture), "The Clavilux" (Color Organ), "Czardas" (Divertissement).

Capitol Theatre—

Film Numbers—Backbone (Goldwyn), Capitol Magazine.

Musical Program—"1812" (Overture), Impressions of "The Fortune Teller" (Dance, Vocal and Musical Specialties), "Polish Fantaisie" (Piano Solo), Recessional (Organ).

Mark Strand Theatre—

Film Numbers—Within the Law (First National), Mark Strand Topical Review, The Movie Daredevil (Hodkinson).

Musical Program—Selections from "Il Trovatore" (Overture). Street Dance, "Four of the Finest" (Prologue to feature), Organ Solo.

Criterion Theatre—

Film Numbers — The Covered Wagon (Paramount), continued.

Cameo Theatre—

Film Numbers—Down to the Sea in Ships (Hodkinson), continued.

Listen!

HERE IS A PICTURE you'll want to see—a picture you'll be glad to remember!

It has been unanimously acclaimed by every great New York critic as the dramatic gem of the year. Its poignant realism is unforgettably appealing—the vivid characterizations of its remarkable cast will live forever in your memory.

"I want YOU to see this picture," I agree unhesitatingly with the reviewer in the N. Y. Morning Telegraph, who says: "It is gratifying to be able to recommend 'DRIVEN' as one of the finest pictures we have ever seen!"

(Directed by) FRED A. MILLER, HAYWARD DIRECTOR, CALIFORNIA THEATRE

DRIVEN

A CHARLES BRABIN PRODUCTION

CHARLES MACK

Who Leads Like Richard Barthelmess and Acta Like John Barrymore (Courtesy of G. W. Griffith)

Burr McIntosh, Elinor Fair, Emily Fitzroy and George Bancroft

Starts Today at 12:30 P.M.

Concerts at 2, 4, 7, 9 P.M.

HAL ROACH Presents SPECIAL! Extra Added Attraction "OUR GANG" COMEDY "A Quiet Street"

A picture comedy that'll make your "funny-bone" giggle with glee.

Five-column "Driven" ad used by the California theatre, Los Angeles, on opening day

BROOKLYN

Mark Strand Theatre—

Film Numbers—Souls for Sale (Goldwyn), Mark Strand Topical Review.

Musical Program—Selections from four Herbert Operettas (Overture), Symphonized Jazz (Specialty), Four Indian Love Lyrics from "The Garden of Kama" (Divertissement).

LOS ANGELES

Grauman's Metropolitan Theatre—

Film Numbers—The Trail of the Lonesome Pine (Paramount), Don't Flirt (Pathe), Pathe News.

Musical Program—Orchestra concert, organ medley of George M. Cohan successes, troupe of Russian singers and dancers.

Rialto Theatre—

Film Numbers—Enemies of Women (Goldwyn), continued.

Grauman's Third Street Theatre—

Film Numbers—The Abysmal Brute (Universal), Pathe News.

Musical Program—"Southern Rhapsody" (Overture), "Gone but Still in My Heart" (organ with slides), Waring's Pennsylvania Five in Jazz Concert, personal appearance of Reginald Denny and Crauford Kent (added attraction), Prologue.

Hollywood Egyptian Theatre—

Film Numbers — The Covered Wagon (Paramount), continued.

Loew's State Theatre—

Film Numbers — Singed Wings

(Paramount), International News, Runaway Dogs (Comedy), Fun from the Press (Hodkinson).

Musical Program—"Beautiful Galathea" (Overture), "The World is Waiting for the Sun to Rise" (organ, with effects), "From the Stone Age to Jazz" (Divertissement), Selections from "The Fortune Teller" and "Falling" (orchestra).

California Theatre—

Film Numbers—Backbone (Goldwyn), Topics of the Day (Pathe), International and Fox News.

Musical Program—Kellum Talking Pictures, "Fackeltanz," "Serenata" and Syncopated Impressions (orchestra).

Kinema Theatre—

Film Numbers—Isle of Lost Ships (First National), Hold Tight (Educational), International News.

Musical Program—"Gems of Tchaikowsky" (Overture), "Long Ago" (Tenor Solo).

Miller's Theatre—

Film Numbers—Hunting Big Game in Africa (Universal), moved from California.

Mission Theatre—

Film Numbers—Main Street (Warner Brothers), continued.

Symphony Theatre—

Film Numbers — Night Life in Hollywood (State Rights), Fox News, Col. Heeza Liar and the Ghost (Hodkinson).

Pantages Theatre—

Film Numbers — Pawned (Selznick).

Musical Program — Six acts of vaudeville.

Hillstreet Theatre—

Film Numbers—Boss of Camp Four (Fox), International News (Universal), Aesop's Fable (Pathe), Around the World in 18 Days

(Universal), The Fire Chief (F. B. O.).

Musical Program — Six acts of vaudeville.

SAN FRANCISCO

Loew's Warfield Theatre—

Film Numbers—The Town That Forgot God (Fox), Current Events (Pathe), Fun from the Press (Hodkinson), Kittenish Cubs, The Steepchase (Fox).

Musical Program—"Cavalleria Rusticana" (Overture), "Intermezzo" (Violin Solo), Dance Divertissement with 20 people.

Tivoli Theatre—

Film Numbers—Within the Law (First National), Green as Grass (Educational).

California Theatre—

Film Numbers—Prodigal Daughters (Paramount), Take Your Choice (Educational), In the Land of Tut-Ankh-Amen (Fox), International News (Universal).

Musical Program—"Bella Donna" (Overture), "Map'e Leaf," "King of the Bungalow" (Trio), "Who's Sorry Now?"

Granada Theatre—

Film Numbers — The Abysmal Brute (Universal), Cold Chills, Pathe and International News.

Musical Program—Selections from "Sally" (Overture), "Good-Bye" (Solo), "I Cried for You," "Yes, We Have No Bananas," "Can't You Hear Me Calling, Caroline?" (Solo), "Hotsy, Totsy Town."

Imperial Theatre—

Film Numbers—Bella Donna (Paramount), Kick Out (Educational).

Musical Program—Selections from

2nd BIG WEEK

Harold Lloyd

Safety Last!

7 HUNDRED LAUGHS 7 REELS OF THRILLS

THE ROLLING TALE OF THE BOY WHO DARED TO MAKE GOOD HIS BOAST TO THE ONLY GIRL

Lloyd's Biggest Comedy Hit!

Vigil Moore's APOLLO ORCHESTRA

LESTER HUFF AT THE ORGAN

FOX NEWS WEEKLY

Fun From the Press

Upollo

Art ad on "Safety Last" used by the Apollo theatre, Indianapolis.

"THE HERO"

"Let me do And, remember your brother"

Portrayed by Gaston Glass, Barbara La Marr, Doris Pava, John Sainpolis, Frankie Lee, David Butler

A slice of thinking the things that count in a story of peace, honor, a tale of valor and sacrifice

LARRY SEMON

EXTRA

ALAMO

ALL WEEK STARTING SUNDAY

Ad on "The Hero," drawn by Eugenia Johnson for the Alamo theatre, Louisville, Ky.

"Sari" (Overture), "The Spirit of Egypt" (Divertissement serving as prologue).

CHICAGO

Chicago Theatre—

Film Numbers—Within the Law (First National), Cartoon, Topics of the Day (Pathe), Weekly, Scenic.

Musical Program—"Hungarian Lustspiel" (Overture), "Romance sans Paroles" (Cello Solo), "A Tale of Old Peking" (Specialty).

Tivoli Theatre—

Film Numbers—Daddy (First National), Scenic, Weekly, Pest of the Storm Country (Educational).

Musical Program—Selections from "Lucia" (Overture), Mme. Platino, Waltz Song from "Romeo and Juliet" (Specialty), "I Love Me" (Organ Solo), "Twenty Minutes in a Sleeping Car" (Specialty).

Riviera Theatre—

Film Numbers—Daddy (First National), Scenic, Weekly, Extra, Extra (Educational).

Musical Program—"The Bohemian Girl" (Overture), Violin Solo (Specialty), Prince Lei Lani (Specialty), "Little Old New York" (Specialty).

Roosevelt Theatre—

Film Numbers—Weekly (Pathe), Enemies of Women (Cosmopolitan).

Randolph Theatre—

Film Numbers—Hunting Big Game in Africa (Universal).

Woodlawn Theatre—

Film Numbers—Grumpy (Paramount), The Champen (Pathe), Fun from the Press (Hodkinson), Pathe News, Pathe Review. Musical Program—Echo's from the Metropolitan (Overture), "Thoughts of Love" (Trombone Solo).

McVicker's Theatre—

Film Numbers—The Go-Getter (Paramount), No Wedding Bells (Vitagraph), Fun from the Press (Hodkinson), News and Views (McVickers).

Musical Program—"Jewels of Modonna" (Overture), Civic String Quartette (Specialty), "Crying for You" (Organ Solo), Under the Chandelier (Specialty).

ATLANTA

Howard Theatre—

Film Numbers—You Can't Fool Your Wife (Paramount), Howard News and Views, Einstein Theory of Relativity.

Musical Program—"Maytime Sweetheart" (Overture), "Song of the Soul" (Baritone solo serving as prologue).

Metropolitan Theatre—

Film Numbers—Within the Law (First National), Kinograms (Educational), Fun from the Press (Hodkinson).

Musical Program—Overture (Orchestra), "Meditation" from "Thais" (Violin and Organ, serving as prologue).

Rialto Theatre—

Film Numbers—Can A Woman Love Twice? (F. B. O.), International News (Universal), Easy Street (Comedy).

Musical Program—Overture (Orchestra), "Love's Garden" (Vocal).

ROCHESTER

Eastman Theatre—

Film Numbers—One Exciting Night (United Artists), Eastman Current Events Magazine. Musical Program—"Mignon" (Overture), Recessional (Organ).

NEWARK

Branford Theatre—

Film Numbers—Within the Law (First National), Branford Review of Events, Topics of the Day (Pathe), Col. Heeza Liar in The Detective (Hodkinson).

Musical Program—"Egyptian Ballet," "Who's Sorry Now?" (Vocal), "Egyptian Ballet" (Overture), Contralto Selection.

Newark Theatre—

Film Numbers—The Go-Getter (Paramount), Newark Theatre Pictorial, Topics of the Day (Pathe), The ex-Kaiser in Exile (Hodkinson).

Musical Program—"Mignon" (Overture), "Concert Piece in F" (Organ Solo), Selections (Two Tenors).

Terminal Theatre—

Film Numbers—Gimme (Goldwyn), Man's Size (Fox), Fox News, In the Land of Tut-Ankh-Amen.

Musical Program—"Queen of the Orient" (Symphonic Novelty).

NEW HAVEN

Olympia Theatre—

Film Numbers—Hunting Big Game in Africa (Universal), Baby Peggy Comedy (Universal), Lure of the Open Road, Kinograms.

Musical Program—"The Fortune Teller" (Overture).

Bijou Theatre—

Film Numbers—You Can't Fool Your Wife (Paramount), Our Gang Comedy (Pathe), Sporting Kings, Aesop's Fables (Pathe), Pathe News.

Musical Program—"Sextet from Lucia" (Overture).



Art ad for the showing of "The Glimpses of the Moon" at Grauman's Metropolitan, Los Angeles.

SEATTLE

Coliseum Theatre—

Film Numbers—Isle of Lost Ships (First National), Some Punches and Judy (Universal), Fun from the Press (Hodkinson), Kinograms (Educational), Pathe News.

Musical Program—Selections from "Peer Gynt" (Overture).

Blue Mouse Theatre—

Film Numbers—The Bohemian Girl (American Releasing), Col. Heeza Liar and the Ghost (Hodkinson), Fox News.

Musical Program—Ten Butterfly Kiddies in song and dance act.

Strand Theatre—

Film Numbers—All the Brothers Were Valiant (Metro), Take Your Choice, Campus Days, Kinograms (Educational).

Musical Program—"Serenade" (Overture), "Little Red Schoolhouse" and "Carolina in the Morning" (Vocal by quartette).

Columbia Theatre—

Film Numbers—Hunting Big Game in Africa (Universal), continued.

Liberty Theatre—

Film Numbers—Grumpy (Paramount), Cold Chills, Hounds of the Hills, Liberty News.

Musical Program—"Estudianaota" (Overture), "Other Lips" (Organ Solo).

Winter Garden Theatre—

Film Numbers—West of Chicago (Fox), Sunny Gym, Fun from the Press (Hodkinson), International News (Universal).

Musical Program—Overture (Orchestra).

BUFFALO

Shea's Hippodrome—

Film Numbers—Within the Law (First National), Topics of the Day (Pathe), Current Events from Pathe, International and Fox News, The Balloonatic (First National), The Land of Tut-Ankh-Amen (Fox).

Musical Program—"Falling" (Classical Jazz Overture), "Moment Musical," "The Skylark" and "Danse Hollandaise," presented by the Forova Dancers, Selections on Organ, Violin Solo.

Lafayette Square Theatre—

Film Numbers—Heroes and Husbands (First National), Current

Events (Fox News), "Snub" Pollard Comedy (Pathe).

Musical Program—"Madame Butterfly" (Overture), "A Midsummer's Night Dream" (Organ Solo).

Loew's State Theatre—

Film Numbers—The Nth Commandment (Paramount), Rob 'Em Good (Metro), Current Events (Pathe News).

Musical Program—Medley of Popular Airs, Emmett Luedcke Harmonists, (Overture).

Criterion Theatre—

Film Numbers—Hungry Hearts (Goldwyn), Pop Tuttle's Lost Control (F. B. O.), Current Events (Kinograms).

Musical Program—Selections from "Molly Darling" (Overture).

Olympic Theatre—

Film Numbers—The Abysmal Brute (Universal), Oh, Nurse (Comedy), Current Events (International News).

Musical Program—"Rose of the Rio Grande" (Vocal Solo), "Barney Google" (Organ Solo).

PHILADELPHIA

Stanley Theatre—

Film Numbers—Brass (Warner Brothers), Topics of the Day (Pathe), Current Events (Fox and Pathe), Know Your City Better, Surprise (S.R.).

Musical Program—"Cavalleria Rusticana" (Overture), "Greenwich Village Follies" (Organ selection), Ben Ali Haggin's Tableau, "Du Barry" (Special feature of posed figures, with music by Victor Herbert).

Stanton Theatre—

Film Numbers—Bel-a Donna (Paramount), Topics of the Day (Pathe), Current Events (Fox), Oases of the Desert (S. R.).

Aldine Theatre—

Film Numbers—Where the Pavement Ends (Metro), Current Events (Pathe and International), Fun from the Press (Hodkinson), Land of Tut-Ankh-Amen (Fox).

Earlton Theatre—

Film Numbers—Down to the Sea in Ships (Hodkinson), Current Events (Pathe), Kinograms (Educational), Land of the Incas (S. R.), Felix Wins the Treasure (S. R.).

Victoria Theatre—

Film Numbers—Bull Dog Drummond (Hodkinson), Current Events (Pathe), Wonders of the Sea (F. B. O.).

Arcadia Theatre—

Film Numbers—The Snow Bride (Paramount), Current Events (Pathe), Where There's a Will (Fox), Movie Chats (Hodkinson).

Regent Theatre—

Film Numbers—The Last Hour (Metro), The City Slicker (Pathe).

Palace Theatre—

Film Numbers—Jazzmania (Metro), Current Events (Pathe), Topics of the Day (Pathe), The Movie Daredevil (Educational).

Canal Theatre—

Film Numbers—Mr Billings Spends His Time (Paramount), Hazl from Hollywood (Educational).



Opening ad of the new A. H. Blank Broadway theatre, Council Bluffs, Iowa, with "Daddy" as the feature

Pike's Peak and Busted (Educational), Kinograms (Educational).

OMAHA

Sun Theatre—

Film Numbers—Souls for Sale (Goldwyn), The Burglar (Hodkinson), International News (Universal).

Musical Program—Selections from "Rigoletto" (Overture).

Moon Theatre—

Film Numbers—Crashing Through (F. B. O.), From Soup to Nuts (Comedy), Moon Topical Review.

World Theatre—

Film Numbers—The Gentleman from America (Universal).

Musical Program—Six acts of vaudeville.

Rialto Theatre—

Film Numbers—Poor Men's Wives (Al Lichtman), Out of Place (Fox), Kinograms (Educational), Fun from the Press (Hodkinson), The Land of Tut-Ankh-Amen (Fox).

Musical Program—Overture, organ novelty.

Strand Theatre—

Film Numbers—Money, Money, Money (First National), Within the Law (First National) opens Thursday for ten-day run, Cold Chills (Educational), Man vs. Beast (Educational), Fox News. Musical Program—"Morning, Noon and Night" (Overture).

ST. PAUL

Capitol Theatre—

Film Numbers—The Famous Mrs. Fair (Metro), Capitol Digest (Pathe and International News).

Musical Program—"Beside a Babbled Brook" (Overture), Capitol "Spring Frolic," "My Jewel Girl," Belle Oliver, the Stine Trio, "Peacock Alley," Billy and Eddie Gorman, Art Landry and his Commodore Band, Recessional (Organ).

DES MOINES

Des Moines Theatre—

Film Numbers—The Glimpses of the Moon (Paramount), Barnyard (Vitagraph), Felix in the Swim (Cartoon).

Musical Program—Symphonic Jazz music by Randal's Royal Orchestra, Organ Solo.

Strand Theatre—

Film Numbers—Grumpy (Paramount), The Salesman (Fox), Kinograms (Educational).

Musical Program—"After the Party" (Organ Solo).

Garden Theatre—

Film Numbers—Alice Adams (Associated Exhibitors), Sweetie (Universal).

CLEVELAND

Stillman Theatre—

Film Numbers—Bella Donna (Paramount), Babies Welcome (Educational), Torquay (Standard Film Service).

Musical Program—"Zampa" (Overture).

Allen Theatre—

Film Numbers—You Can't Fool

Your Wife (Paramount), Pest of the Storm Country (Educational), Fun from the Press (Hodkinson), International News (Universal).

Musical Program—Introduction and Finale from "The Fourth Fourth Symphony" (Overture), "I Pagliacci" (Vocal), "Cavalleria," "Rigoletto" and "Lucia" (Vocal with orchestral accompaniment).

State Theatre—

Film Numbers—Mighty Lik' a Rose (First National), Local Grams.

Musical Program—Popular Potpourri (Overture).

Miles Theatre—

Film Numbers—Tess of the Storm Country (United Artists) Pathe News.

Musical Program—"Light Cavalry" (Overture).

Reade's Hippodrome—

Film Numbers—The Darling of the Rich (Al Lichtman), Plain Dealer Screen Magazine.

Musical Program—Popular Song Medley.

Park Theatre—

Film Numbers—Mr. Billings Spends His Dime (Paramount), A Quiet Street (Pathe), Mirror Dance, Local Grams, Kinograms (Educational).

Musical Program—"A Festival of Bagdad" (Overture), "All Muddled Up," "San," "Farewell Blues" (Jazz Unit).

Standard Theatre—

Film Program—The Heart of Wetona (Selznick), Ain't Love Awful (Century), International News (Universal).

ST. LOUIS

Missouri Theatre—

Film Numbers—You Can't Fool Your Wife (Paramount), The Barnyard (Vitagraph), Fun from the Press (Hodkinson), Current Events (from Pathe, Fox, International).

Musical Program—Overture, "Carolina" (Organ Solo), Imperial Quartette (Vocal) "A Study in Delph" (Dance Diversion).

Grand Central and West End Lyric Theatres—

Film Numbers—Poor Men's Wives (Al Lichtman) Topics of the Day (Pathe), Current Events (from Pathe, Fox, International).

Musical Program—"Step on It" (Overture), The Dennis Sisters (Vocal) Jazz Winners (Orchestra and Organ).

Capitol Theatre—

Film Numbers—Safety Last (Pathe), Topics of the Day (Pathe), Current Events (Pathe).

Musical Program—Special orchestral numbers, violin solo.

William Fox Liberty Theatre—

Film Numbers—Night Life in Hollywood (Arrow S. R.), Chain Lightning, The Tramp, Current Events (Fox News and Educational).

Musical Program—Orchestral and organ selections.

Rivoli Theatre—

Film Numbers—Hunting Big Game in Africa (Universal) Fun from the Press (Hodkinson), Current



Art ad on "Bella Donna" used for the run at the Circle theatre, Indianapolis

Events (International News). Musical Program—Special orchestral numbers.

Delmonte Theatre—

Film Numbers—Backbone (Goldwyn), Fun from the Press (Hodkinson), Current Events (Pathe), International Screen Snapshots (Pathe).

Musical Program—Harmonious Trio (Vocal), special orchestral numbers.

Columbia Theatre—

Film Numbers—A Friendly Husband (Fox), Where There's a Will (Fox Sunshine), last episode of Plunder (Pathe), Current Events (Fox News and Educational).

Musical Program—Orchestral overture and accompaniments. Five acts of vaudeville.

KANSAS CITY

Newman Theatre—

Film Numbers—You Can't Fool Your Wife (Paramount), Cold Chills (Educational), Newman News and Views (From Pathe, Fox, Kinograms and International News).

Musical Program—"In a Colonial Garden," (Musical Novelty with James G. Dunn and Viola Layman), Selections (Overture), Vocal numbers, Sudworth Frazier, Coon-Sanders, (Novelty Singing Orchestra), Organ Selections.

Liberty Theatre—

Film Numbers—Safety Last (Pathe), third week, Pathe and Fox News.

Musical Program—Selections (Overture), Organ Selections.

Royal Theatre—

Film Numbers—Robin Hood (United Artists) fourth week, Royal Screen Magazine (From Pathe, Fox, Kinograms and International News).

Musical Program—Selections (Overture), Organ Selections.

Twelfth Street Theatre—

Film Numbers—The Tiger's Claw (Paramount), Ma and Pa (Mack Sennett Comedy), When Fighting's Necessary (Leo Maloney Short Story), Aesop's Fables, Twelfth Street Screen Magazine (From Pathe, Fox, Kinograms

and International News). Musical Program—Selections (Overture), Organ Selections.

DETROIT

Broadway Strand Theatre—

Film Numbers—Souls for Sale (Goldwyn), Continued.

Capitol Theatre—

Film Numbers—Prodigal Daughters (Paramount), The Barnyard (Vitagraph) Current Events (Pathe).

Musical Program—"Summer Night's" (Overture), Songs (Selected).

Fox Washington Theatre—

Film Numbers—Birth of a Nation (United Artists), Current Events (Fox).

Madison Theatre—

Film Numbers—You Can't Fool Your Wife (Paramount), Current Events (Pathe), Fun from the Press (Hodkinson), Our Gang Comedy (Pathe).

Musical Program—Cycle of Salmon (Prizma), "In Italy" (Vocal).

Shubert-Detroit Theatre—

Film Numbers—Fabiola (State Rights.)

Adams Theatre—

Film Numbers—The Nth Commandment (Paramount), Current Events, (Detroit Free Press and International), Hot Water (Educational).

Musical Program—Songs (Selected).

CINCINNATI

Capitol Theatre—

Film Numbers—Within the Law (First National), Current Events (Pathe), Family Troubles.

Musical Program—"Old Songs" (Overture).

Grand Theatre—

Film Numbers—Hunting Big Game in Africa (Universal).

Musical Program—"Dearest" (Overture).

Walnut Theatre—

Film Numbers—Safety Last (Pathe), Current Events (Pathe), Topics of the Day (Pathe), Aesop's Fables (Pathe). Musical Program—"Orpheus" (Overture).

Strand Theatre—

Film Numbers—Glimpses of the Moon (Paramount), Current Events (Pathe), The Love Nest (First National).

Musical Program—"Fortune Teller" (Overture).

DALLAS

Palace Theatre—

Film Numbers—You Can't Fool Your Wife (Paramount), News Tour, Aesop's Fables (Pathe), Rolling Down to Rio (Added Attraction).

Musical Program—Symphony Concert (Orchestra).

Old Mill Theatre—

Film Numbers—Safety Last (Pathe), continued.

Melba Theatre—

Film Numbers—Within the Law (First National, All At Sea (Comedy).

Musical Program—Overture (Orchestra), Baritone Solo.

J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

Here and There

JESS ROBINS has left for New York to complete negotiations for new stories for a series of productions.

The Fuller Productions is this week completing "Youth Triumphant," featuring Virginia Lee Corbin with Anna Nilsson, Raymond Hatton, George Siegmann and others.

The Richard Thomas Productions, who recently completed "Other Men's Money," announce that their next picture will be a screen version of Sir Walter Scott's "Lady of the Lake." Wyndham Martyn, the English novelist, has been engaged as literary advisor. Estelle Taylor and Rod Larocque will play the principal roles.

The Mission Film Company is producing "The Barefoot Boy," by Wallace Clifton. David Kirkland is directing this subject at the Fine Arts Studios.

Principal Pictures has completed "The Meanest Man in the World."

Settings are now being constructed for Victor Schertzinger's initial production, "The Man of Aching Hearts," for B. P. Schulberg. Filming of this subject will be started about June 1st, after Director Schertzinger completes work on the current Jackie Coogan subject. In production for Schulberg are "The Broken Wing," under the direction of Tom Forman, and "Daughters of the Rich," under the direction of Gasnier.

Harry Warner has arrived in Los Angeles on a business trip.

The Sturgeon Hubbard production titled "What's Your Daughter Doing?" has been sold to William M. Vogel by Jake Wilk. The cast includes Ralph Graves, Patsy Ruth Miller, Edna Murphy, Edward Hearn, and others.

Irving Cummings has completed his contract with Preferred Pictures Corporation and is beginning a new series, the first of which is "Broken Hearts of Broadway," adapted from the stage play. Production was started on Monday of this week at the Hollywood studio. The cast includes Colleen Moore, Johnnie Walker, Alice Lake, Tully Marshall, Creighton Hale, Antonio Moreno, Kate Price. The continuity was written by Hope Loring and Louis B. Leighton.

Dorothy Phillips, having just returned from Palm Springs, Cal., is resting at her Hollywood home before resuming work at the studios.

At Universal City

Jack Conway has completed the filming of "Sawdust," in which Gladys Walton is starred.

Wallace Worsley has completed work on the night exteriors on a big set and is now working on interiors.

Edward Sedgwick has completed

the filming of "Out of Luck," in which Hoot Gibson is starred.

Production work has been started on a timely subject titled "Legally Dead." The story is based upon the adrenalin treatment designed to secure a renewal of heart action after death. The subject deals with the revival of a man by his relatives after he has been hung and pronounced dead by the coroner. It is expected that the picture will precipitate a discussion of the legal aspects of such a case happening in real life. The story is by Charles Furtman, and the direction by William Parks. Milton Sills is in the leading role. Claire Adams and Margaret Campbell appear in the supporting cast.

With Fox East and West

John Russell, Peter Milne, Marc Edmund Jones, and Howard Irving Young accompanied Sol Wurtzel from New York to become members of the Fox West Coast scenario staff. Fred and Fannie Hatton will come later.

The complete cast for William Russell's production, titled "Times Have Changed," which is being directed by James Flood, includes Mabel Julianne Scott, Charles West, Martha Mattox, Edwin B. Tilton, George Atkinson, Alene Ray, Dick Lareno, Gus Leonard and Jack Curtis.

The complete cast for Dustin Farnum's new vehicle, "The Man Who Won," includes Jacqueline Gadson, Ralph Cloninger, Lloyd Whitlock, Muriel McCormick, Mickey McBan, Mary Warren, Harvey Clark, Pewee Holmes, Lou Poff, Bob Marks, Andy Waldron and Kenneth Maynard.

Fox Film Corporation is the first company to break ground for their building at the Monroe Doctrine Centennial Exposition.

With Paramount Units

Jesse Lasky left Los Angeles on Monday of this week to attend the semi-annual sales convention in New York May 8th and will be back on the Coast for the division sales convention about the first of June. Lasky took with him the completed production schedule for the first half of the season of 1923-1924. Prior to his departure he announced that Herbert Brenon will be the director of the next Pola Negri subject, which will be titled "The Spanish Dancer." This subject will be based on Don Caesar Debazan's story and will be adapted by June Mathis and Beulah Marie Dix. This production may be filmed in the East, where Brenon is located at the present time.

Gloria Swanson leaves this week to appear in "Zaza," under the direction of Allan Dwan. The continuity is being prepared by Albert Shelby Levino.

Sam Wood will leave for the

East to make "Children's Children" from the continuity prepared by Monte M. Katterjohn.

The first Zane Grey story will be directed by Victor Fleming and will bear the title "To the Last Man." The cast will include Richard Dix, Lois Wilson, Noah Beery, Robert Edeson, Frank Campeau. The company left on Sunday for location at Tonti Basin, Arizona, where exteriors will be filmed.

Agnes Ayres and Antonio Moreno will return to the East shortly.

After a month in Palm Beach and Miami, taking exterior scenes for "The Heart Raider," Director Wesley Ruggles and a company of Paramount players, headed by Agnes Ayres and Mahlon Hamilton, have returned to the Paramount Long Island studio to complete the picture. Other members of the cast who were on location were Charles Ruggles, Marie Burke, Charles Riegal, William Nally, Marie Olivet, Frances Greenleaf and Pauline LeGros.

Pickford-Fairbanks Studio

"The Thief of Bagdad" is now being considered as the release title for Douglas Fairbanks' new production, which is being written by Edward Knoblock, Fairbanks, and the scenario staff. The story has an Arabian Nights background.

"The Street Singer" has been chosen as the permanent title for Mary Pickford's new production. This is a Spanish story, the picturization of which is now about half finished, after eight weeks of filming.

Around Metro Studios

The complete cast for Edward Sloman's picturization of "The Eagle's Feather" includes Mary Alden, James Kirkwood, Elinor Fair, George Seigmann, Lester Cuneo, Adolphe Menjou, Charles McHugh and John Elliott.

Mae Murray leaves Los Angeles for New York on Wednesday of this week to close her Eastern apartment and make her permanent home in Los Angeles. Miss Murray has purchased a five-acre residence site in the Beverly Hills district.

Robert Leonard and Al Cohn are leaving the Coast for the East with the recently completed production, "French Doll," as soon as final editing of the subject is completed.

Rex Ingram is now employing about two thousand people on a Parisian street set for "Scaramouche."

F. B. O. Production Notes

Nat Rothstein and Harry Berman have arrived in Los Angeles for a conference with P. A. Powers.

Rex Taylor has completed the continuity for "Lights Out," Paul Dickey's play which is now in production for the screen under the direction of Al Santell. The cast

includes Ruth Stonehouse, Walter McGrail, Marie Astaire, Theodore Voneltz, Hank Mann, Fred Kelsey, Mavel VanBuren, Ben Decly, Ben Hurlbut and Harry Fenwick.

On the Goldwyn Lots

Tyrone Power has been signed for an important part in Marshall Neilan's "The Rendezvous." Others in the cast are Elmo Lincoln, Emmett Corrigan, Conrad Nagel, Sidney Chaplin, Lucille Rickson.

Charles Lapworth, the English representative of Goldwyn, has been brought to the Coast to assist Victor Seastrom respecting English customs and manners in the filming of Hall Caine's "Master of Man."

Edward Connelly has been engaged for an important role in "The Magic Skin." This subject is being produced by George D. Baker for Achievement Films.

Georges Calliga, a Roumanian actor with English and French film experience, has been placed under contract by Goldwyn.

Von Stroheim has engaged Doctor Henry Smulson, a San Francisco dentist, to act as technical director in the making of "Greed." McTeague, the leading character, is a dentist.

Neilan has engaged Cecil Holland to supervise make-ups for "The Rendezvous."

First National Brevities

John W. McDermott has been engaged to direct "Temporary Husbands," from Sydney Baulton's play. Sydney Chaplin will play the leading male role.

Perry N. Vekroff is now preparing the continuity of "Lord of Thunder Gate," which has an American and a Japanese setting.

Jack Dillon has been signed to direct "Flaming Youth," the Warner Fabian flapper story.

First National chiefs on the Coast, who have viewed the finished print of "Children of the Dust," refer to the picture as "a second 'Humoresque.'"

Lynn Reynolds has been engaged to direct "The Huntress" and has selected locations in Nevada Sierra Mountains near Mona Lake for exteriors.

The Norma Talmadge company is now shooting the Battle of Jarnac scenes on Mathewson's fifteen thousand acre ranch with about five thousand people taking part.

With the Sennett Comedians

Hampton Del Ruth has been added to the directorial staff of the Sennett production forces.

Roy Del Ruth has completed "Skylarking" and is now filming a new comedy subject as yet untitled with Mildred Junc, Billy Bevan, Albert A. Vaughn, Harry Gribbon, and Kewpie Morgan.

The Ben Turpin company is continuing work on "Pitfalls of a Big City."

: : : : "THE CHECK-UP" : : : :

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length	Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
ALLIED PROD. & DIST.							Racing Hearts	—	3	18	5	73	6 reels
Garrison's Finish	—	2	5	5	77	7,898 ft.	Singed Wings	—	1	25	7	76	7,788 ft.
Suzanna	—	1	4	9	87	8,000 ft.	Siren Call, The	1	6	29	1	65	5,417 ft.
AMERICAN RELEASING							South of Suva	2	—	18	1	67	4,639 ft.
Queen of the Moulin Rouge, The	—	1	23	—	70	6,704 ft.	Thirty Days	2	5	23	5	67	4,930 ft.
Sign of the Rose, The	—	—	15	2	73	6,080 ft.	To Have and to Hold	—	—	47	19	77	7,518 ft.
Timothy's Quest	1	—	13	—	66	6,465 ft.	Top of New York, The	—	5	24	2	67	5,148 ft.
ASSOCIATED EXHIBITORS							Valley of Silent Men, The	1	2	29	1	67	6,541 ft.
Conquering the Woman	2	3	6	—	53	5,887 ft.	When Knighthood Was in Flower	—	1	22	83	94	11,618 ft.
Dusk to Dawn	—	1	9	—	67	5 reels	While Satan Sleeps	—	4	35	4	71	6,069 ft.
Grandma's Boy	—	—	100	30	78	5 reels	White Flower, The	—	2	15	3	72	5,731 ft.
Till We Meet Again	—	2	13	4	73	6 reels	World's Applause, The	2	3	27	7	71	6,526 ft.
Up in the Air About Mary	1	2	8	—	60	4,627 ft.	Young Diana, The	3	1	28	1	66	6,744 ft.
Woman Who Fooled Herself, The	1	1	6	2	68	5,401 ft.	Young Rajah, The	9	1	36	8	66	7,705 ft.
FAMOUS PLAYERS							FILM BOOKING OFFICE						
Adam and Eva	—	2	17	8	77	8 reels	Colleen of the Pines	—	6	13	—	61	4,735 ft.
Adam's Rib	—	—	13	15	86	10 reels	Good Men and True	1	7	22	1	63	5,267 ft.
Anna Ascends	—	7	18	1	63	5,959 ft.	Hound of the Baskerville, The	3	3	12	2	61	4,900 ft.
Back Home and Broke	—	—	39	21	81	6 reels	If I Were Queen	—	3	24	2	69	6,092 ft.
Blood and Sand	—	1	77	20	76	8 reels	In the Name of the Law	1	3	77	16	74	6,200 ft.
Bonded Woman, The	2	1	26	—	66	5,486 ft.	Kick Back, The	4	13	27	2	67	5,160 ft.
Borderland	1	—	26	1	71	5,486 ft.	My Dad	2	5	24	—	64	5 reels
Burning Sands	1	4	44	3	67	6,919 ft.	Snow Shoe Trail, The	—	—	18	—	70	5,382 ft.
Clarence	—	2	39	10	75	6,146 ft.	Thelma	—	3	12	2	62	6,497 ft.
Cowboy and the Lady, The	1	5	26	1	65	4,918 ft.	Third Alarm, The	—	1	22	23	85	7,000 ft.
Dark Secrets	1	4	10	3	66	4,337 ft.	Up and At 'Em	2	3	10	—	61	5 reels
Daughter of Luxury, A	—	4	19	1	66	4,538 ft.	FIRST NATIONAL						
Dictator, The	—	1	43	1	70	5,221 ft.	Alias Julius Caesar	2	1	11	—	61	6,131 ft.
Drums of Fate	—	3	33	—	67	7,336 ft.	Bell Boy 13	—	1	11	4	76	3,940 ft.
Ebb Tide	1	3	33	—	67	7,336 ft.	Bond Boy, The	—	—	49	4	72	6,902 ft.
Face in the Fog, The	3	2	24	6	68	6,095 ft.	Brawn of the North	—	3	33	10	75	7,759 ft.
For the Defence	—	6	20	—	63	4,905 ft.	Dangerous Age, The	—	—	34	13	88	7,229 ft.
Ghost Breaker, The	—	5	37	2	68	5,130 ft.	East Is West	1	4	37	32	81	7,737 ft.
Glimpses of the Moon	1	—	9	—	65	6 reels	Eternal Flame, The	1	2	57	27	79	7,453 ft.
Her Gilded Cage	—	5	48	2	68	6,229 ft.	Fury	—	—	16	14	84	8,709 ft.
If You Believe It, It's So	—	3	37	3	68	6,764 ft.	Heroes and Husbands	—	3	9	—	63	5,460 ft.
Impossible Mrs. Bellew, The	—	3	32	19	80	7,155 ft.	Hottentot, The	—	—	26	22	85	5,953 ft.
Java Head	1	3	21	12	76	7,865 ft.	Hurricane's Gal	—	—	57	5	73	7,944 ft.
Kick In	—	4	26	9	74	7,074 ft.	Kindred of the Dust	—	2	41	6	72	7,424 ft.
Loves of Pharoah, The	4	2	24	1	63	7,352 ft.	Light in the Dark	—	7	15	—	61	5,600 ft.
Making a Man	—	3	22	5	72	5,594 ft.	Lorna Doone	—	1	29	9	74	6,083 ft.
Manslaughter	—	—	73	35	80	9,061 ft.	Masquerader, The	1	—	37	8	74	7,835 ft.
Man Unconquerable, The	—	2	31	4	72	5,795 ft.	Mighty Lak a Rose	—	—	11	8	83	8,260 ft.
Man Who Saw Tomorrow, The	1	5	34	3	68	6,993 ft.	Minnie	1	5	9	1	60	6,696 ft.
Missing Millions	1	—	7	2	71	5,870 ft.	Oliver Twist	—	4	33	26	81	7,761 ft.
Mr. Billings Spends His Dime	—	4	10	5	70	5,585 ft.	Omar, the Tentmaker	3	4	17	11	72	8,090 ft.
My American Wife	—	—	23	13	81	6,061 ft.	One Clear Call	—	5	44	1	68	7,450 ft.
Nice People	3	9	60	4	66	6,244 ft.	Pilgrim, The	—	—	7	13	90	3,675 ft.
Nobody's Money	—	4	12	3	69	6 reels	Rose of the Sea	5	3	20	—	62	6,837 ft.
Old Homestead, The	—	1	66	8	73	7,696 ft.	Skin Deep	—	4	43	11	74	6,303 ft.
On the High Seas	2	3	25	4	68	5,050 ft.	Smudge	1	2	11	—	62	4,716 ft.
Outcast, The	—	2	28	1	70	6 reels	Trouble	—	1	46	5	72	4,912 ft.
Pink Gods	—	9	36	—	64	7,062 ft.	Voice From the Minaret, The	—	1	17	27	88	6,885 ft.
Pride of Palomar, The	—	—	31	7	76	7,494 ft.	What a Wife Learned	—	1	8	—	67	6,200 ft.
							White Shoulders	1	1	19	2	69	6,966 ft.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length	Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
Bells of San Juan, The.....	—	2	6	2	71	4,587 ft.	PATHE						
Boss of Camp "4".....	—	—	15	1	72	4,235 ft.	Dr. Jack.....	—	—	25	48	92	5 reels
Brass Commandments.....	1	1	13	—	65	4,829 ft.	Nanook of the North.....	1	2	62	9	72	6 reels
Calvert's Valley.....	1	2	9	—	61	4,416 ft.	SELZNICK						
Catch My Smoke.....	—	—	8	2	76	4,070 ft.	John Smith.....	1	—	12	—	66	5,000 ft.
Crusader, The.....	—	1	13	—	65	4,780 ft.	Love Is An Awful Thing.....	3	3	27	2	66	5 reels
Do and Dare.....	—	4	20	—	65	4,944 ft.	One Week of Love.....	1	—	28	10	77	7 reels
Fast Mail, The.....	1	2	52	6	71	6 reels	Pawned.....	—	2	7	2	71	5 reels
Fool There Was, A.....	—	6	46	1	67	6,604 ft.	Under Oath.....	—	1	32	2	71	5,175 ft.
For Big Stakes.....	1	1	36	—	68	5 reels	Woman of No Importance, A.....	1	7	14	1	60	5,234 ft.
Honor First.....	2	3	15	—	60	5 reels	STATE RIGHTS						
Just Tony.....	2	1	56	9	72	6 reels	Beautiful and Damned, The.....	1	4	26	6	71	4 reels
Lights of New York, The.....	12	11	15	2	49	5,581 ft.	Darling of the Rich, The.....	—	—	5	5	85	6 reels
Light of the Desert, The.....	1	2	17	—	65	5 reels	Flesh and Blood.....	—	—	15	2	74	6 reels
Monte Cristo.....	—	—	63	12	76	9,828 ft.	Heroes of the Street.....	—	2	23	9	76	7 reels
Moonshine Valley.....	1	4	26	—	65	5 reels	I Am the Law.....	—	4	31	3	70	6 reels
My Friend the Devil.....	1	4	26	4	69	9,555 ft.	Little Church Around the Corner, The.....	—	—	11	1	72	6,400 ft.
Nero.....	1	2	23	9	75	11,500 ft.	Man From Hell's River, The.....	1	5	12	1	62	5 reels
New Teacher, The.....	1	2	14	1	66	5 reels	More to Be Pitied Than Scorned.....	1	1	14	2	69	5,800 ft.
Oath Bound.....	2	3	20	1	64	5 reels	Only a Shop Girl.....	—	2	5	4	76	6,400 ft.
Pawn Ticket.....	—	2	8	—	64	4,527 ft.	Rags to Riches.....	—	1	36	10	79	7 reels
Romance Land.....	—	—	10	2	75	3,975 ft.	Sure-Fire Flint.....	2	—	29	6	72	6 reels
Rough Shod.....	—	1	28	2	71	5 reels	What's Wrong With the Women.....	—	6	25	5	69	6,400 ft.
Self-Made Man, A.....	4	2	7	—	50	5 reels	World's a Stage, The.....	3	4	10	2	61	6 reels
Silver Wings.....	1	3	26	1	67	9 reels	UNITED ARTISTS						
Tom Mix in Arabia.....	2	2	14	2	65	4,446 ft.	Douglas Fairbanks in Robin Hood.....	—	—	6	61	97	10 reels
Town That Forgot God, The.....	—	—	5	8	89	8,450 ft.	Man Who Played God, The.....	—	—	20	3	74	6 reels
Trooper O'Neil.....	—	1	22	1	70	5 reels	One Exciting Night.....	—	2	20	27	86	10 reels
West of Chicago.....	—	—	18	1	72	4,694 ft.	Tailor-Made Man, A.....	—	2	32	10	76	8,469 ft.
Who Are My Parents?.....	2	2	18	3	68	8,361 ft.	Tess of the Storm Country.....	—	—	15	48	93	10 reels
Without Compromise.....	1	3	6	—	56	5,176 ft.	UNIVERSAL						
Yosemite Trail, The.....	—	4	13	1	65	4,735 ft.	Afraid to Fight.....	1	2	45	3	70	4,429 ft.
GOLDWYN							All Night.....	—	1	13	—	68	5 reels
Always the Woman.....	7	2	13	—	51	5,462 ft.	Altar Stairs, The.....	—	2	8	—	64	5 reels
Blind Bargain, A.....	1	2	14	1	66	4,473 ft.	Another Man's Shoes.....	—	3	12	1	67	5 reels
Broken Chains.....	3	5	19	4	83	6,190 ft.	Black Bag, The.....	1	6	27	1	65	4,343 ft.
Brothers Under the Skin.....	—	5	27	6	71	4,961 ft.	Broad Daylight.....	1	3	21	1	66	5 reels
Christian, The.....	—	2	10	26	90	8,333 ft.	Caught Bluffing.....	1	1	26	—	67	5 reels
Dust Flower, The.....	1	1	25	1	68	5,651 ft.	Confidence.....	—	3	14	—	66	5 reels
Gimme.....	1	—	12	—	66	5,769 ft.	Delicious Little Devil, The.....	2	1	27	1	67	6 reels
Golden Dreams.....	4	2	19	—	60	4,630 ft.	Don't Shoot.....	—	—	28	—	70	5,130 ft.
Hungry Hearts.....	2	1	8	1	62	6,517 ft.	Driven.....	—	2	8	4	74	5,400 ft.
Mad Love.....	—	2	9	6	77	5,518 ft.	First Degree, The.....	—	2	4	5	78	5 reels
Remembrance.....	8	6	48	2	62	5,644 ft.	Flame of Life, The.....	—	1	14	5	76	7 reels
Sherlock Holmes.....	1	4	39	11	73	8,233 ft.	Flaming Hour, The.....	—	1	13	1	70	5 reels
Sin Flood, The.....	2	2	28	5	70	5,205 ft.	Flirt, The.....	—	—	30	27	84	8 reels
Stranger's Banquet, The.....	1	1	18	8	76	6,842 ft.	Galloping Kid, The.....	1	3	18	—	64	5 reels
HODKINSON							Gentlemen from America, The.....	—	—	6	4	82	5 reels
Bull Dog Drummond.....	1	1	7	1	65	4,916 ft.	Ghost Patrol, The.....	1	2	9	2	67	5 reels
Gray Dawn, The.....	1	1	16	1	66	5,800 ft.	Girl Who Ran Wild, The.....	—	4	12	—	62	5 reels
Headless Horseman, The.....	—	1	29	7	75	6,145 ft.	Her Night of Nights.....	1	5	13	—	59	4,450 ft.
Heart's Haven.....	1	2	16	—	64	5,275 ft.	Human Hearts.....	1	1	65	5	70	7 reels
No Trespassing.....	—	4	10	—	62	7,195 ft.	Jilt, The.....	2	2	5	1	57	5 reels
Slim Shoulders.....	1	1	35	—	68	6,783 ft.	Kentucky Derby, The.....	—	3	39	12	75	6 reels
LICHTMAN							Kindled Courage.....	—	1	11	—	68	5 reels
Hero, The.....	1	—	13	3	73	6,800 ft.	Lavender Bath Lady, The.....	—	5	6	—	56	5 reels
Poor Men's Wives.....	1	2	4	3	68	6,963 ft.	Loaded Door, The.....	1	1	24	1	68	4,430 ft.
Rich Men's Wives.....	1	—	66	3	71	7 reels	Lone Hand, The.....	—	—	22	5	76	5 reels
Shadows.....	—	—	21	11	80	7 reels	Long Chance, The.....	—	1	21	1	70	5 reels
Thorns and Orange Blossoms.....	—	4	14	6	72	7 reels	Married Flapper, The.....	—	1	26	1	70	4,662 ft.
METRO							One Wonderful Night.....	—	2	9	1	68	5 reels
All the Brothers Were Valiant.....	—	2	19	4	73	6 reels	Out of the Silent North.....	—	2	25	—	68	4,343 ft.
Broadway Rose.....	—	5	47	6	71	6 reels	Paid Back.....	1	2	16	—	64	4,920 ft.
Enter Madame.....	3	3	17	4	66	6 reels	Power of a Lie, The.....	—	1	9	1	70	5 reels
Five Dollar Baby, The.....	2	4	42	—	66	6 reels	Ridin' Wild.....	—	—	11	—	70	5 reels
Forget-Me-Not.....	1	1	22	—	67	6 reels	Storm, The.....	—	1	90	14	74	8 reels
Forgotten Law, The.....	—	3	8	1	66	7 reels	Top o' the Morning.....	1	1	16	2	69	5 reels
Hands of Nara, The.....	4	2	8	—	52	6 reels	Trimmed.....	—	1	32	—	70	4,583 ft.
Hearts Aflame.....	—	1	12	8	80	7 reels	Trouper, The.....	6	3	12	—	54	4,480 ft.
Jazzmania.....	1	—	17	14	82	8 reels	Under Two Flags.....	1	2	51	4	71	8 reels
June Madness.....	2	4	15	3	65	6 reels	Wolf Law.....	1	2	13	—	64	5 reels
Love in the Dark.....	—	2	8	2	70	6 reels	VITAGRAPH						
Peg o' My Heart.....	—	—	17	19	86	6 reels	Divorce Coupons.....	—	2	14	2	71	5 reels
Prisoner of Zenda, The.....	—	—	65	13	76	8 reels	Fighting Guide, The.....	1	3	8	—	57	5 reels
Quincy Adams Sawyer.....	—	4	31	10	74	6 reels	Front Page Story, A.....	—	1	9	2	73	6 reels
Sherlock Brown.....	1	4	12	—	60	6 reels	My Wild Irish Rose.....	1	2	30	4	71	7 reels
Stroke of Midnight, The.....	3	—	6	1	58	6 reels	Ninety and Nine, The.....	1	2	19	5	72	7 reels
They Like 'Em Rough.....	3	3	19	1	62	6 reels	Rogue's Romance.....	—	1	7	2	73	5 reels
Toll of the Sea, The.....	—	1	6	3	76	6 reels	You Never Know.....	—	—	10	—	70	4,867 ft.
Trifling Women.....	—	3	35	15	77	8 reels							
Youth to Youth.....	—	4	12	—	63	6 reels							

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

The Go-Getter—

Pleasing picture. Business good. (West.)

A pleasing picture. Attracted good houses. (East.)

Did not come up to expectations with good accompanying bill. (East.)

Adam's Rib—

Put on for second run. Flopped. No business whatever. (East.)

Held up well on fourth and last week. (East.)

Prodigal Daughters—

Typical Gloria Swanson picture. Did very well. (East.)

Fairly satisfactory picture; star popular here; average box-office value. (Middle West.)

You Can't Fool Your Wife—

Comedy drama with strong cast. Went over big. (Middle West.)

A picture of poor entertaining quality. Business below average. (East.)

Singed Wings—

This is a fair picture and business at the box-office was just fair. (West.)

The White Flower—

An entertaining picture. Did good business, due to star's popularity, heavy advertising and lobby display. (West.)

The Nth Commandment—

Fair picture. Business fair. (West.)

Glimpses of the Moon—

Somewhat improbable, but acting and fine sets carried it over. Business good. (Middle West.)

Mr. Billings Spends His Dime—

Played to good crowds all week. (Middle West.)

Racing Hearts—

Average picture; played to good business because of its stars. (Middle West.)

The Trail of the Lonesome Pine—

Picture of fair quality. Fair business through general pull. (East.)

Bella Donna—

A disappointing picture, which started out with bright prospects, but was ruined by the censor board



Art ad for "The White Flower," done by Gordon Bennett for the Rialto theatre, Omaha.

so that all continuity was lacking. The public realized that the picture did not run smoothly, and business fell off materially. Public also disappointed in Pola Negri. (Middle West.)

FIRST NATIONAL

The Isle of Lost Ships—

Drew good attendance for a week's run. (Middle West.)

A good picture. Business quite satisfactory, aided by special music. (Middle West.)

A fair picture which did fairly well at the box-office. (West.)

Within the Law—

Made as good a hit as any but Norma Talmadge's, with the exception of "Smilin' Through." (East.)

What a Wife Learned—

A poor picture and business was poor. (East.)

GOLDWYN

Enemies of Women—

Interesting story, fine acting and magnificent sets, backed by heavy advertising, put this over to capacity audiences every day. (Middle West.)

Souls for Sale—

One of the best pictures shown here. Very good business all week. (Middle West.)

Backbone—

A fair picture and business was about the same. (West.)

The Christian—

A satisfactory picture, which drew business through title. (East.)

Gimme—

Fell behind the procession. (East.)

FOX

The Town That Forgot God—

Poor picture. Business bad and picture was taken off in the middle of the week. (West.)

Pawn Ticket 210—

Entertaining picture. Business good. (West.)

Catch My Smoke—

Just an ordinary picture. Fair business. (East.)

Without Compromise—

A lot of hokum put over by Bill Farnum. Business good. (East.)

Tom Mix in Arabia—

Star big favorite. Has usual thrills. Business fine. (East.)

AL LIGHTMAN

Poor Men's Wives—

Did fair business, considering showing was second run. (East.)

True to life feature which pleased our audiences. Did big business. (Middle West.)

UNITED ARTISTS

Douglas Fairbanks in Robin Hood—

Playing its third week and attracting good attendance. (Middle West.)

Only fair on second run. Appeal apparently exhausted by long first run at another big house. (East.)

ALLIED PROD. & DIST.

Garrison's Finish—

Plenty of thrills in this; business fair. (Middle West.)

METRO

Hearts Aflame—

Thrilling melodrama, good story and action. Good box-office attraction. (Middle West.)

A Noise in Newboro—

Very mediocre. Slim business. (Middle West.)

The Famous Mrs. Fair—

Picture of great entertainment value. Splendid business. (Middle West.)

The Soul of a Beast—

Mediocre picture. Big business because of personal appearance of star. (Middle West.)

PATHE

Safety Last—

A fine picture that filled our house all week. (East.)

Now on its second week and still playing to good crowds. (Middle West.)

Good picture. Business pretty good for second time showing. (Middle West.)

UNIVERSAL

Hunting Big Game in Africa—

Second week forced. Folks don't warm up to this stuff. Business off. (East.)

Greatest picture of its kind ever shown. Did capacity business. (Middle West.)

VITAGRAPH

A Front Page Story—

Nice picture. Business good, as it was tied up with Larry Semon comedy in an "all-comedy" week. (West.)

HODKINSON

Down to the Sea in Ships—

An excellent picture with special appeal. Went over big. (East.)

WARNER BROS.

Brass—

Exceptionally good picture. Business very good. (Middle West.)

ARROW

Night Life in Hollywood—

This is a fair audience production and business proved to be just fair. (West.)

STATE RIGHTS

The Truth About Wives—

Held up well in a rather dull week. (East.)

For Your Daughter's Sake—

Poor picture, which did poor business. (East.)



Lobby display for "The Broken Silence," prepared by F. J. Miller, manager of theatres, for the Rialto theatre, August, Ga., utilizing 24-sheet cut-out

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.
 M. C. Horator, Alhambra theatre, Toledo.
 Edward L. Hyman, Strand theatre, Brooklyn.
 Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
 Leo A. Landau, Alhambra and Garden theatres, Milwaukee.
 E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.
 Stanley Chambers, Palace theatre, Wichita, Kan.
 Willard C. Patterson, Criterion theatre, Atlanta.
 C. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
 F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
 Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
 Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
 W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
 J. A. Partington, Imperial theatre, San Francisco.
 George E. Carpenter, Paramount-Empress theatre, Salt Lake.
 Sidney Grauman, Grauman's theatre, Los Angeles.
 Louis K. Sidney, Managing Director, William Fox theatres, Denver.
 Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
 Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
 William Johnson, Director of Exploitation, South-ern Enterprises, Inc., of Texas, Dallas, Texas.



Display of Harold Lloyd caps for the showing of "Safety Last" at the Kinema, Salt Lake City

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
 L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.
 Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
 Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
 Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
 George Tooker, Manager, Regent theatre, Elmira, N. Y.
 W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
 Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
 J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.
 Paul A. Noble, Manager, Liberty theatre, Portland, Ore.
 William J. Sullivan, Manager, Rialto theatre, Butte, Mont.
 H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.
 Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.
 G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.
 William Cutts, Manager, Columbia theatre, Portland, Ore.



Ford truck camouflaged as locomotive for use as a street ballyhoo on "The Ninety and Nine," by Manager R. W. Case of the Columbia theatre, Seattle, Wash.

Teachers Are Shown "Trailing African Wild Animals"

Seattle, Wash.—Because of the educational angle of the picture, Manager H. B. Wright of the Strand theatre recently admitted all school teachers free of charge to performances of Mr. and Mrs. Martin Johnson's "Trailing African Wild Animals."

Letters were sent out to the teachers and educators of the city telling in a few pointed paragraphs all about the picture and urging that it be attended. The teachers were admitted at any time merely by applying at the box office and presenting their credentials.

Another idea used in the exploitation was the special morning matinee plan for children. The opening Saturday of the engagement, a special performance was given at 10 A. M. to which all children of the city were welcomed.

In the advertising, both newspaper and billboard, done for the "Trailing Big Game" picture, Manager Wright compared the film to a circus and advertised it as being "bigger than the biggest and best circus on earth."

The theatre lobby during the run was decorated to resemble an African jungle, and the effect was heightened by the use of stuffed animals, lion and tiger skins, African native spears and weapons and other tropical implements.

Contest Angle is Gotten in Co-operative "Flirt" Ad

GALVESTON, TEXAS.—Manager Charles E. Sasseen of the Queen theatre obtained a full-page tie-up with the Galveston merchants on "The Flirt."

The winner of this contest was to clip from each ad appearing on the page a part of the cut of Eileen Percy and to paste these pieces together to make a composite picture. This contest resulted in considerable publicity for the theatre and the management received numerous replies. The winners were announced at a later date in the newspapers, which again furnished additional publicity.

Two local book stores furnished window displays on the novel and also announced the picture at the Queen.

New Publicity Angle Found on "Voice from the Minaret"

SHREVEPORT, LA.—A new publicity angles on "The Voice From the Minaret" was found by the Saenger theatre which resulted in valuable newspaper space.

Sensing the religious background of the title, the theatre's press representative got busy and did some research work. He trailed "The Voice" back to antiquity and found out where it came from.

In this he had the cooperation of G. A. Haddad, owner and importer of Persian rugs in Shreveport, who knew the countries of the Near East from extensive travel and personal experience. Mr. Haddad was quoted by the Shreveport Journal in an extensive illustrated article on "The Origin of 'The Voice from the Minaret.'"

Resemblance Contest Used to Exploit "Tess"

DAYTON, Ohio—A Dayton girl recently won a prize of \$20 in gold for looking more like Mary Pickford than any other girl in the city. And she had a lot of competition, at that, for 27 other girls qualified in this contest under the auspices of the Dayton Evening Herald, which ran this competition as part of an advance campaign for Miss Pickford's new production of "Tess of the Storm Country," booked by the State theatre, the theatre management joining in the tie-up.

Second place in the contest won an award of \$15; third place, \$10; fourth place, \$5, and the next fifteen each received a pass for two to the State theatre to see "Tess of the Storm Country."

Face Powder Tie-Up Is Made on "Poor Men's Wives" Showing

Philadelphia, Pa.—When "Poor Men's Wives" opened at the Karlton theatre a distinctive exploitation tie-up was put over under the supervision of Ben Amsterdam, Al Lichtman franchise holder.

The tie-up was made possible through the co-operation of the Djer-Kiss Face Powder Company in New York. Mr. Amsterdam was supplied by them with 10,000 sample boxes of their product. The samples were tagged and labeled "Poor Men's Wives"—The Picture Beautiful, and were dated Karlton theatre, April 2 to 14.

A number of attractive young girls—all blondes—were engaged and arrayed in handsome costumes of white silk trimmed with gold. Their white caps bore the name of the feature, as did the baskets they carried. In advance of and during the run of the picture they took their places in front of the large houses of Philadelphia—the Aldine, the Stanton and the Karlton—as well as at other vantage points, where they distributed to the ladies the dainty boxes of face powder.

The stunt commanded so much public attention that it received comment in the news columns of the Philadelphia papers.



Attractive lobby display for "A Blind Bargain," with special hand painted material, at the Blackstone theatre, Pittsburg



Two views of the elaborate lobby display prepared by Manager William R. ynor of Shea's Hippodrome, Cleveland, for "Hunting Big Game in Africa"

Entire Details of "Anti-Flirt" Week are Made Public

Washington, D. C.—Full details of the Anti-Flirt Week recently put over by Hattie K. Merrill, Universal exploiteress, and Ed. G. Evans, publicity director for the Rialto theatre, as an exploitation measure on "The Flirt," are now available, showing exactly how, as a Washington newspaper writer put it, "Washington was beautifully killed, stuffed, basted and done to a neat, golden brown."

Two weeks before "The Flirt" opened, Mr. Evans and Miss Merrill worked out a complete campaign that included an anti-flirt week the week before the play date of the picture. The first stunt was to get all the girls in the office together and organize an Anti-Flirt club. Changing Miss Merrill's name to Helen Brown, she elected herself secretary, and Miss Alice Reighly, cashier of the office, president; got up a list of ten flip "Don'ts of the Anti-Flirt Club" instead of rules, held a meeting at the home of Harry S. Brown, manager of the office, and proceeded to call the city editors of the newspapers and tell them that a group of Washington girls had organized a club to fight the masher and automobile flirt. She also stated that these girls were planning an anti-flirt week in which all the women's clubs and organizations would be asked to co-operate by discussing the subject of flirting during the anti-flirt week.

The editors bit, "hook, line and sinker." That day, at the meeting of the newly organ-

Donation of \$10 Wins Space on "Glimpses of the Moon"

ERIE, PA.—Front page space for Bebe Daniels' picture was gotten in the local daily recently by the Columbia theatre at a cost of \$10.

Erie is trying to raise a fund for a stadium and the Columbia theatre thought it the better part of patriotism to contribute \$10. But with the aid of A-Mike Vogel, Paramount exploiter, they decided to turn the liberality into big publicity for "The Glimpses of the Moon."

Vogel framed it with a correspondent in the South to have a wire sent from Miami, Fla., where Miss Daniels is known to be, making a contribution and working the title and the theatre into the telegram.

The paper fell for it and printed a two-column cut of the Paramount star, together with a big story.

ized Anti-Flirt club, every paper was represented by a reporter and photographer. Banners, pennants and buttons, all bearing the slogan "Anti-Flirt Week" were previously made for the express purpose of having pictures taken with them, and the photographers fell for the idea nobly.

The 5:30 edition of every evening paper that day carried large photos of the girls and stories of the Anti-Flirt club on its front page. It was followed up the next day by the morning papers, and thereafter until the opening of the picture, publicity on the "Anti-Flirts" were carried daily in all of the Washington papers. The Evening Star, one of the most conservative papers in the country, bit so hard that in addition to the regular front page news story of the anti-flirt organization they carried a four-column cut of the "Anti-Flirt Club," following it up the next day with a cartoon about the anti-flirts by Berryman, the famous cartoonist, again on its front page.

As if this were not enough, Representative Manuel Herriek, congressman from Oklahoma, played right into the hands of the publicity hounds by sending in a letter to "Miss Helen Brown, Secretary," stating his approval of the movement and asking to address the girls at their next meeting. His invitation was grabbed up immediately and a "special meeting" was called at the home of "Miss Brown" for the purpose of hearing Mr. Herriek's views on the subject.

Department Store Gives Choice Window to "The Christian"

Wheeling, W. Va.—Despite the fact that the window space of department stores is in heavy demand for fashion displays the week before Easter, Goldwynner William N. Robson induced Stone & Thomas to give their best window to a display on "The Christian," in connection with its showing at the Court theatre.

The department store was sold on the idea through the big display which Robson obtained in Baltimore at the Hochschild, Kohn & Co. department store, which had been arranged by one of the best window dressers in the business, and where for the first time a well-known trimmer had not only mixed merchandise but placed books in an important window. Stone & Thomas followed suit by giving to "The Christian" the biggest book display that the store had ever made. Half a dozen other book stores in the business district of Wheeling also gave displays for "The Christian."

A tie-up was made with the educational authorities by which 5,000 souvenir book marks were distributed to pupils in the public schools.



Manager A. B. Morrison of the Majestic theatre, Memphis, prepared this lobby display for "The Sign of the Rose"



Use of the window strips on the Palmolive and A. D. S. tie-ups with "Souls for Sale" in connection with the run at the Capitol theatre, New York City



Tropical foliage, cut-outs and stock display material combined to make this attractive lobby for "Head Hunters of the South Seas" at the Frolic theatre, San Francisco

"Safety Last" Is Tied Up with No Accident Week in Ads

Springfield, Mass.—The management of the Broadway theatre utilized an excellent angle in their advertising campaign on "Safety Last" when they tied up with No Accident Week.

These ads were introduced by the following proclamation:

"Hear ye! Hear ye! To the People of the City of Springfield: Whereas, His Honor, Edwin F. Leonard, Mayor of the City of Springfield, did proclaim the period from April 22 to April 28, inclusive, as 'No Accident Week,' and has called upon its citizens to render whole-hearted co-operation to this worthy cause, and that every man, woman and child observe the precept, 'Don't Get Hurt.'

"Now, therefore, the Broadway theatre summons you to appear for jury duty the week starting Sunday, April 22 (No Accident Week), to sit in judgment for one hour and fifteen minutes in the case of one Harold Lloyd, who is charged with disregarding His Honor's worthy proclamation and deliberately practices carelessness and subjects himself to thrilling and perilous undertakings and foolishly risks his life by his own acts and deeds in 'Safety Last.'"

Local pride is further appealed to with the line: "First time anywhere in Mass. (Springfield Sees It Before Boston.)"

Telephone Teaser Stunt is Worked on "Kick In"

FORT WORTH, TEXAS—Manager Barry Burke, of the Palace theatre, advertised "Kick In" with teaser ads reading: "Telephone Lamar 7278 before you 'Kick In.'"

These were scattered throughout the pages of the newspapers one week before play date. As a result of these teaser ads the Palace theatre's telephone was kept constantly busy by people who wanted to know what they were supposed to do before they "Kicked In." Mr. Burke instructed his employees to explain that "Kick In" was a wonderful picture and to advise everyone to see it at the Palace next week.

Special Lobby Display for "Money, Money, Money"

TAMPA, FLA.—Manager Frost, of the Strand theatre prepared a special lobby display on "Money, Money, Money," that looked very much like the real thing.

There were great sacks of money (at least it said money on the outside in big red letters), all stacked up against the windows of the box office. Fastened to wires, and suspended all over the lobby were bills, some of the yellowback, and some of the greenback variety. Hundreds of them, waving in the breeze. Though they were of the kind known as "stage money," but at the distance they looked like the real thing.

Novel Prologue and Lobby for "Bella Donna"

TAMPA, FLA.—John B. Carroll, manager of the Victory theatre, gave "Bella Donna" some effective advertising, a novel lobby and a prologue.

For his lobby he used an Arabian tent, of the red and white striped cloth, with life-sized cut-outs of the Egyptian Prince and Bella Donna in her Egyptian costume, inside the tent. Streamers and pennants were draped about the lobby, giving it the real desert caravan atmosphere.

For the prologue he had a special drop made of a desert scene. This was used for the background, with a handsome cut-out palm tree drop hung in front. Edward Kane, who has earned quite a reputation here for his voice, dressed in typical Egyptian costume and sang an Egyptian dream song. The lighting effects were special.

School Tie-Up Is Obtained in Campaign on "Lorna Doone"

Tampa, Fla.—Manager Robert C. Frost, of the Strand theatre, sold 200 tickets to the four high schools in the city to be used by them as special merit prizes for the week "Lorna Doone" was showing. On the day that the picture commenced, Mr. Frost went to each of the schools and secured permission from the principals to make a short talk at the chapel services about the picture. In this talk he stressed the story, mentioning that it was one of the classics and had probably been read by all the school children. He told them that the picture was a careful picturization of the book and followed it very closely. All of the school children in town were reached this way.

A book store tie-up was secured. Several weeks in advance this store ordered 200 copies of the book autographed by Madge Bellamy. They put on a big window display, and succeeded in selling all of the copies before the show opened, and were forced to reorder.



Display on "The Old Homestead" prepared by Manager F. W. Goodale of Loew's Ottawa theatre, Ottawa, Canada



Window display for "The Hottentot" in Los Angeles to tie up with the showing at the Kinema theatre

"Lost and Found" Showing Is Given Varied Campaign

New York, N. Y.—The exploitation campaign for the showing of "Lost and Found" at the Capitol theatre, conducted by Eddie Bonns, manager of exploitation for Goldwyn, and W. W. Ferguson, of the headquarters staff, centered upon a series of novel accessories.

A long herald, resembling a circus herald, printed on straw-colored paper, was used freely and proved a real business "go-getter." This herald was headed "1,000 Thrills in this photoplay of tropical beauty, romance, passion, mystery. The first genuine South Sea picture. Actual scenes taken on beautiful Tahiti, the paradise of nature's own garden." Circus style of wording was maintained throughout the herald, which was illustrated with cuts of a native girl dancing the Hula Hula and another of the heroine surprised while taking a dip in a shady inland pool.



Showing how the front of the Alcazar theatre, Birmingham, was decorated for the run of "Sure Fire Flint"

"The White Flower" Tied Up with Hawaiian Tours

SAN FRANCISCO, CAL. — Wayland H. Taylor, Paramount exploiter, executed a tie-up on "The White Flower" which may be copied by exhibitors in many cities in the western part of the United States, when he tied up the Matson Navigation Company, which operates the largest steamship line to the Hawaiian Islands where the picture was made.

This company got up a four-page folder illustrated in colors extolling the beauties of the great American territory and linking up with stills from the picture and distributed them to their extensive mailing list.

The company also printed up an announcement which was sent to every exhibitor in the 'Frisco and Los Angeles territories telling them how to link up with tours to the islands. Every one of the Matson agency windows were available to exhibitors.

Another novelty was a small leather change purse containing a small "pearl," two keys and two free admission tickets to the showing of "Lost and Found" at the Capitol. This purse was "Lost" in the shopping district and ads inserted in the "Lost" columns of the daily newspapers asking the finder to return the pearl and the keys to the manager of the theatre and to retain the tickets as a reward.

A small "Lost and Found" picture puzzle, printed on white paper about four by six inches, was distributed in shops and offices in the theatrical district. The first hundred persons to take the puzzle, with the lost girl correctly outlined, to the box office received free admission tickets.

Another accessory that was a distinct novelty and assured a careful reading was a Police Department report of missing persons blank, filled out with a description of a girl purporting to be Lorna Blackbird. A drawn portrait of Pauline Starke as Lorna was reproduced in one corner. Below the picture was the line, "For further particulars visit the Capitol theatre, beginning Sunday, March 18."

Newspaper Clippings Are Used on "Bella Donna" Ballyhoo

Erie, Pa.—Manager Nate Wagner, of the Perry theatre, and A-Mike Vogel, Paramount exploiter, sold Pola Negri first and "Bella Donna" incidentally in an unusual street ballyhoo which they prepared. They fixed over a four-panel three-sheet board and pasted up all the newspaper clippings of Pola Negri's arrival in America that could be found.

The usual place for such a display is the lobby, but they engaged a man to shoulder the box-like contrivance and walk through the streets. He stopped at various intersections, gave a little talk, and soon had a crowd trying to read the clippings.

The song, "Bella Donna," now in the music stores, brought six big windows for the theatre. Four windows were secured for the novel, and the managers of two of the stores were given fanfotos to hand out with each purchase.



Appropriate marquee display for "The Christian" at Proctor's 125th Street theatre, New York City



Highlights in the campaign on "Douglas Fairbanks in Robin Hood" at the Curran theatre, San Francisco, showing three tie-up windows and a street stunt

Ties Up with Circus to Boost Competing Run of "Nero"

Macon, Ga.—Spark's Circus, which wintered in Macon, opened on the same day that "Nero" did at the Rialto. Manager Kingman knew what circus day in Macon would mean to business in his line, so to safeguard himself and to get the best out of the circus that he could, a tie-up was arranged with them.

A 15x6-foot banner was erected in the main tent over the bandstand and in full view of everybody. The ringmaster stopped the show and announced "Nero" as "Macon's greatest amusement value," and "one of the most spectacular productions in motion picture history." This announcement was made at both performances. An automobile with banners announcing the attraction, joined in the middle of the big parade; this advertised to easily 50,000 people. In the menagerie a one-sheet card, reading: "See this lion (or whatever the animal was) in Nero, etc.," was tacked on the animal cages.

Heralds on "Nero" were distributed to the crowds lined up to see the parade, the theatre was opened an hour early to catch the crowd between the parade and the circus, two other instances where he cashed in on the circus.

"Fighting Blood" is Gotten Onto Recruiting Posters

SAN FRANCISCO, CAL.—A tie-up with the U. S. Army recruiting service has resulted in valuable free billboard space for the Granada theatre on the "Fighting Blood" series.

The stunt put over by the theatre was to furnish the army recruiting station with one-sheets calling on the young men to display their "Fighting Blood" and join the army. The question of actual bill posting was taken over by the army authorities who put the sheets up on their own boards and a lot of other people's boards and the proposition being a patriotic one, the sheets stayed up on the other people's boards.

The wording of the sheet was done with apologies to K. C. B. and was written in the one line style.

Manager's Endorsement Used in "Safety Last" Ads

DETROIT, MICH.—The newspaper ads used by the Adams theatre on "Safety Last" included the following boxed announcement:

"I have seen every great comedy since motion pictures began. This is the best."
(Signed) John H. Kunsky."

Another wrinkle in the Adams' advertising displays was a boxed quotation of Harold Lloyd's telegram denying a critic's suggestion of "double exposure" as accounting for his big thrill stunts in the picture.

Match Books Used to Exploit "The Eternal Flame"

LONDON, ENGLAND.—American exploitation men were so busy using the three-foot candles to exploit "The Eternal Flame," that the fitness of matches apparently never occurred to them, but English exhibitors have grabbed the match idea as well to put over the picture. Small books of match sticks, the same as are given out at every cigar store, were distributed with "The Eternal Flame" on the stem of each match. Then to cap the climax the front cover read: "Matchless Norma Talmadge in 'The Eternal Flame.'"

The idea is especially adaptable if a space is left on the cover to print in the theatre's name and the play dates.

Fifty Women Given Passes in Stunt on "The Christian"

Mount Vernon, Wash.—An expensive exploitation stunt that created a lot of talk was used by Manager O. O. Ruth, of the Mission theatre, and Goldwynner L. W. Barelay for "The Christian."

A tie-up was made with the Golden Rule Department store. Fifty envelopes carrying "Christian" advertising and containing passes were placed on the counters of the Golden Rule. On each was the name of a woman picked at random from the directory. The Golden Rule in its newspaper advertising called attention to this, and invited women to come to the store, find their names and help themselves to the envelope designated for them.

Forty boys were given cards, carrying advertising on "The Christian," and space for 20 names and addresses. They distributed heralds, and each person receiving a herald signed the card, certifying that they had been notified of the coming of the picture. This put over not only the picture itself, but furnished a valuable mailing list for future use.



Manager Tom Weiss of the Alhambra theatre, Stamford, Conn., obtained this attractive millinery store window for "When Knighthood Was in Flower"

Opinions on Current Short Subjects

"From the Windows of My House"

(Educational—One Reel)

THIS is a Robert Bruce scenic—one of the series of Wilderness Tales—that appeals to the imagination as well as to the eye. The basic theme of the subject is the search of a restless soul for an earthly habitat that will satisfy its innate craving for beauty, peace and contentment. The opening title establishes in the mind of the spectator what is at once the purpose and spirit of the subject. The pictorial groups that follow fall into three classes, each representative of a distinct type of setting. First are shown the mountains with their snow-capped peaks, their grotesque draperies of billowy clouds and their tall, straight trees bending to the storm blasts. But the restlessness of the wanderer finds no calm here. The windows of his house must overlook broad, fertile valleys. Bruce then treats the eye to glimpses of pretty lowland settings, "a nearby lake glistening in the sunlight," and the broad river coursing its way through the distant valley. But the fickle soul is still without rest. He must settle where he "can watch the great rollers crashing against the rocks." The onslaught of the ocean's tides against cliff and beach are then depicted in a series of beautiful photographic shots. The subtitles, highly appropriate and reflecting at times the touch of a genuine poet, are a feature of the reel. Here is a subject that will lend a note of dignity to any program.—E. F. SUPPLE.

"Exit Stranger"

(Educational—Two Reels)

CLIFF BOWES and Virginia Vance take the principal roles in this subject, which has to do with the efforts of an irate father to remove his daughter from the attention of an ardent suitor and the equally persistent attempts of the latter to defeat father's plans. Most of the action takes place aboard a small steamer and consists principally in the pursuit of the hero by the officers and members of the crew. The chase leads the fugitive and his pursuers all over the decks of the vessel, down hatchways and ventilators, in and out of cabins, and up the ship's rigging. Cliff Bowes in the role of the suitor, who will not be denied a place at his lady's side, is called upon to demonstrate considerable acrobatic ability at times, though the action for the most part is stereotyped, as is to be expected in a subject whose footage is taken up so much by the chase element. A highlight of the action is a beautiful high dive made by Bowes from the bow of the vessel in his escape from the ship to join his sweetheart on the shore. There is nothing much of a novel appeal in this one as most of the gags and stunts have been seen before, but the action is decidedly fast and furious in spots, and Bowes and Miss Vance make the best of their opportunities. The former gets in some especially effective work. The titles for the most part are fair.—E. F. SUPPLE.

"Wings of the Storm"

(Range Rider-Pathe—Two Reels)

THIS Leo Maloney western, written and directed by Maloney and Ford Beebe, tells a simple story of the range in a very interesting manner and shows Maloney off to the usual



A scene from the Hall Room Boys comedy "Day by Day in Every Way."—C. B. C.

good advantage as the hero. It is replete with fast riding and action and moves along at a pace guaranteed to satisfy the most exacting.

Maloney is nothing if not heroic. He would be a welcome addition anywhere from where the west begins to where it ends. He acts convincingly, however, and his roles invariably carry a thrill.

As the ranger in this picture he masquerades as an escaped convict bearing a handcuff on one wrist. He is seeking to avenge the cowardly shooting of a friend, and through a hunch, of course, enters the abode of the cowardly outlaws. As they discover him in the blacksmith shop endeavoring to free himself from the horseshoe they readily make him one of the gang. The latter attempt to doublecross him and turn him up for the real murderer, thereby gaining the reward.

Through a clever ruse and by the assistance of the girl and the use of the telephone on a stormy night a thrilling climax is staged. Just as the murderer defiantly confesses his crime, on the discovery that Maloney is a ranger, and as it seems apparent the outlaws may collect the reward, the officers arrive and the hero cleverly clears himself and turns over the guilty gang. It's fairly exciting from start to finish.—CHESTER J. SMITH.

"The Science of Life"

(Series of Twelve One Reelers—Bray)

"THE Science of Life" is the general title given to the Bray series of one-reel sex hygiene films which were made under the supervision of the Surgeon General of the U. S. Government Public Health Service. The subject should be on every exhibitor's program since it was designed as a course of visual instruction, the first ever produced, incidentally, covering general biology, communicable diseases, and personal hygiene. The Bray forces, the Surgeon General are his co-workers and the exhibitors who show "The Science of Life" are performing a real service toward the betterment of health of the human race. The subject has been treated so clearly that it will be understood by everyone who has reached the age of adolescence. Biology, for example, which sound so forbidding, is made as simple as "A B C," and as interesting as a good story.

The one reelers include "Personal Hygiene for Men," and "Personal Hygiene for Women," and naturally cannot be shown to mixed audiences. Sex questions are explained and visualized in a most comprehensive manner, showing as they do the functions of the different internal glands and organs. They also touch upon the various diseases and the result of children

born of diseased parents. Special showings for men and for women should be of great benefit in distributing this sort of information.—LAURENCE REID.

"Traffic"

(Educational—Two Reels)

THE mishaps that befall a suburban commuter en route to his office in the morning is the subject-matter of this comedy. Jimmie Adams is seen in the role of the commuter. The exodus of the suburbanites dashing for the early special to the big city starts the action. In the big town the densely packed trolley-car is brought into play with Jimmie confronted by the task of getting a toe-hold on the overloaded trolley. Nothing original here: there is the same fat woman who takes up three ordinary seats, the same inept motorman who piles the passengers forward every time he stops the car abruptly, and the orthodox business of Jimmie hanging on by another passenger's suspenders until they snap.

The action picks up considerably when Jimmie is shown trying to cross a busy street and getting badly tangled up in the traffic that shoots by him on every side. An original touch is introduced here: Jimmie buys an odd-looking contrivance built of circular bands of heavy wire with a place in the center for the operator. Ensnared in this vehicular "push-ball" Jimmie undertakes to compete with the traffic. The result is that he is sent spinning hither and thither as car after car collides with the globe-like vehicle, which finally comes to ruin when squashed between tow autos.

Meanwhile at the office Jimmie's sweetheart (Virginia Vance) has been turning back the office clock to nine o'clock every half-hour to circumvent the boss, who has decreed Jimmie's discharge if he does not get in by the dot of nine. Jimmie arrives but is fired when the boss learns that it is five p. m. instead of nine a. m. He is taken back, however, on the condition that he is early every morning for a week. The fade-out shows him preparing to sleep on the top of his desk after directing central to ring him at six a. m.—E. F. SUPPLE.

"The Barnyard"

(Semon Comedy-Vitagraph—Two Reels)

AS usual this Larry Semon comedy is dependent upon lively action to put it over. This comedian does not believe in standing still and "The Barnyard" certainly keeps him on the jump with a sufficient supply of gags, some of which are fairly original. As the title indicates the comedy revolves around the rustic background where all the domestic animals are assembled. It is mostly slapstick with a deal of footage given up to showing a various group of characters receiving a coating of whitewash, raw eggs, paint, molasses, etc.

There is considerable tumbling as is customary with the star's style of high jinks. Some new gags are introduced in a pair of shoes which seemingly dance by themselves but which the motive power is supplied by the activities of white mice; and a duckling who gets "hooched" upon home-brew. The finish discloses a race between an aeroplane and an automobile which is quite thrilling. The star wrote the story and directed it. Should satisfy any program.—LAURENCE REID.

Pre-release Reviews of Features

"Fools and Riches"

Universal—1904 Feet
(Reviewed by Laurence Reid)

SINCE this is a program picture and carries a weak, trite and obvious story one must not indict it as impossible. It will have its clientele in certain houses and despite its amateurish character there is doubtless some appeal in it for many picture patrons. But if one takes it seriously one is apt to be much disappointed since it is nothing but so much hokum put together to allow Herbert Rawlinson to walk or jog trot or ride from one scene to another. There are too many close-ups given him—and he still acts that awkwardness which has characterized his work the past season or two. The star has a habit of sticking his elbows out which does not make him appear at ease. He gives the impression of striving too hard to please instead of taking things in a natural manner.

The story thrusts him into a lively plot concerning a spendthrift son who is cured by his father in a novel way—the only novel note incidentally. He tosses twenty dollar gold pieces aside with careless abandon. His dad picks one up and buries it in the backyard and leaves a will which leaves him half his estate. When the boy's finances run short, he digs up the box, discovers the gold piece and a letter which informs him that the rest of his property had been earned since he has learned to appreciate the value of money. The old man also gives his compliments towards a little gold-digger who is in collusion with an oily villain to rid the youth of his gold. The letter says that probably he has given the pearl necklace to the girl, but it is only a cheap imitation of the original which may be found elsewhere.

The plot is burdened with incident concerning the fatal papers—and much evil villainy is abroad before the plot reaches its orthodox conclusion. There is even a fight staged between the hero and the arch-conspirator—and it is presented in a room full of company. Why must directors ever show up men in evening clothes indulging in the fisticuffs of a bar-room? Tully Marshall, who gives the best performance, has a short time in the picture, and Kathryn Perry, as the heroine who plays the ward of the old man, has little opportunity to do anything else but look pretty.

The Cast

Jimmy Dorgan.....Herbert Rawlinson
Nellie Blye.....Katherine Perry
John Dorgan.....Tully Marshall
Bernice Lorraine.....Doris Pawn
Dick McCann.....Arthur S. Hull
Frasconi.....Nickolai De Ruiz
By Frederick Jackson. Scenario by Charles Kenyon and George C. Hull. Directed by Herbert Blache.

The Story—Treats of the spendthrift son of a rich father who earned his fortune through steady application to hard work. The old man dies and leaves a legacy which does not prove to be as large as the son imagined. However, there is a string attached to the estate, for a letter advises him to dig in the soil of the back yard and get the box which contains the gold piece the youth threw away. He digs for it when he becomes broke and discovers that the other half of the fortune is awaiting him.

Classification—Character study of youth who learns to appreciate the value of money. Romance and adventure.

Production Highlights—The novel twist in the story when the old man hides the gold piece in the ground. The good staging.

Exploitation Angles—The title might come in for a teaser campaign. Also emphasize the value of money.

Drawing Power—Will possibly please in the cheaper program theatres.



A scene from Universal's forthcoming Jewel production of the Russian revolution, "Bavu," being directed by Stuart Paton.

"Spawn of the Desert"

Arrow—4500 Feet

(Reviewed by Laurence Reid)

THIS western is cut to a familiar pattern and is easily anticipated throughout the length of its action, but because it keeps moving at an adequate pace and furnishes a fair amount of suspense—and because the spectator must not demand too much from this type of story, it is certain to prove moderately interesting to the steady patron who must have picture entertainment at all costs.

"Spawn of the Desert" tells a tale of a wanderer who comes across a mysterious hermit in the desert. The latter is searching for the man who destroyed his home years before. The plot then guides the hero into the town where he encounters the bad man who presides over its destinies. There he meets and falls in love with the rascal's daughter. This complicates matters since he learns that the villain is the enemy of the hermit. The action becomes rather hectic here and furnishes its suspenseful moment when the bad man meets his death at the hands of the hermit. The girl proves to be the daughter of the old man and the young people are made happy.

William Fairbanks, who plays the role of the wanderer, acts in his customary vigorous manner and his support is competent enough. The story has been fairly well adapted so that the interest is well sustained. The idea may be familiar, yet it carries sufficient kick to please most of the boys and a few of the girls. The production has been staged right out in the open country, and the atmosphere is a point in its favor.

The Cast

Duke Steel.....William Fairbanks
"Luck" Sneed.....Florence Gilbert
Silver Sneed.....Dempsey Tablor
Sam Le Saint.....Al Hart
By W. C. Tuttle. Directed by Lewis King.

Released by Arrow.

The Story—Treats of a wanderer of the desert who makes a friend of a mysterious hermit. Latter is searching for a man who had destroyed his home years before. The wanderer meets the town villain and falls in love with his daughter, then learns that he is an enemy of the hermit. The girl proves to be the real daughter of the old man and her foster father meets his death at the hermit's hands.

Classification—Western melodrama.

Production Highlights—The good atmosphere. The good action and suspense. The heart interest.

Exploitation Angles—Play up author who has established quite a following with his interesting stories. Feature the star who is a good actor of western parts. Tell that the story is the better type of western.

Drawing Power—Should prove popular in second and third-class downtown houses and in small-town houses. Good for any program theatre.

"The Lonely Road"

First National—5102 Feet
(Reviewed by Frank Shelton)

IN spite of the fact that this is about the seventh time this plot has been put in screen form, Victor Schertzinger has directed this one into a fairly entertaining feature. It is unfortunate that Miss MacDonald has fallen victim to so many mediocre stories. This vehicle again discusses the subject taken up in "Money, Money, Money," a former film starring the beauty—only here it is from a trifle different angle.

"The Lonely Road," takes a lively wallop at husbands who "salt" all the coin for their own use, or use it for the happiness of everyone but their better halves. If you book this one and you should if your patrons like Miss MacDonald, go after the women and tell them that here is one they should insist that their hubby take them to see.

A new leading man is introduced here. There seems to have been a demand for new faces on the screen. Why? Well, be that as it may, here we have Orville Caldwell. As a screen player, he overdoes his work. Miss MacDonald is still given to posings, but puts over a bit of real acting toward the end of the picture. Eugenie Besserer contributes an appealing characterization as a village gossip with a big heart.

The production has been adequately mounted. There are moments dramatic now and then. Here we have a story starting out with a wedding instead of ending with it, although, to tell the truth, there is a wedding at each end. Two of the old folks "get spliced" just before the faedout. The battle between the husband and the physician is well done and there is some real heart appeal in the scenes in which the husband sees his folly in "beating up" the man who has saved his son from being a cripple for life. The interiors throughout are attractive. There are some good Christmas scenes. A fair MacDonald picture.

The Cast

Betty Austin.....Katherine MacDonald
Warren Wade.....Orville Caldwell
Leila Mead.....Kathleen Kirkham
Martha True.....Eugenie Besserer
Dr. Devereaux.....William Conklin
Uncle Billy.....James Neill
Stewart Bartley.....Frank Leigh
Hiram Wade.....Charles French

By Charles Logue. Scenario by Lois Zellner. Directed by Victor Schertzinger. Photographed by Joseph Brotherton.

The Story—Deals with lack of romance in the life of a woman for whom her husband never has any time—or money. An accident which threatens to cripple their son for life brings the husband to a realization of his shortcomings and in the end the wife takes charge of the exchequer. The son is cured by a noted specialist and all ends happily.

Classification—Some more of the eternal triangle material with a sermon for tight-wad husbands thrown in for good measure.

Production Highlights—The battle between the husband and the doctor when the former, jealous, rushes into the latter's home and finds his wife in the doctor's arms. The accident in which the child is injured.

Exploitation Angles—The title. The star. The usual style window display tieup on Miss MacDonald's gowns. Plaster signs with the title along the roads leading into town with the name of your theatre underneath. Get the women of prominence in your city to start a newspaper discussion on the advisability of eliminating the "gimme" part of a wife's career and then invite some of the ladies' clubs to the theatre for a private screening.

Drawing Power—Might go for a last half of the week run in the downtown houses.

*Beautiful sinuous sirens and untameable
savages of the South Seas—*

World Tours, Inc. *presents*

BLACK SHADOWS

See the far-famed dark-eyed beauties of Tahiti, Samoa and the Marquesas Islands;

See the most savage and blood-thirsty fighters of the world,—the club-hitting, lance-throwing warriors of the Solomon Islands;

See the fierce, real and blood-quickenning attack upon a native village by a black-skinned army hungry for murder;

See the beauty and the baseness of far-off lands that are now arousing wide-spread interest.

*Produced under Direction
and Supervision of
Edward G. Salisbury*

Pathépicture

TRADE



MARK





Hal Roach
presents

Harold Lloyd

*"So good that
it hurts!"*

The "oldest inhabitant" will no longer date events by referring to "the blizzard of 1888."

He'll count his time in the future from the day he saw *Safety Last*.

NOT CE
BEWARE OF FILM PIRATES
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Pathécomedy

TRADE



MARK

in **S**afety **L**ast

*The First
Seven Part
Comedy*

Who said Records?

"'Million dollar Grand seating 2,500 opened at 10 o'clock with 'Safety Last. At 11:30 standing room only. Twelve house was jammed. At 2:30 people were waiting in line five abreast in lobby, which is over 100 feet long. Greatest opening business in history of theatre, smashing previous Lloyd records. Audience went wild over the picture. Balloons and newspaper only exploitation given picture.'"—Moran, Pittsburgh.

"'Safety Last' opened to capacity business at Majestic Theatre Saturday-Sunday notwithstanding heavy rain. Broke house record previously held by 'Doctor Jack.' Manager Lacey warns patrons through advertisements to have buttons securely fastened to wearing apparel before entering theatre.'"—Samuelson, Portland.

Who said "what do the papers say?"

"'Safety Last' is so good that it hurts. The thrills that the comedian wrings out of his climb up the side of a twelve story building are so intense that the spectator finds his lower extremities growing colder and colder and a queer sensation at the pit of his stomach."—N. Y. Evening Journal.

"Harold Lloyd will always strike us as the best comedian on the screen. . . . To us it was a case of thrill—laugh—thrill."—N. Y. Evening World.

"The laughter reaches the stage of hysteria."—N. Y. Evening Post.

"Pretty nearly the most amusing movie ever made and it certainly is one of the most thrilling."—N. Y. Evening Sun.

"Harold Lloyd has made another hit—and a bigger and better one—in his new film comedy, 'Safety Last'."—N. Y. Telegram.

"Filled with laughs and gasps. When people are not rocking in their seats at the Strand they will be holding on to their chair arms to keep them down."—N. Y. Times.

Pathécomedy

TRADE



MARK

Pearl White

in

“PLUNDER”

*Gentlemen of the jury, the facts
are before you!*

Crown Theatre
Ditmas Ave., Brooklyn, N. Y.
March 26, 1923.

Pathe Exchange, Inc.,
1600 B'way, New York City.

Gentlemen:

I can highly recommend your serial “Plunder” for any moving picture house as I have doubled my receipts on the showing of the first episode of said serial.

It is a serial with a star and plot which every grown-up as well as the youngsters like.

Keep on giving us more like this.

Thanking you for past favors, we remain

Respectfully yours,
Crown Theatre,
(Signed) Samuel H. Peisen.

OLYMPIC THEATRE
RIALTO THEATRE
IMPERIAL THEATRE
STRAND THEATRE
ACADEMY OF MUSIC

THE CRALL THEATRES

VAGDEVILLE
PHOTOPLAYS
LEGITIMATE

GENERAL OFFICE 2147 17th WASHINGTON AVE.
NEWPORT NEWS, VIRGINIA

Newport News, Va.
March 26, 1923.

Pathe Exchange, Inc.,
Washington, D. C.

Gentlemen:

Your letter of March 23rd inquiring as to the results obtained with the Pearl White serial “Plunder” in connection with a vaudeville show is received.

We have shown five episodes of “Plunder,” having placed same for Wednesday-Thursday of each week, as these were off days that needed building up.

The aggregate gross business for the five weeks on Wednesdays and Thursdays that we have run the serial shows an increase of 35 per cent over the business done on these two days for the five weeks previous to the start of the serial which would seem to indicate that Pearl White in “Plunder” has considerable appeal to our patrons. They seem to like the picture and come back for every episode.

The Olympic has a top admission price of 50c.
I am well pleased with the results so far.

Very truly yours,

Manager Olympic Theatre.

ROBBINS-WATERTOWN CO., INC.
ROBBINS-AMUSEMENT CO., INC.
NATHAN ROBBINS, PRESIDENT
GENERAL OFFICES AVON THEATRE UTICA, N. Y.

ADDRESS REPLY TO
Robbins-Olympic Theatre,
Watertown, N. Y.

April 2, 1923.

Mr. Frank V. Bruner,
Pathe Exchange, Inc.,
35 Orange St., Albany, N. Y.

Dear Sir:

We are at the present time presenting the Patheserial “Plunder” at our Palace Theatre. This is one of the most spectacular and sensational serial pictures we have yet presented, and we can endorse this as a box office attraction of great value, as we feel this has increased our receipts to quite some extent.

Yours very truly,
Robbins-Watertown Co., Inc.
Ed. R. R. R.
Manager



NEWARK, N. J.

Pathe Film Exchange,
1600 Broadway,
New York.

Newark, N. J.
March 29, 1923.

Gentlemen:

Allow me to give credit where credit is due. I have just finished the ninth chapter of “Plunder,” and so far it is the best serial in the market today, and of which I can truthfully say it has broken all box office records.

BOOK IT! YOU CAN'T GO WRONG, “THANKS TO PATHE.”

I wish that I could get a hold of another “Plunder,” for it makes my Box Office Talk.

With best wishes I remain,
Very truly yours,

Sam. H. Peisen
March 29, 1923

Play it for better business,—for pleased audiences

Pathésserial

TRADE



MARK

Produced and Directed by
Geo. B. Seitz

Written by
Mr. Seitz and B. Millhauser

"Temporary Marriage"

Sacramento-Principal Pictures—6500 Feet

(Reviewed by Laurence Reid)

THE problem of maintaining happiness in the home when a couple have approached or passed the dangerous age of forty and one or the other refuses to bow to the advancing years, but would keep alive the spark of romance is the theme of this picture which must be catalogued as an interesting domestic drama. What transpires in the action of the offering could reasonably happen except for the convenient touch of permitting an innocent youth to be arrested for murder without investigating the crime. The story is told in a compact way and as it progresses one feels the tension of the central situation when the youth is on trial to spare the name of his fiancée and her erring mother from having their names dragged through the mire of scandal and with the stigma of disgrace hanging over them.

Here we have the idle, restless wife and mother who selfishly pursues her whims toward keeping up appearances. She indicts her husband as a "slow poke" because he reconciles himself to the advancing years and leaves romance alone. The wife on the other hand indulges in a lot of beauty treatment and considerable flirtations. In other words she has reached the dangerous age of forty and refuses to admit that she is growing old. On the eve of divorce she is caught in a net of intrigue and before she is brought to her senses tragedy stalks across her path.

The picture is quite convincing and points a moral which will be appreciated by most every member of the household. You may call it the eternal triangle but the author has injected several novel touches and Lambert Hillyer, the director, has attended to the rest. He has staged an interesting climax which features a courtroom scene. It is the detail attendant upon the identity of the murderer which furnishes the suspense. The spectator may be able to put his hand on the culprit, but the many highlights in the prosecution of the case will hold his interest. Particularly good is the fine work of Tully Marshall as the outraged husband who defends the boy and saves his wife's honor after she has foolishly allowed herself to be intrigued. The jealous mistress of the philanderer confesses to the crime and the wife realizing that she can't turn back the years, is reconciled to her husband. The picture is well directed and staged and furnishes effective drama.

The Cast

Robert Belmar, son of Manners' late law partner
Kenneth Harlan
Hazel Manners.....Mildred Davis
Mrs. Hugh Manners, her mother.....Myrtle Steadman
Hugh Manners, prominent lawyer.....Tully Marshall
Olga Kazanoff, an adventuress.....Maude George
Preston Duwayne, gambler and adventurer
.....Stuart Holmes
By Gilbert Patten. Directed by Lambert Hillyer. Produced by Sacramento Film Corp. Released by Principal Pictures Corp.

The Story—Wife refuses to allow herself to grow old. She is provoked at her husband, whom she calls a "slow poke." She starts proceedings for a divorce and becomes intrigued in a scandal which ends in the murder of the man who would dishonor her. Her daughter's fiancée assumes the guilt and her husband defends him. He establishes his wife's innocence and solves the crime and the unhappy couple are reunited.

Classification—Domestic drama.

Production Highlights—The sterling work by Tully Marshall and Myrtle Steadman. The good direction. The excellent staging. The courtroom scene. The details of the murder.

Exploitation Angles—Picture lends itself to exploitation through theme and cast. Play up the players, and get out a campaign on title and theme, emphasizing the dangerous age of forty.

Drawing Power—Suitable for practically all first-run theatres. Should prove a good bet with feminine audiences.

"Trifling With Honor"

Universal-Jewel—7785 Feet

(Reviewed by Laurence Reid)

IT'S a neat character study which Universal offers in this magazine story by William Slavín McNutt, whose sport fiction has earned him a wide popularity. This is a different sort of crook redemption drama in that it doesn't rely so much upon a spiritual note or the element of pathos. Instead it merely shows a young jailbird determined to go straight without the strings of romance attached to him. Nevertheless there is a dominant romantic element interwoven in the story.

The picture opens with the convict being paroled and turning up in his cheap neighborhood to discover that his mother is dead. He sees the hearse passing down the street and after the landlord has dispossessed his father the hero takes a turn in the affair and assaults him. Thus he is arrested again and sentenced to prison as a menace to society. However, he escapes from the officers, and makes a getaway through his sweetheart furnishing him with the necessary money for railroad fare. Then he bobs up as a professional baseball player and becomes nationally famous through his ability to pound out home-runs. A news syndicate writes up his life and this compels him to go the straight and narrow. But his prowess with the bat and the fact that he is idealized by the youth of the land is sufficient to make him a figure of redemption.

For the purposes of conflict a party of gamblers would suggest that he throw a ball game or two. They have something on him and he knows it. Yet he plays the game square and in the climax when victory hangs upon his big bat he turns apparent defeat into complete victory by the nifty score of three to two. Trust a director to make the most of the situation—what with two men out, two on bases, the last half of the ninth and the home-run king at bat! The girl who he left five years previously comes back into his life and has sufficient confidence in his redemption to forgive him and renew her affection. And the hero returns to the judge who sentenced him and in a spirit of generosity allows him his freedom—declaring he is more valuable to the boys of the nation who idealize him rather than a convict behind prison bars.

The role is played by Rockcliffe Fellows, who is an excellent type for the character and he gives a first rate performance.

It is a well told story, admirably staged and directed, saturated with incident and capitably acted. But it needs to be shortened.

The Cast

Gas Pipe Kid } Rockcliffe Fellows
Bat Shugrue }
Ida Hunt.....Fritzi Ridgeway
Jimmy Hunt.....Buddy Messinger
Kelsey Lewis.....Hayden Stevenson
Judge Drury.....Emmett King
Warden.....William Welsh
Lute Clotz.....Frederick Stanton
The Kid's father.....William Robert Daly
Murray Jessop.....Jim Farley
Dud Adams.....Sydney De Grey
Jimmy, at eight years.....John Hutton
By William Slavín McNutt. Scenario by Frank Beresford and Raymond L. Schrock. Directed by Harry A. Pollard.

The Story—Treats of a young man, a product of slums, who is paroled from prison and rearrested upon the next day for assaulting the man who dispossessed his mother. He escapes from the officers and becomes nationally famous as a home-run hitter in baseball. The reporters write the story of his life and he goes straight. Efforts are made to blackmail him into being crooked, but he lives up to his honesty and wins back the affection of his old sweetheart.

Classification—Human interest story of a crook's reformation.

Production Highlights—The good types. The adaptability of Rockcliffe Fellows for the hero role. The baseball scene. The prison scene. The shots of the hero when he returns home.

Exploitation Angles—Good for all second-class downtown houses.

"The Ne'er-Do-Well"

Paramount—6500 Feet

(Reviewed by Laurence Reid)

THIS picture does not measure up so high in entertainment values as some other releases of Tom Meighan's. It falls far short of "Back Home and Broke," which is the feature with which all of his other expressions must be compared. The trouble with "The Ne'er-Do-Well" is its obviousness—its episodic treatment and the fact that it sort of drags its way along without releasing much vitality or sparkle. In the first place the idea is really ancient, although Director Green has had the foresight to steer clear of introducing such obvious features as a South American revolution, although he has introduced some comic opera touches—such as the figure of the chief of police who is attired as if he was ready to go on with his dance.

Then again there is a romantic moment which is Pollyannaish—with Meighan and Lila Lee as a Panamanian senorita acting coyful around a huge tree—which resembles a stage property. The story is fairly well tied together but there isn't much plot. Meighan is simply the spendthrift son of a rich father who is shanghaied by his parent and sent to Panama to be moulded into a man. The pater has tired of his easy-going son whose chief delight is spending money and becoming liquored. After a good cabaret scene which carries some neat comedy, the youth gets intoxicated and awakes to find himself on the high seas. Then the picture subsequently shows him making good.

There is some comedy relief furnished by a blackface comedian, who has altogether too much latitude in the opus—and one scene is irritating because it presents an angry husband insulting the hero at a banquet. Men in evening clothes resorting to the habits of drunken delinquents in a saloon brawl does not smack of good taste. In the picture's favor is the star's easy performance, his scenes with Lila Lee and the authentic backgrounds—which have been collected at Panama. The atmosphere is perfect and it has been staged with an eye upon the local color.

But once in Panama City, the hero wanders about from one scene to another, getting a job or two, falling in love and finding himself vamped by the angry husband's wife who would divorce her spouse for his sake. The story has been often picturized under one disguise or another, but the author's name and the star's popularity will put it over.

The Cast

Kirk Anthony.....Thomas Meighan
Chiquita.....Lila Lee
Edith Cortlandt.....Gertrude Astor
Stephen Cortlandt.....John Milton
Andres Garavel.....Gus Weinberg
Ramon Alfarez.....Sid Smith
Clifford.....George O'Brien
Allen Allan.....Jules Cowles
Runnels.....Laurence Wheat
By Rex Beach. Scenario by Louis Stevens. Directed by Alfred Green.

The Story—Treats of a young spendthrift who is disowned by his father for his indolence. The parent causes him to be shanghaied and carried to Panama. The youth finds himself there, makes good in a railroad position and falls in love with general's daughter. Is forgiven by father and all ends well.

Classification—Romantic, adventure drama concerning spendthrift son who makes good.

Production Highlights—The authentic exteriors. The color and atmosphere. The good performance by cast. The cabaret scene.

Exploitation Angles—The fame of the book which has been widely read. The tie-up with bookdealers on Beach's novels. The star's popularity. The exteriors. The cabaret scene which could be duplicated if you care to go in for an extensive prologue.

Drawing Power—Celebrated novel and popular star will put it over everywhere. Good for any house whether in cities or small towns.

"Within the Law"

First National—8034 Feet

(Reviewed by Laurence Reid)

BAYARD VEILLER'S crook melodrama which established Jane Cowl as an emotional actress and which made a tremendous hit upon the stage has finally reached the screen as a Norma Talmadge vehicle and it is the best picture she has had in a long time. For one thing it has a real plot and its characters are genuine and it has been adapted and directed with emphasis ever placed upon its crackling action and suspense. From the moment that Mary Turner is railroaded to prison and emerges after a term of three years with vengeance against the man who had her sent up the river, it strikes deep at the emotions and keeps the spectator at strict attention.

There is keen sympathy for the pitiful figure of the shop girl who is wrongly accused of theft. There is disgust for the smug proprietor who had her sentenced as an example that others in his employment might keep to the straight and narrow. And when Mary comes forth and enters into a silent partnership with Aggie Lynch, who also went into retirement up the river, determined to mulct old men of their money through their foolish love letters—to keep within the law and make the hypocritical merchant pay and pay and pay, the spectator is with her.

This crook melodrama is flavored with typical local color as it pertains to the battle of wits between the crooks and the minions of the law. It is highly interesting—this incident, particularly the conflict that is waged between the wily inspector on one side and Mary Turner and Joe Garson on the other. The girl strikes pay dirt to be sure—strikes it through the son of the proprietor with whom she falls in love. Thus she has a bigger conflict on her hands—whether to give up her plan of vengeance or go through with it. The father realizes bitterly that they have taken away her number and that that she has taken his name—and the climax brings forth that Mary has a big heart as well as a nimble brain.

It is a splendid adaptation, identical with the stage version and fully as interesting in the skillful hands of Frank Lloyd, the director, and Norma Talmadge, the star. She has ample opportunities to demonstrate her emotional gifts even though she doesn't resort to tears as did Jane Cowl upon the stage. This acting throughout is excellent and more than excellent as contributed by Lew Cody as Joe Garson, the crook who loved the girl, but lost her. His confession of killing a stool pigeon is a real flash of talent. Another good portrayal is offered by DeWitt Jennings as the inspector. He looks genuine and is always in character. The picture is finely titled—each expression fitting the scenes and figures without over-stressing them.

The Cast

Mary Turner	Norma Talmadge
Joe Garson	Lew Cody
Dick Gilder	Jack Mulhall
Aggie Lynch	Eileen Percy
Edward Gilder	Joseph Kilgour
Demarest	Arthur S. Hull
Helen Morris	Helen Ferguson
Cassidy	Lincoln Plummer
General Hastings	Thomas Ricketts
Irwin	Lionel Belmore
English Eddie	Ward Crane
Darcy	Eddie Boland
Gilder's secretary	Catherine Murphy
Burke	DeWitt Jennings

By Bayard Veiller. Scenario by Frances Marion. Directed by Frank Lloyd.

The Story—Department store clerk is arrested for stealing and sentenced for three years, although she is innocent. She plans to ruin the proprietor who had her sent up the river. She serves her term and in her new freedom strikes it rich by always keeping just within the law. She strikes the man through his son, but at the last moment weakens.

Classification—Crook melodrama.

Production Highlights—The fine performances by Norma Talmadge, Lew Cody and DeWitt Jennings. The fine staging. The effective titles. The human appeal. The detail.



Leo Maloney in the Pathe two-reeler, "100 Per cent Nerve."

"The Rustle of Silk"

Paramount—Seven Reels

(Reviewed by Frank Shelton)

"The Rustle of Silk" is an adaptation of Cosmo Hamilton's romance of a lady's maid who won the love of a member of Parliament. It is a picture of English life that has been made into an elaborate film play. Herbert Brenon's fine direction is noticeable throughout. Ouida Bergere and Sada Cowan have collaborated on the scenario which had it called for a happy ending would be flawless. The acting is excellent, with Anna Q. Nilsson coming close to grabbing the feminine honors through her work as the wife. Miss Compson is convincing as the lady's maid, while Conway Tearle is a satisfying M. P. Cyril Chadwick was an admirable selection for the British publisher and opponent of the M. P. in politics.

The reproduction of the Houses of Parliament, both inside and out, has been well done. The Russian Chauve Souris party is an elaborate set and offers a novel theme for a colorful prologue. The sets showing the Ritz hotel, London, are lavish.

The "dreams" of the heroine, in which oil paintings are shown coming to life and such, supply the "different" quality in the picture. The feature is well supplied with the dramatic and romance is spread thick throughout.

The Cast

Lola de Breze	Betty Compson
Arthur Fallaray	Conway Tearle
Blythe	Frederick Esmelton
Henry de Breze	Charles Stevenson
Lady Feo	Anna Q. Nilsson
Paul Chalfont	Cyril Chadwick

Adapted by Sada Cowan and Ouida Bergere from the novel by Cosmo Hamilton. Directed by Herbert Brenon. Photographed by James Van Trees.

The Story—Lola de Breze is an admirer of the Hon. Arthur Fallaray, M. P. He is married, but his wife has no love for him. Fate brings Lola in his household when she is given a position as maid. Given a pretty gown, Lola steals to the Ritz in the hope of getting a closeup of her hero and actually is introduced to him. Then the action speeds on, showing her subsequent discharge from the household, her following Fallaray to his country lodge and nursing him back to health. The ending shows Fallaray triumphing in politics and Lola alone in her room hoping that some day he may come to her.

Classification—A romance of English political and social life.

Production Highlights—The elaborate settings. The Chauve Souris party. The scenes at the Ritz. The fine character work on the part of all the stars. The scenes in Parliament.

Exploitation Angles—Tie up with American Legion posts on this one. Especially Disabled Veterans' branch. The title suggests a tieup on a silk display in department and style stores.

Drawing Power—Will probably pull them in anywhere—but may send them out wishing a happy ending had been put on the picture.

"Backbone"

Distinctive-Goldwyn—7500 Feet

(Reviewed by Laurence Reid)

THIS picture is a curious composition in many ways. First it introduces a lavish prologue which establishes a romance during the reign of Louis XV with the ancestors of the characters in the modern story involved in much intrigue and adventure which is somewhat duplicated in the tale of the present. It has been finely produced and carries much appeal because of the careful detail to make the production rich in background.

It is the earlier chapters which are apt to prove tedious to some inasmuch as no individual scene stands forth prominently. Then the action switches to the modern tale with the background a stately old chateau occupied by a rich old man, the grandfather of the heroine, who when she visits him is not allowed to enter his room where he is supposed to be dying of a lingering illness. There is much intrigue abroad and the story is rather complicated. Some might ask why so much stress is placed upon the mystery element inasmuch as the climax doesn't warrant it once it is witnessed. It is merely a plot on foot by some treacherous employees of the old man to get his estate away from him. Although they do not kill him it is nevertheless suggested.

There are some moments when the suspense holds one in a tight embrace especially the attempts of the wily villains to make things unpleasant for the hero who buys the land adjoining the estate. The girl suspects him of evil designs until he proves his courage or rather lives up to the title. He fights for his life as well as hers and proves to her that he has acted through the wishes of the old man. Then the girl gets the keys to the grandfather's room and discovers that he has disappeared. His death preys upon the arch-conspirator who fancies he sees the old man's ghost. A dying confession from one of his hirelings establishes that the old fellow died a natural death, but that he was kept in close confinement to complicate matters for the young heiress.

The picture releases some good melodramatic punches—particularly in a thrilling fight. The atmosphere is good and the acting is first rate. The continuity is rather uneven and some may wonder over the intricacies of the plot. We think it could have been shortened and the action heightened with the prologue eliminated. Alfred Lunt makes his first screen appearance as the hero and makes a good impression. He has a good personality, but we think his forte a comedy after his memorable work in the stage production of "Clarence"—in which he played the title role.

The Cast

Yvonne	Edith Roberts
John Thorne	Alfred Lunt
Colonel Tip	Major James Doyle
Bracken	William B. Mack
Doc Roper	Frank Evans
André	L. E. La Croix
Ken	Charles Fang
The Indian	Frank Hagney
Mrs. Whidden	Marion Abbott
Constable of France	George MacQuarrie
Captain of Guards	J. W. Johnson
King	Hugh Huntley

By Clarence Budington Kelland. Directed by Edward Sloman. Produced by Distinctive.

The Story—Treats of a girl who finds her grandfather secreted away with a mysterious illness. His secretary refuses to allow her to see him. Young man appears on the scene and buys part of the estate with the girl's consent. She later learns that the youth acted through the wishes of the grandfather. He displays some "backbone" and beats his enemies and those who steal away the girl's property.

Classification—Romantic costume drama in prologue linked up with modern romance.

Production Highlights—The fine production. The careful detail. The mystery element. The good work by Alfred Lunt and William B. Mack. The costume scenes.

Exploitation Angles—Presents opportunities to cash in on titles with a campaign. Also play up author.

Drawing Power—Should appeal to intelligent audiences in first-run houses.

Regional News From Correspondents

Buffalo Briefs and Western New York Notes

A NEW \$15,000 Wurlitzer Hopes Jones unit organ is to be installed in the Linden theatre July 1, according to George E. Williams, manager and president of the Western New York of the M. F. T. O. of N. Y., Inc., who is introduced herewith. Mr. Williams says that the Linden will also be enlarged on August 1 to seat 950 persons. George is one of the pioneers of the exhibiting end of the business in this neck of the woods. He managed the New theatre on Main street in the days when a whole show lasted about ten minutes.



George E. Williams

Charlie Babcock of the Babcock theatre, Wellsville, N. Y., came to town last week and took Basil Brady, Frank Minor and Jack Thomson to see "Shufflin' Along" at the Majestic. It set Charlie back eleven bones. But he's a jolly good fellow.

M. Cohen has resigned as manager of the Warner Brothers' exchange. Henry P. Decker, assistant general manager, has been in Buffalo. There will be no new manager until about July 1. Mr. Cohen is the third manager of the exchange since November last.

A story to the effect that the Shea Amusement Company would build a new theatre at Hertel and Delaware avenues has been denied. A north Buffalo community newspaper printed a story to the effect that plans were under way for such a house.

Arthur Lucas, district manager, and Tom Brady, branch manager at Buffalo for Goldwyn, invaded the Southern Tier last week and returned to town with Tom's ear loaded with contracts on "Souls for Sale."

M. A. Shea of Feiber & Shea visited exchanges last week booking a number of the big productions for his houses in Erie, Auburn, Jamestown and other cities.

Buffalo motion picture houses are now worrying how to get 'em in early in the evening.

Daylight saving time is in effect and folks are thinking more of motoring, golf, tennis, etc., than pictures. Who started this daylight stuff?

Harry E. Lotz, manager of the Select office, has also resigned and has been succeeded by George F. Bromley, who comes to Buffalo from Chicago, where he was general field representative for C. B. C.

There were five film people in Buffalo this week. They appeared at the Loew State. They were Marguerite Marsh, Billy West, Ethelyn Gibson, Gabriel Renaldo and Will Morrissey. Manager Al Beckerich laid down a strong publicity barrage in connection with their appearance. Shopping tours in the downtown stores proved a good advertising tieup for all the stores visited by the stars splashed in the newspapers in announcing the event.

Harold P. Dygert, president of the Associated Theatres, Inc., announces plans complete for the building of a new motion picture theatre in Bath, N. Y. The house will be constructed on the site of the former Bath National Bank.

J. R. Thomson, formerly with Associated Exhibitors, is now representing Bond Photoplays Corporation in the Syracuse territory. Bobby North was in town last week and visited some of the exhibitors in company with Branch Manager Sydney Samson. Fred M. Zimmerman leaves Bond next Monday to become manager of the local F. B. O. exchange.

Mrs. C. E. Siegesmund, chairman of the motion picture committee of the Buffalo Federation of Women's Clubs, is up in arms again. Last week she spoke before the W. C. T. U. Institute and declared that local exhibitors were ignoring orders of the censors to eliminate certain scenes in pictures.

The Fox exchange personnel is now practically 100 per cent. Elks. Orville R. Rieffel, assistant manager, became a member of the antlered herd last week. Clayton M. Sheehan, district manager, who has been on a mission to South America for the company, is expected in Buffalo on Monday, May 7.

One of the most successful house managers in the Capital District, comprising Albany, Troy

and Schenectady, is Walter T. Roberts, whose handling of the Mark Strand, in Albany, N. Y., in conjunction with Uly Hill, marks him as one of exceptional business ability. The theatre is the leading house in the city and caters to a heavy patronage at all times. Mr. Roberts was at one time associated with the Stair and Haviland shows, later going with the Columbia Amusement Company, in Louisville, Ky., where his work was so acceptable that he was transferred to Buffalo as house treasurer. Later on, Mr. Roberts became assistant manager of the Strand in Buffalo, under Earl Crab, coming to Albany when the Mark Strand was opened, about two and one-half years ago. Mr. Roberts originally hailed from Louisville, Ky.



Walter T. Roberts

Earl L. Crabb, former manager of the Buffalo Strand, former general manager of the Buffalo Motion Picture Corporation, and now proprietor of the System theatre, Syracuse, N. Y., was in Buffalo for the first time in two years on Saturday, April 28. Mr. Crabb is changing his policy at the System to a new feature every day, and he came to town to see the exchanges about buying his film by the carload. Earl says business is good.

We thought they had slipped something over on us one day last week. Looking out of a beanery window on Main street we saw a vehicle go by that looked like the advance band wagon of the Barnum & Bailey circus. Rushing to the window, imagine our disappointment to learn that it was only Fred M. Shafer, manager of the Lafayette Square, being driven up the main stem in his new Courier sedan. Fred has got everything on this car but a Wurlitzer organ, and he is dickering with Mr. Slotkin now to install the Lafayette instrument under the front seat.

In and Out of the Omaha Branch-Office

C. A. SCHULTZ, Vitagraph branch manager, began his present work on August 1 of last year, and already he has won the admiration of his competitors in this field. For the ten-week period ended March 1 his office won first place of the Vitagraph exchanges in the central division, which includes Chicago, Detroit, St. Louis, Minneapolis, Kansas City and Oklahoma City. His office showed the greatest per cent of increase in business. When he assumed the branch managership here Mr. Schultz was fortunate in taking over a fine organization, and he has been successful in maintaining the efficiency of his staff. He is modest and yet has



C. A. Schultz

a personality that wins. Everyone in Omaha's film center has a good word for Schultz.

Harry David, manager of the Mission theatre at Los Angeles, spent a week in Omaha, changing the music for "Suzanne," Mack Sennett's production. Mr. David was credited with arranging the score for this production.

Omaha members of the Order of Mystic Shrine were impressed by the Americanization feature of "Masters of Men," which will be released in Omaha on May 13. Manager Schultz, of Vitagraph, closed a tie-up with the Shriners. Tangier Temple will get behind the picture here.

Leo A. Getzler is the new branch manager for Hodkinson. He was formerly identified with the Omaha Vitagraph office and more recently with the Hodkinson office at Cleveland.

Slater O'Hara, who was an exhibitor at Fairfield, Iowa, has cast his lot with the United Artists Omaha branch, covering the Iowa field.

On his first trip out he placed "Robin Hood," Orpheum theatre at Clinton, Iowa.

"Suzanne" and "One Exciting Night" with the

Manager Willard Ledoux of the Empress theatre announces that beginning on Sunday, May 6, he will discontinue the vaudeville feature of his house. Of more interest to Omaha theatre men is his announcement that he will maintain a new scale of admission prices at 10, 20, and 30 cents. Children will be admitted for 10 cents at all shows and adults for 20 cents at matinees.

Mr. Ledoux stated that he will go into the photoplay market for the best features and will have appropriate music for each production. He will give great care to the selection of short subjects on each program to insure variety and a well-balanced entertainment.

The Empress theatre is one of Omaha's downtown entertainment houses and the policy for a period of years has been a combination of vaudeville and motion pictures.

Butte Bulletins and Montana Trade Items

W. C. PUGH is now in charge of Spokane and Butte branches for the Associated Exhibitors, Inc., distributors of Encore Pictures nationally advertised. Mr. Pugh was formerly located in Great Falls, but with this promotion his headquarters will be Spokane. The Spokane-Butte exchanges serve all Montana, Northern Idaho and Western Washington. Mr. Pugh has steadily risen in the ranks of the film companies to his present position. He came West from Minneapolis, where he was identified with various film companies, and today he ranks with the up and coming film men of the West.



W. C. Pugh

Jack Rue, manager of the Universal exchange, is out in the territory making all the key towns booking the various exhibitors for Universal's

new release, "Hunting Big Game in Africa." This film, since the preview last Sunday in the Rialto, gives promise of being one of the big theatre magnets that will fill every seat. To the kiddies it will be as good as a circus.

H. M. Gansfield has recently left the Montana territory, where he has been a salesman for Vitagraph, to become the feature salesman for Universal at Seattle.

Universal salesmen in Montana are busy making the theatre towns in exploiting "The Abysmal Brute." The preview has been enthusiastically received, and there is every indication that it will be booked throughout the State. The Silver Bow Amusement Company, operating the American and Rialto theatres of Butte under the management of J. W. Sullivan, has recently closed a deal with Al Rosenberg's De Luxe Feature Film Company for the entire output of Al Lichtman, C. C. Burr and Principal Pictures. The deal was put through by the company's representative, Louis Rosenberg, De Luxe salesmanager.

The new Rialto theatre of Bozeman, Mont., is to open about the middle of May. Already there have been a number of books for the coming months in anticipation of the event. "Are You a Failure?" has just been booked by the management.

The Greater Butte Amusement Company filed articles of incorporation this week (April 25) with the clerk and recorder to conduct a general amusement business. The principal place of business is Butte. Capital stock, \$50,000, is to be divided into shares of \$10 each; life of the company 40 years, and the directors are George N. Short, W. W. Wisner and George R. Good.

The Broadway theatre of Butte played Martin Johnson's "Hunting Wild Animals in Africa With Gun and Camera" to big houses for three days. Merle Davis, general manager of the Ansonia Amusement Company, says it is one of the finest pictures that has been given to the Butte public this year. He invited all of the Boy Scouts to attend en masse on Monday afternoon at the close of school.

Jottings from Kansas City and Vicinity

"KANSAS CITY in 1924" is the slogan which delegates from the M. P. T. O., Western Missouri, will take with them to the national convention at Chicago. The unusually good train facilities, the geographical location and the progress of the industry in Missouri and Kansas will be the arguments advanced in endeavoring to obtain the convention for the Missouri city.

A print of "Skin Deep," two projection machines and the windows of the Royal theatre in Seneca, Kas., were destroyed last week when the film jammed in the machines. The operator also was burned. The house is operated by R. E. Karnes, who has announced that the theatre will be opened again next week.

Every member of the M. P. T. O. Western Missouri who attends the national convention in Chicago will constitute part of the caucus, as well as the eight delegates named by President Charles Sears and the alternatives. The delegates and alternatives:

A. F. Baker, St. Joseph; Jack Roth, Kansas City; C. T. Sears, Nevada; Jack Truitt, Sedalia; Lawrence E. Goldman, Kansas City; A. M. Eisner, Kansas City; F. A. Wasgien, Brookfield, and Ben Levy, Joplin.

Alternatives: H. Weakley, Hardin; C. T. Goodnight, Warrensburg; C. F. Weary, Richmond; H. Till, Braymer; C. Hubbell, Trenton; W. P. Cuff, Chillicothe; W. Parsons, Joplin; Charles Bays, Carthage.

The following changes in ownership and openings of theatres in the Kansas City territory during the past week have been announced:

Prospect theatre, Kansas City, purchased by J. Means; Palace theatre, Kansas City, purchased by Child's Restaurant Company

(theatre to be dismantled and remodeled into restaurant); Circle theatre, Kansas City, reopened by Paul Hoffman.

The close of the "Discovery Concerts" at the Newman theatre, Kansas City, this week, marks a month of stimulated attendance. In branching out from the usual "amateur night" plan and including acts and playlets of high school students, Milton H. Feld, managing director of the Newman theatre not only won liberal support of daily newspapers but succeeded in adding a good many dollars to the monthly box receipts.

The Picture Row Baseball League of Kansas City had its official opening last Saturday with a set-to between the Pathe-Crescent team and the Hollywood club. These two teams are the first to organize for the season and have issued a challenge to all other film concerns in Kansas City.

A committee of more than fifty members of the Kansas City Parent-Teacher organization attended the Orpheum theatre in a body this week to view "Hunting Big Game in Africa" and pronounced the production a great film, educational and entertaining.

The "razberries" are falling fast and thick upon the neck of M. B. Shanberg, member of the executive board of the M. P. T. O., Kansas. It was not until this week that Mr. Shanberg himself started the ball rolling. Having some business in Kansas City to transact the first day of the Kansas convention in Wichita, Kas., Mr. Shanberg decided to remain in Kansas City until Monday morning, instead of leaving with exhibitors Sunday night for a trip of about 200 miles. Bright and early Monday morning Mr. Shanberg, equipped with a perfectly good

airplane, headed for Wichita with all confidence that he would be there for the opening at 9 o'clock. He arrived there at 9 o'clock, true enough—9 o'clock at night. And today his "speedy" trip is furnishing a laugh to M. B.'s friends along Film Row.

The Doris theatre, Kansas City, formerly one of the larger first run downtown houses, which has been closed since being partially wrecked by a gas explosion, probably never will be reopened as a theatre. Negotiations now are under way which may result in the theatre being remodeled as a bank. Situated in the heart of the banking district, the theatre never has been considered a money maker. It was operated by Samuel Harding, owner of the Liberty theatre.

James H. Rice, new manager of the Pantages theatre, Kansas City, arrived Tuesday from Sacramento, Cal., to assume his new duties. He has been manager of the State theatre in Sacramento. He succeeds Grant Pemberton, who has gone to Edmonton, Alberta, Canada, to take charge of the Pantages theatre there.

Homer Gill, former exploitation representative for First National's Kansas City branch, who woke up the other morning to find himself an unemployed man, following the disbanding of all First National exploitation representatives, has accepted a similar position with the Kansas City Goldwyn branch, succeeding Charles Raymond, who has been transferred to the Minneapolis branch.

At the recent semi-annual Kansas convention at Wichita, Kas., more business was written up by the various exchanges than at any other previous convention, according to a consensus of opinion among Kansas City film salesmen.

Photoplay Personals and Events in Southeast

A KEEN interest is being taken in the South Carolina tax situation by the exchange managers of the Southeast, both in Charlotte and Atlanta, especially the Famous Players crowd, who operate several theatrical properties in South Carolina. While the theatre owners of the state have been granted a short respite on enforcement of this tax, it is feared that unless concerted organization work is effected immediately the tax will be put on within the next several months. It is desired to effect a strong organization and raise money to combat this legislation, and with this idea in view it is

believed the theatre owners will be asked to submit to the tax board of South Carolina first-hand information and financial statements of their operations during the next several months, as the most convincing argument that they are unable to stand this additional tax.

John L. Crovo, one of the best-known theatrical men in the southeastern states, for the past several years stationed in Greenville, South Carolina, with the management of the Southern Enterprises houses there, the Garing and Casino, has been transferred to Atlanta, where he will manage the Forsyth, which for the past sixteen

months has had a phenomenal run with permanent dramatic stock. He succeeds N. W. Remond, who is leaving the organization after several years' service. H. B. Clark has been transferred from the Strand and Majestic, Memphis, to the Greenville theatres, who, in turn, is succeeded by A. B. Morrison.

Atlantans are paying legitimate prices regularly and in large numbers at Atlanta's "Atlanta" theatre where a season of extended runs of super-specials is under way, Griffith's "One Exciting Night" having been the last attraction there.

It is announced at division offices of Famous Players-Lasky Corporation that Ford Anderson, formerly connected with the Wilmer and Vincent enterprises, has been appointed state supervisor of theatres for North Carolina.

Lloyd Willis, representative of Will H. Hays, met with the Atlanta exchange managers on April 30 and May 1 for the purpose of perfecting a local Film Board of Trade, such as is functioning in many other exchange centers throughout the country, membership being composed of all exchanges affiliated with the Hays organization.

Miss Bianca Bak, who, since the first opening

of the Atlanta Goldwyn exchange seven years ago, has held the position of office manager and enjoys possibly a wider acquaintance among exhibitors of the southeastern states than any exchange manager in Atlanta, has severed her connection with Goldwyn. After an operation and recuperation, she will re-enter the industry in another capacity.

Moses Klein, associated with Goldberg's Lillian and Majestic theatres at Clarksville, Tenn., was an Atlanta visitor the past week.

George V. Atkison, who has been associated with the Charlotte Pathe office for the past five years, has not resigned to go with Enterprise

Distributing Corporation, as erroneously reported last week.

C. L. Levy has been promoted by the Fox organization from the Charlotte office to Kansas City. He is succeeded in Charlotte by Mr. Murray, who came down from Boston.

J. J. Burke, Jr., manager, and Fritz Friend, star salesman of the Atlanta Metro office, were in Charlotte the past week.

George Clegg, home office auditor, is checking up the Charlotte Universal office on his annual tour of the exchanges of the company.

Albany Notes and Eastern New York Briefs

AMONG the exhibitors in town the past week were B. S. Thornton, of the Orpheum in Saugerties; C. H. Moyer, of the Liberty, in Herkimer; William Smalley, who has a considerable chain; R. V. Erk, of the Big Ben, in Iliou; and Lew Fischer, with houses in Ticonderoga, Fort Edward and Port Henry. Without exception, all reported good business.

The Leland, in Albany, has started to issue a Movie Home Journal, which is scoring a big hit. Oscar J. Perrin, is behind the scheme.

Roland G. McCurdy, exploitation man for Universal, in Buffalo and Albany, is now working in Glens Falls.

Samuel Suckno, owner of the Albany and other houses in the Capital City, had a fire the other night which resulted in two reels of "The Ghost Patrol" going up in a flash. Patrons held their seats even though the fire department was called out.

F. S. Hopkins, salesman for the Universal exchange, is touring the northern part of the state this week, putting over Universal specials.

About every boy and girl in Watervliet will have a "scooter" as the result of a stunt being put across by the Grand, owned by George Tetrault. Ten scooters are being given with each episode of "The Oregon Trail," each scooter bearing the words "I'm on my way to the Grand theatre."

William Shirley, of the Strand in Schenectady, is making a big drive for business in "Driven," plastering the entire city with cards and sheets.

All roads leading into Ticonderoga, N. Y., are said to be under construction and Lew Fischer is not looking for a particularly good business in any of his four houses, as the result.

Charles Marshall, who operates the Bridge theatre at Ausable as well as Estes Hall at Keene Valley, and handles second hand automobiles as a side line, was along Film Row the past week.

Fred Elliott is no longer known as "The King Tut" of the Albany exhibitors, having secured a set of false teeth, and once more resumed his old time facial expression.

Ben Apple used a couple of singers at the American, in Troy, last week, in connection with slides. The idea scored and Mr. Apple will follow it up from week to week, with other singers.

Lew Fischer, of Fort Edward, in speaking of the damage that projection machines can do to film, declared last week that he has always made it a practice to send in his machines each year to be overhauled.

"Adam's Rib" played to a big business last week at the new Troy, in Troy, N. Y., and provided one of the best Sundays the theatre has had since its opening.

Bert Gibbons, local manager for Vitagraph, took a whirl to Utica, Watertown and northern New York last week. New photographs have just been taken of both the interior and exterior of the exchange.

Alec Weisman, a salesman for United Artists, lost his bankbook in the Troy theatre one night last week, but it was later found by Edward H. Crawford, business manager of the house, and turned over to Mr. Weisman.

George Goldberg, salesman in the Vitagraph office, lost both mother and mother-in-law by death within the space of sixteen hours last week.

Oscar Perrin, handling the Leland and the Clinton Square in Albany, is a firm believer in advertising of all sorts. As a result, the two houses are always packed and Mr. Perrin is wise enough to always furnish good bills. Of late, he has been handing out most attractive paper weights and memorandum books.

Al Bothner, manager of three houses in Troy, was a visitor along Film Row the past week.

"The Hottentot" scored so well at the Grand, in Malone, last week, that it will be brought back for a return date.

Walter Hayes, and Moe Mark, of the Strand circuit, were in Albany and Troy last week.

The Rose, Astor and Colonial, in Troy, N. Y., are engaged in a merry fight for patronage these days with a ten cent admission charge. All are downtown houses and close together.

S. G. Allen, of Chatham, and Samuel Goldstein, of Springfield, Mass., were in town last week.

L. George Ross, former manager of the F. B. O. offices in New Haven, has been assigned temporarily to the Albany exchange following the purchase of the Boston and New Haven franchises by the Federated Exchanges of New England.

Samuel Eckman, Jr., vice-president of Goldwyn, visited Albany last week, and called on many of his friends.

William Smalley opened the Cameo at St. Johnsville on May 1, and for twenty days of May, will show First National pictures.

"The Town that Forgot God" was, according to Lew Fischer, the best box office attraction which he has played since January 1, in Ticonderoga, Fort Edward and Port Henry.

Theatre and Exchange Briefs from Canada

EXHIBITORS, exchange men and theatre fans of the Province of New Brunswick have been stirred by the sudden introduction recently before the Provincial Legislature of a proposal for a heavy increase in the amusement tax for patrons of all theatres in cities of New Brunswick.

The proposed schedule is as follows:

On all tickets up to 25 cents, the new tax is to be two cents;

On tickets from 26 cents to 50 cents, four cents;

From 51 cents to 75 cents, seven cents;

On tickets from \$1 up, a straight 10 per cent.

Objection is being taken to the legislation on the ground that the theatres are just recovering from a serious depression and that business, generally, has been bad because of the unusual snow and extreme cold of the past winter, the weather keeping the people at home and restricting all industries. Considerable lobbying is being done.

The Province theatre, Winnipeg, Manitoba, one of the theatres of the Famous Players Canadian Corporation, is now under the management of Thomas Hopkins, a veteran exhibitor, formerly of Port Arthur, Ontario, and once a prominent figure on the Griffin Theatre circuit in Ontario. An orchestra has been added to the house for evening performances, an organist providing the musical accompaniment for matinee and supper-hour shows.

Miss Mabel Ortnier, pianist of the Allen theatre orchestra, Winnipeg, Manitoba, and accompanist for the children's hour concerts, which have been featured at the theatre for the past twenty-five weeks, has announced that she has conducted a try-out at Saturday morning rehearsals for these juvenile features for no less than 400 local boys and girls, many of whom had never received any special training. Those selected for the Saturday afternoon concerts are paid for their services.

Further changes are announced in managers for leading theatres of Calgary, Alberta. Ray Tubman, for some time at the Allen theatre, has been appointed manager of the Palace theatre, Calgary, one of the most recent moving picture houses in the Canadian West. Tubman, who is a former Ottawa, Ont., man, is also a prominent athlete.

Announcement is also made of the appointment of Claude G. Smith as manager of the Allen theatre, Calgary, this having been the first large moving picture house to be built by Jule and J. J. Allen, now of Toronto. Mr. Smith was manager of the Grand theatre, Calgary, for eight years and later went to the Palace theatre as assistant manager. He has announced that the Calgary Allen will be thoroughly redecorated and modernized.

Fraser Briscoe has erected a small but attractive moving picture theatre at Courtenay,

Vancouver Island, British Columbia, which he has called the Gaiety theatre. Courtenay is the centre of a thriving agricultural, logging and creamery district and nearby is the largest soldier colony in the British Empire, which the Gaiety theatre serves.

Vincent J. McCabe, Toronto, former Canadian general manager for Associated First National, has entirely recovered, it is announced, from the long illness which he experienced following a breakdown which compelled him to resign from his important position. Mr. McCabe has not yet announced his plans for the future.

Manager Clarence Robson, of the Regent theatre, Toronto, held over H. A. Snow's "Hunting Big Game in Africa," released by Canadian Universal, for a second week, starting April 30, after the feature had made good with a vengeance during the previous week. This was the first Canadian run for the picture and the Regent was crowded to capacity every day.

Exchange officials of Winnipeg, Manitoba, one of the most important film distributing centers in the Dominion, have been delighted to learn that the Manitoba government has decided to establish an appeal board for the consideration of film releases which have been condemned by the Manitoba Board of Moving Picture Censors when objection is raised by an exchange on definite grounds.

Around Seattle's Photoplay Trade Circles

SEATTLE was treated to some keen competition in the motion picture line recently when two theatres, within three blocks of each other, each had as their main attraction an African wild animal picture. "Hunting Big Game in Africa" was the attraction at Manager R. W. Case's Columbia theatre, and "Trailing African Big Game" was run at Jensen-VonHerberg's Strand theatre by Manager H. B. Wright.

Large amounts of newspaper, billboard and window advertising were used by both houses. Each had an elaborately decorated lobby display and foyer. Admission prices at the Columbia were raised to thirty-five and fifty cents for the attraction. The picture at the Strand was scheduled to be taken off at the end of a five-day run, but no announcement in regard to the Columbia policy has been made. Both pictures were drawing large attendance during their engagements here.

The Majestic theatre in Yakima, operated by Jensen-VonHerberg under the direction of Fred Mercy, was closed recently for the summer, and will undergo extensive remodeling and re-decorating before opening again about September first. During the time that the Majestic is closed, Mr. Mercy will operate the Capitol theatre, also owned by the same corporation, upon a daily schedule. Heretofore the Capitol has been running pictures only two days a week.

W. D. Gross, owner and manager of the Coliseum theatre in Juneau, Alaska, left the city recently after a visit of several weeks here. Before leaving Mr. Gross announced that he

had begun construction of a \$50,000 motion picture theatre in Ketchikan, Alaska, which was expected to be ready for use about the first of August. It was expected that the theatre was to be named the Empress.

The Liberty theatre, a new house in Blaine, Wash., was opened recently under the ownership and direction of A. H. Allen. According to reports, this is Mr. Allen's first venture into the theatre game. He owned the property upon which the new theatre stands and left the real estate field long enough to construct and begin the operation of the new house.

W. E. Bamford, manager of the Goldwyn exchange, left the city this week for a short trip around the territory, and expected to visit several of the key cities, including Spokane and Missoula. "Backbone" and "The Last Moment" have been received at the exchange, but no definite bookings on the features have been announced yet.

Joe St. Peter, who recently opened the new Rose theatre in Everett, was a recent visitor on Film Row. The Rose theatre is the only Everett house not owned and operated by the Everett Amusement Company.

Carl Stern, manager of the Metro branch, has been out of the city for the past several days on a tour of the northern and southern parts of the state.

"The Bohemian Girl" was scheduled to begin a week's engagement at the Blue Mouse theatre about April 29, under a new plan devised by Louis Amacher, manager of the American Releasing Corporation exchange. Mr. Amacher was aided in the engagement at the Blue Mouse

by making arrangements with the various civic clubs to sell tickets previous to the opening of the film. The Seattle Parent-Teachers' association was one of the biggest boosters of the picture.

"Masters of Men," the latest Vitaphone release to be received here by Manager H. A. Black, has been sold to the Columbia theatres in Seattle and Portland for showing some time in May. Mr. Black recently returned from a trip to Portland, and after a few days in the city expected to leave for a week or ten-day tour of this state. Included in Mr. Black's itinerary were Spokane, Wenatchee, Yakima, Ellensburg, and other Washington towns, as well as Missoula, Montana.

Mr. Black was accompanied on his trip to Seattle from Portland by Dave Farquhar, formerly manager of the Select exchange in Salt Lake City and more recently connected with the Goldwyn exchange in Oregon. Mr. Farquhar was en route to Canada, where he will visit with relatives. At the present time he is connected with no film organization.

Charles Hardin, manager of the United Artists' branch, returned to the city recently after a business trip to Portland, where he succeeded in making several bookings on "Tess of the Storm Country," "Suzanne" and other recent United Artist releases with Portland suburban theatres.

Prints of "Within the Law" were received at the First National exchange recently, and the picture has been booked for showing at the Coliseum theatre here by Charles Feldman, manager of the local branch.

Exchange and Exhibitor Items from St. Louis

WORK on the new Parkview theatre, 6324 Delmar Boulevard, is progressing rapidly, and it probably will be ready by September 1. The Lippman Construction Company has the contract. The theatre will seat 1,600 persons and will be equipped with a full stage. It will be owned by the Parkview Realty Company, which probably will lease the house to some operating amusement company. The building will also contain stores and apartments. It will represent an investment of \$500,000.

William Goldman has purchased Charlie Warner's Queens theatre and airdome, Marcus avenue and Maffitt street, and is remodeling the house. It will be opened on May 1, when Goldman will also reopen the Kings theatre, which he recently purchased from the Famous Players Missouri Corporation.

Goldman has also purchased additional ground for the \$1,000,000 Goldman's St. Louis theatre he plans to erect at Grand Boulevard and Morgan street. This theatre, which will seat 3,000, probably will open on Labor Day or early in September.

The policy of the Queens will be to change pictures nightly. The Grand Boulevard house will have a 146-foot front by a depth of 188 feet on Morgan street. Preston J. Bradshaw is the architect.

Charles J. Law has sold the New Palace theatre at Pana, Ill., and his new Palace in Nokomis, Ill., to Francis & Clark of Taylorville and Springfield. The consideration is said to have been \$38,000. Francis & Clark control a string of theatres in Central Illinois.

Joan Arliss has been assigned the feminine lead in "The Love Power," now being produced here by the General Film Manufacturing Company, 6800 Delmar Boulevard. The picture will be completed in about six to eight weeks.

The Palace Amusement Company, recently incorporated here with a capitalization of \$30,000, will control the Marquette, Palace, Majestic and Criterion theatres, it is said.

The incorporators are: Frank Spiros, 149 shares; George Phiros, 1 share; Harry Hamburg, 50 shares and Hyman Komm, 100 shares.

Plans for the merger of these houses have been under consideration for several months.

"Safety Last" has the honor of being the only picture that ever played a return engagement at the Capitol theatre, St. Louis. It opened its second run at the Sixth street house on April 28.

Spyros Skouras has recovered from an attack of appendicitis. He was stricken a few days ago and prior to the attack was apparently in excellent health.

Maplewood, Mo., will have a new airdome this summer. Wagner Brothers, who operate the White Way airdome, Webster Groves, Mo., will own the new picture show. It will also be known as the White Way. The owners of the Ozark theatre, Webster Groves, plan to open an airdome alongside their theatre this summer.

Angelo Firioni, of the Pershing theatre, Duquoin, Ill., came in to buy a Simplex machine for his house from the St. Louis Exhibitors Supply Company.

Visitors of the week included H. Towle, Lyric theatre, Galatia, Ill.; Tom Reed, Duquoin; Harry Dailey, Landale, Carlinville; Jim Reilly, Alton; George Newsum, Mount Vernon, and



"The Hottentot" lobby display, featuring the racing angle, by Manager F. J. Miller of the Modjeska theatre, Augusta, Ga.

Col. Bill Yode, district manager for Pathe.

George E. McKean, manager for Fox, received \$500 as his share of last year's Fox Drive Cash Prizes, while G. A. Wagner and F. B. Fissinger got \$250 each. The Fox organization are striving hard to land among the winners of this year's drive, which ends on May 12.

Bill Jenner, manager for the American Releasing Corporation in Los Angeles, Cal., was a visitor of the week. He dropped in on his way back to the coast from New York City.

Eddie Dustin is about. Was laid up for several weeks.

Barney Fegan announces that plans for their new exchange are progressing nicely. Workers are putting their quarters into condition.

Tom Leonard, of Progress Pictures, has the Chaplin releases for Southern Illinois and Eastern Missouri. He has received many inquiries about them.

Film Flashes from the Florida Territory

BOTH the Strand and the Victory theatres of Tampa are going in strong for cut-outs. The Strand had some dandies this week for the "Third Alarm." One of these was made from the 24 sheet, showing a fire engine and the racing horses. It was mounted on the marquis and stuck out like a sore thumb. The Victory had four big ones of Harold Lloyd hanging onto the clock, a scene from his latest feature, "Safety Last." Manager John B. Carroll, of the Victory, put over another stunt that was a corker of an ad for this same feature. Throughout the downtown section of the city the police are using quite a number of "No Parking" signs. These signs are made with a metal post, a heavy base, and a round sign at the top. Mr. Carroll dug up about a hundred of these signs and equipped them with a big round, flaming red sign, reading "Safety Last." These were distributed all through the downtown section. It was one of those stunts that are known as "top of column, and next to pure reading matter."

Exchange and Exhibitor News of Carolinas

POLA NEGRI'S "Bella Donna" is having a rough voyage in the Carolina territory. Something like a half dozen towns have already turned it down through their Better Films Committee or other civic organizations vested with authority to do so. The Charlotte Better Films Committee, through its president, Mrs. J. E. Reilly, formerly state president of the Federation of Women's Clubs, objected to its showing at the Imperial theatre, and several other towns have followed in her steps. The local Paramount exchange manager, Mr. C. E. Peppiatt, is holding private screenings as often as requested, with a view to making such suggested eliminations as will make it entirely acceptable throughout this territory.

Wilmington, North Carolina, a town of 33,000 population, third largest in the state, now has only two operating motion picture theatres, the Grand having closed permanently on April 28, the building to be converted into stores. This gives a vivid reflection of the general conditions of business in this town, and there is probably not another city of its population in the South which has not three or more picture theatres regularly operating, and is one of the few spots in the southeastern states in which general conditions are not gradually improving. Charleston, South Carolina, is another city that finds the going hard, while other cities of smaller population are enjoying big business in

every line. The Howard-Wells people in Wilmington still have their Victoria, the city's largest theatre, in reserve, which can be operated as a picture theatre whenever improving conditions warrant.

Vaudeville acts are being introduced in connection with the regular picture programs at the Imperial, Charlotte, since the opening of Keith vaudeville in the Strand.

Colonel Henry B. Varner's wonderful new theatre in Lexington, North Carolina, is nearing completion and the Colonel claims that he will have the finest and best equipped house in the state when it opens some time in July. Three large stores and thirteen offices are being provided for in the building, into which already more than three hundred carloads of building material has gone. It is being erected under contract by W. Lee Harbin.

When the Tax Board of South Carolina relieved the motion picture theatres temporarily from payment of the ten per cent state revenue tax on admissions, legitimate theatre attractions were not included in the exemption, a fact that has just been discovered by producers and managers of theatrical attractions. The picture interests were prompt in getting their relief and now the producers of stage plays are taking up the cudgel in their own behalf, threatening to erase South Carolina from their routes next

season unless the tax is removed. Among those who are actively working on the proposition are John Golden, George M. Cohan, David Belasco, Sam H. Harris and A. L. Erlanger.

Dan Michalove, director of theatres for Famous Players-Lasky Corporation, it is rumored, is endeavoring to arrange for the erection of a new theatre building in Charlotte to be leased and operated by his corporation. He recently spent several days in Charlotte, presumably on this mission, but made no announcement. The F. P.-L. already operate the Imperial and Alhambra in Charlotte.

Carl Bamford, supervisor of theatres in North Carolina for Famous Players-Lasky Corporation, has left the organization to devote all of his attention to his Majestic theatre, Asheville, North Carolina, which he secured from Southern Enterprises.

T. G. Leith, general manager of the Pryor interests in Greensboro, including the National theatre, has gone on a motor trip to New York City. During his absence George W. Pryor is looking after their interests in Greensboro.

M. Merriweather, of the Ideal, Winston-Salem, announces that in future the Ideal will run only first-run feature programs.

C. D. Danford, personal representative of Laurence Lester, was in Charlotte looking over the Strand.

News and Notes of the Detroit Territory

THE following men have been appointed official delegates of the Michigan Association of the M. P. T. O. to attend the National convention to be held in Chicago during May: Phil. Gleichman, H. M. Richey, H. T. Hall, F. R. Rumler, James C. Ritter and Fred DeLodder, all of Detroit; W. S. McLaren of Jackson, Claude E. Cady of Lansing, A. J. Kleist of Pontiac, Herb. L. Weil of Port Huron, Charles Q. Carlisle of Saginaw, J. R. Denniston of Monroe; G. A. Cross of Battle Creek and Blair McElroy of Chicago.

It isn't often that the same film plays two theatres at the same time, but that is what is happening at the Miles and Regent this week. The film is the Metro release, "Trailing African Wild Animals," and Mr. and Mrs. Martin Johnson who made the picture, are lecturing and giving their personal experiences in conjunction with the showing.

They are alternating at the two theatres, appearing at the Miles at 2:15 and 7:45 and at the Regent at 3 and 9 P. M. This proves that Charles H. Miles and his general manager, George Guise, know a good box office bet when they see it.

And speaking or writing of personal appearances, George W. Trendle of the Kunsky Enterprises

has booked Francis X. Bushman and Beverly Bayne to appear at the magnificent Capitol starting May 6 in conjunction with their new production, "Modern Marriage."

Jess Fishman, manager of the Standard Film Service, has returned from New York after a conference with Harry Charnas, president of the company, and Al. Lichtman and B. Schulberg of Preferred Pictures Corp.

John Kunsky and Geo. Trendle, president and general manager, respectively, of the Kunsky Enterprises, have returned from New York.

J. O. Brooks, Jake Sullivan, Floyd Wadlow, Jack Saxe, Harlan Starr, Maurice Caplan, W. E. Wilkinson and Jake Smith, all Detroit film men, went to Cleveland last Sunday to see the ball game between the Detroit Tigers and the Indians. A more than great time was had by all.

It is understood that the Lynch Brothers, who recently bought the Gladwin Park theatre, Detroit, intend to remodel it for a garage. The theatre was recently damaged a few weeks ago and the loss was estimated at about \$9,000.

Film salesmen of the F. B. O. are in the midst of another big drive in honor of H. M. Berman, general sales manager. A big check

was won as the result of the Anniversary Drive.

The new Astor theatre on Twelfth street near Blaine avenue, Detroit, is to be opened this week. The seating capacity is 600. S. Brown will have charge of the theatre. He is also manager of the Aeme.

Fred Nugant, Metro manager, has purchased a new home on Hazelwood Ave., Detroit.

Paramount Famous-Players Lasky exchange has now been housed in its handsome new two-story building on Cass Ave. for several weeks. While business can be and is expeditiously conducted—the place hums like a bee-hive—there are still many minor details to be completed.

Claude Cady of Lansing and H. M. Richey, manager of the M. P. T. O., of Detroit, have recently returned to their respective cities after attending the state convention at Wichita, Kansas. They made the trip to tell the Kansans how the Michiganders run their successful associations.

The Minter United Amusements, Independent exchange, celebrated its fifth anniversary this April. Jimmie Minter is president.

W. E. Wilkinson, manager of the F. I. L. M. Club, returned to the city April 20, after a trip to Mobile, Ala., to get his family.

Oklahoma City Items and Southwestern News

L. L. DENT, proprietor of a dozen theatres in Texas, has purchased the Travis theatre at Sherman, Texas, from the Musselman interests. Fred Minton will continue as manager of the Travis.

An election was held at Jennings, La., April 13 to determine whether a majority of the citizens desired theatres and motion picture theatres on Sunday. From the foundation of the town it has been closed to Sunday amusements of a commercial character. The election was sharply contested, but without bitterness, and resulted in defeating the open Sunday ordinance by a majority of 109. Therefore, there will be no Sunday shows shown in Jennings, La.

The Liberty theatre at Oklahoma City has changed its policy from feature pictures to vaudeville and feature pictures. The vaudeville consists of four acts, changed twice a week, and booked by George W. Bentley of the States

Booking Exchange of St. Louis, Mo. Admissions reduced to 10 and 30 cents for both matinee and evening performances.

The Ingersoll Company, Galveston, Texas, capital stock \$75,000. Incorporators: A. Ingersoll, Mrs. Katherine Ingersoll and G. P. Prendergast. Purposes, playground amusements.

Paris Baseball Association, Paris, Texas, capital stock \$25,000. Incorporators: W. L. Todd, H. L. Graham, W. I. Fox and others, all of Paris.

The R. & B. Palace theatre was opened at Sweetwater, Texas, last week. This theatre is strictly fireproof and modern in every detail.

A proposed ordinance has been introduced in the City Council of Dallas, Texas, proposing to establish a Board of Censors to censor exhibitions of motion pictures and all other classes of amusements.

Paramount-Lasky Players have transferred Harry C. Smith, exploiter from Cincinnati, to New Orleans and Jack Hays to Dallas, Texas, to succeed W. E. Paschal in the local office.

W. A. Nance has purchased the Morrilton theatre at Conway, Ark.

The Little theatre at Dallas, Texas, has purchased a lot on Olive street, between Bryan and Live Oak streets, and will erect thereon a new movie theatre, built on Spanish lines and with a seating capacity of 400 in auditorium.

J. H. Yeagan, Jr., and associates will let the contract in the near future for a new play house, to be located near the Medical Arts Building and between Pacific and Bryan streets, at Dallas, Texas. The building will be three stories high, of steel, concrete and brick construction and will be fireproof throughout and expected to be ready for opening for next season.

Washington Exhibitor and Exchange Items

JOSEPH P. MORGAN, general manager of the Crandall enterprises, was confined to the hospital from Monday to Friday of last week by an operation on his throat. The operation was a complete success and Mr. Morgan is already rapidly convalescing.

The Washington Post carried an item this week announcing "Voluntary petition in bankruptcy, Seaboard Films Corporation, New York and Washington." Originally a state-right film distributing service, with offices at New York, Washington and a Southern city, they finally became merely a Washington concern, and the bulk of the business done at their office was for the Arrow and Federal services, whose physical distribution they handled. According to S. D. Willis, attorney, the petition, filed through him, was signed by the officers of the Seaboard Films Corporation. Assets were listed at approximately \$1,000, while the liabilities aggregate nearly \$10,000.

Splendid headway is being made in the construction of Crandall's new Ambassador theatre at Eighteenth street and Columbia road, Northwest. The steel structure of the new edifice, supported on cement footings firmly grounded in the earth, was completed a fortnight ago. At the Tivoli site at Fourteenth street and Park road, where the tenth Crandall theatre in Washington will be located, the excavation has been completed and many of the cement footings have been poured.

Having established a public service and educational department, to promote community interest, and a Crandall Baseball League, to foster neighborhood spirit, the executives of the Crandall organization have now undertaken a colonization scheme. Harry M. Crandall, owner; Joseph P. Morgan, general manager, and John J. Payette, assistant general manager, all are building new homes in the vicinity of Sixteenth and Allison streets, Northwest.

With his own league in smooth working order and the teams putting up as close a fight as the leaders in the big time circuits, Harry M. Crandall led his organization out to the Florida avenue ballyard last Thursday to help celebrate the blasting open of the main season.

J. Victor Norton, former Petersburg, Va., exhibitor and Virginia sales representative for

Vitagraph, was a caller Saturday there. He reports business as satisfactory. Mr. "Vic" Spoehr is to visit Richmond, Norfolk, Roanoke, etc., immediately.

A. C. Benson, Paramount special representative from New York, was in the city this weekend after an interval of two months since his last trip.

F. E. "Buck" Taylor of Sidney Lust's office is again a father. This time his wife presented him with a baby daughter.

Fox reports progress on the new Star theatre at Westminster, Md. This will seat 1,100 people and is promoted by George F. Osborne.

Charters issued recently in Wilmington include: The Forrest Films Company, Wilmington, Del., \$100,000; Warner Bros., pictures, Wilmington, \$50,000,000, 500 no par value shares, or nominal value of \$50,000,000 for taxation purposes. They were represented by the Corporation Trust Company of Wilmington. The Fresque Isle Amusement Company of Wilmington to operate tenements and studios for motion picture production, \$10,000; the Corporation Trust Company of America represented them.

Charles H. McKinney, Cambridge, Md., Arcade theatre and business building, a prominent Eastern Shore exhibitor, was a local Film Row visitor last week. He called upon the Flax Brothers at the Liberty film exchange and intimated that business conditions down his way were not half bad. Although only about three years in the film theatre game, he is a former pioneer star of the gelatine reel. He appeared in character parts in the old Selig product. He was 18 years in the theatrical business as actor, stage hand, manager, treasurer, advance, etc. He opened his Cambridge Arcade about two years ago, in the fall of 1921. It is on the arcade plan with the 1,000-seat theatre, 9 stores on the arcade and street approaches and 6 6-room apartments and 4 5-room apartments on the upper floors. This flourishing old world metropolis of the rich Shore region has put on new life since the opening of the Arcade project, says McKinney. Business generally appears to have recovered from the prevailing slump felt there last spring, summer and fall.

Otto Bolan, interpretative film musician and artist, well known in Washington regional circles, is now leading the orchestra at McKinney's Arcade, Cambridge. He started with the Crandall musical department and then went on the road with Metro's road show of "The Four Horsemen of the Apocalypse." His vigorous interpretation of the theme in selecting the music for the Ibanez screen classic so attracted the notice of exhibitors that he was given the position of leader by Mr. McKinney.

S. B. Lust helped the President and the bushmen open the ball game season at the Capital Park last week by taking a full motorload of film folk out to the Florida avenue stadium. Among those with S. B. were Jerry Marks of Progress, James Baird of the War Department theatres, J. B. Fitzgerald of Mr. Lust's office, F. E. Taylor of the office, Louis Stalberg of the shipping department, and the Super-Films attorney, David J. Weiner.

Raymond O. James of the New York office of Warner Brothers, left here Friday night to handle the exploitation at Atlanta for "Brass" to be given its Southern premier there next week (April 30).

H. A. Snow spent Sunday and Monday in town to lecture with his picture, "Hunting Big Game in Africa," shown during the week at the Rialto. Saturday preceding the run a 15-car Ford dealer tie-up parade was staged on Ninth street, with three cars of supers in animal heads, to stir up interest in the first of the jungle pictures shown here. Tom Moore runs it as a feature. Universal says it was to be a program picture prologue to "The Covered Wagon."

Pauline Frederick lasted a week at Poli's in her new play, "The Guilty One."

Ed McShane is now covering the Virginia field for Goldwyn, reports Office Manager Nat Sauber. During the six weeks' sales drive now on Nat is in personal charge of sales and bookings in the city of Washington. Phil Bobys, well known in the territory, has been with Goldwyn some time now and is regarded as the star salesman in the organization. McShane was Baltimore representative for Al Lichtman.

Theatre and Film Row Items from Cleveland

C. E. ALMY, local Metro exchange manager, played host to Madge Bellamy last week, when she spent two days in town, making personal appearances at Loew's State theatre, in connection with her picture, "The Soul of the Beast," and inviting local officials to attend the Motion Picture Exhibition in Los Angeles. One of the stunts arranged by Almy for the star was a luncheon at the Cleveland Hotel. Miss Bellamy brought her cross country trip to an end in Cleveland. Although she had planned to visit many other cities in the interest of the Motion Picture Exhibition, she was notified to buy a direct ticket from Cleveland to Los Angeles, where she is to start making a new picture immediately under the personal direction of Thomas Ince. The star was a big hit during her short stay in the city.

Robert Cotton, local Fox exchange manager, went out to call on the exhibitors in the territory this week, in order to get a personal slant on how things are coming this spring.

H. Herbel, Universal district manager for the Central States, spent several days this week in the Cleveland exchange as the guest of Local Manager Tom Colby.

Joseph Friedman, assistant general sales manager for Universal, who is making a tour of all Universal exchanges from coast to coast, landed in Cleveland on Thursday. He stayed a couple of days to get acquainted, and then proceeded on his journey westward.

Skirboll brothers will celebrate their third

birthday as managers of the Ohio Exchange of Educational Pictures the week of June 10. And that isn't all. They are asking exhibitors all through the territory to celebrate with them. The idea being that during the week of June 10 the Ohio Exchange for Educational Pictures will book a lot of pictures, the exhibitors will make money on their Educational pictures, and everybody'll be happy.

Hiram Smith has been appointed to succeed L. A. Getzler as salesmanager for Hodkinson in the Toledo territory. Getzler has been appointed exchange manager of the Omaha branch office.

H. H. Hurn, Hodkinson district manager, paid the Cleveland exchange a visit this week, the first for several weeks.

"Bille" Liebson, manager of the American Releasing Corporation's Cleveland exchange, announces that Loew's State theatre has booked "Modern Marriage" for first run. Francis Bushman and Beverley Bayne will appear personally with the picture, and will act the fifth reel.

Jack Lawrence has severed his connections with the Lande Distributing Company of Cleveland and is now on the sales force of the local Universal exchange.

Harold Dunn used to sell F. B. O. pictures in Ohio. Lately he has been selling Universal pictures, but he has returned to his first love and is again with the local F. B. O. outfit.

"Dr. Jack" has done better during its second

week at the Miles theatre, Cleveland, than it did the first week. The reason for this is that the Miles has just inaugurated a big feature policy, and had to establish a new clientele, as well as the fact that the picture was booked hurriedly and there was little time for advance advertising.

The Loew interests have bought "Dr. Jack" for second run in Cleveland to run simultaneously at the Liberty, Alhambra and Mall theatres.

Did you hear about Joe Trunk? Of course you know Joe Trunk. Everybody does. He owns and operates the Dome theatre in Youngstown. Last Sunday, after a good day's business, his cashier was counting out the profits when along came a fellow with long arms who reached into the cashier's booth and took all the bills in the till. The thief held a handkerchief over his face so he could not be identified. And on Monday Trunk hid himself to Cleveland. He said he was calling on all the exchanges to find out which film salesman was in Youngstown the preceding day. Trunk said that the exchanges get pretty nearly all of his money anyhow, so he thought this was just another touch.

W. K. Richards, of the New Royal theatre, Findlay, was in town early in the week. A part of his time was taken up signing First National contracts. Richards has been fighting the Sunday blue laws in Findlay. Right now he is on a vacation, and to keep peace in the town, is closed on Sunday. But it's only temporary.

Comedies, Short Subjects & Serials

Century Comedies for June Release

JULIUS and Abe Stearn announce their June releases as follows:

June 6th—"Fare Enough" directed by Al Herman. This is an all star picture with Jack Cooper, Jack Earle, and Marjorie Marcel; June 13th—"The Imperfect Lover." This stars Brownie the Wonder Dog, supported by Ena Gregory and Bobby Dunn; June 20th—"Don't Get Fresh!" starring Buddy Messinger with Sadie Campbell; June 27th—"Carmen Junior" with Baby Peggy and a cast of beauties, headed by Inez McDonnell.

Christie Company Off to Lumber Camp

One of Al Christie's busy companies is off again this week to Westwood, in Lassen County, California, where, it is said, there is the biggest redwood lumber plant of its kind in the world, for a background for his newest two-reel comedy. This location trip hangs up a mileage record of 10,000 miles of traveling for four two-reel comedies.

The new picture has been afforded the courtesies of the Red River Lumber Company, which has its own town of five thousand inhabitants, up in the beautiful redwood country in the northern part of the state. It will be an ideal location for a logging camp story Mr. Christie has planned for some time.

Frank Roland Conklin, one of the scenario staff, went up in advance of the company, which will include Neal Burns, Vera Steadman, Babe London, William Irving, Jimmie Harrison and Ward Caulfield. Scott Sidney will direct the picture.

Lige Conley Fulfills White's Prediction

A year ago Jack White, producer-director of Educational-Mermaid Comedies, predicted that the close of the 1922-23 season would find Lige Conley one of the premier comedians of the screen. Today, with production work on "Backfire," the last of the present series of Mermaid Comedies for Educational practically completed, White finds his predictions come true.

A year ago, when White came to New York, he declared that he would feature Lige Conley in a series of comedies which would be distinctive.

"Look Out Below" was the first of these comedies in which Conley carried the leading role. During the ensuing year Conley was featured in ten of the thirteen comedies produced by White, many of them being rated among the best of the year.

"Roll Along" Pretentious Comedy

Christie Promises Innovation in Two-Reel Blackface Vehicle for May Release

ONE of the most pretentious two-reel comedies ever turned out of the Educational-Christie studios is promised when Al Christie's two-reel blackface comedy, "Roll Along," is released on the Educational program.

Al Christie is personally directing. With the completion of production work all of Christie's predictions as to the quality of the picture and its showmanship value seem to be fulfilled, it is claimed.

This picture is in the nature of an innovation, and Christie has made a number of innovations the past season. "Roll Along" is now said to be an assured success. Previous reports show that the comedy is more than was at first anticipated.

The picture is all in blackface, but all of the players are white actors of considerable ability. Jimmie Adams, a late recruit to the Christie forces, is cast as "Rastus," the dusky hero of the comedy; Natalie Joyce, another newcomer to Christie Comedies is seen as "Mandy," a high-steppin', jazz dancin' yellow gal. Others in the cast who have prominent parts are William Irving, Babe London, Ward Caulfield, Fred Hueston, Don Bailey and Gus Leonard.

One of the big features of the picture will be a race between two river steamers of the Mississippi River type. This race, though a

part of a comedy, carries all the thrills of the famous race between the "Natchez" and the "Robt. E. Lee" of ante-bellum days in the south.

Christie has dopted the minstrel style to comedy, taking as his cue the long continued success of this type of typical American entertainment encouraged by the recent success of such plays as "Shuffle Along" and others with a dark skinned cast, which made such tremendous hits in New York the past season.

"The negro," said Al Christie, "is a natural comedian. He cannot help being funny, but there is a great lack of negro actors with enough talent to portray the humor of their race. Those actors among them who have this ability have confined their work to the musical comedy or vaudeville stage, and have not the necessary training to engage in comedy work before the camera. We have chosen a selected cast of white actors of the best comedy ability, coached every one of them in negro ways and mannerisms, expended time and money on 'Roll Along,' and I believe the verdict of the American public will be that we have opened up an entirely new field for motion picture comedy."

"Roll Along" will be released on the program of the Educational Film Exchanges, Inc., on May 20.

Our Gang in "Giants vs. Yanks"

Two-Reel Riot of Diamond in The Rough Tops May 13 Pathe Releases

WITH exhibitors' direct trade reports unanimous about the high value of every thing yet shown bearing the Pathe-Hal Roach trade mark of Our Gang Comedies, another two-reel riot in that series tops Pathe's program of 9 releases for May 13. It is called "Giants vs. Yanks," and brings out the varied talents of Mickey Daniels, Sunshine Sammy, Jackie Condon, Little Farina and the full strength of that untirred bunch of juveniles.

Episode 2 of Ruth Roland's new serial, "Haunted Valley," gives audiences an inside spectacular view of the diabolical machinery, hidden in a mountain cavern, whereby the millionaire villain of the picture harrasses the heroine in her vast irrigating operations.

Leo Maloney appears in another stirring 2-reeler of the popular Range Rider Series, "Wings of the Storm."

The second of the Hal Roach 1-reel comedies starring Stan Laurel is called "White Wings."

The Aesop's Film Fable of this issue is called "The Mouse-Catch-

er." The mice in Farmer Al Falfa's house are triumphant until attacked with a powerful vacuum cleaner.

This issue contains Topics of the Day No. 19 and Pathe News Nos. 40 and 41. In Pathe Review No. 19 "The Mysterious Mr. Molecule" is the subject in the Popular Science Series, in which there is flashed upon the screen some amazing chemical laboratory results. "Laughing Waters" is an Indian Legend of the Cascade Mountains, Oregon, presented in the Photographic Gems Series. A Pathe color novelty depicts the beauties of an indoor garden.

Reisner Will Direct Bull Montana

Charles Chuck Reisner has been elevated from supporting actor in Bull Montana comedies to director of the fun maker. He already has started the filming of "Hard Boiled," a new Hunt Stromberg production for Metro.

New Sunshine Comedy Is May 13 Release

"ROARING LIONS ON A STEAMSHIP," a Sunshine

Comedy to be released May 13, by Fox Film Corporation, is one of the most laughable of the comedy series featuring the roaring lions, is the claim of the producers. As a thrill-provoker it is said to be highly efficient and includes many original comedy situations in the action.

The previous Sunshine Comedies of this series won so much praise and are said to have proved so popular, that another comedy has been completed and its title will be announced soon.

"Three Gun Man" and "Where There's a Will" were the two latest Sunshines to be released before the present lion comedy.

Trotsky, Russ Dictator, in Fox News

The latest issue of Fox News contains some of the first authentic pictures of Soviet military activities that have been shown outside of Russia since the revolution began. Trotsky, the dictator, is seen in front of Kremlin Palace in Moscow reviewing his army. A few years ago Trotsky was an obscure newspaper reporter for foreign publications printed in the vicinity of New York. Today he is the strongest power in Russia.

The picture includes shots of Kalenin, President of the Soviet Republic, and Budenny, a cavalry general under the Czar. The close of the film shows Trotsky addressing the Soviet Congress.

Keystone Comedies Are Sold for Ohio

Oscar Price and Harry Aitken have sold Keystone Comedies for the State of Ohio to F. L. Greenwald, of the Greenwald-Griffith Exchange, of Cleveland, Ohio. The closing of this contract brings the percentage of territory sold on the Keystones up to 70 per cent., it is claimed.

Coming!

The Super-Special

"THE RIGHT OF THE STRONGEST"

Starring

E. K. LINCOLN

and a great cast

Methodist Minister Approves Fables

That animated cartoons, when they present "Aesop's Film Fables," have educational value beyond the hearty laughs they incite, is attested in a letter to Pathe from the Rev. Howard D. White, Pastor of the Methodist Episcopal Church at Rickland, Wis. The minister writes

"I have booked 'Aesop's Film Fables' from Pathe Exchange, Inc., for weekly service. They are highly appreciated by the people here; amusing to both young and old."

Urban Classic Shows Beef Raising

New Urban Classics released through Vitagraph are "Roving Thomas on the Western Coast" and "Beasts of Prey." "Roving Thomas" visits Alberta, in the heart of Canada's great cattle ranges, and the picture shows how the Canadians raise beef. From there he goes south to California, visiting the popular bathing resorts.

"Beasts of Prey" shows glimpses of various groups of carnivores. These include tigers, the cheetah of India and others of the flesh-eating wild beasts.

"Andy Gump" Character Found

Famous Newspaper Comic Strip Will Be Reproduced in Two-Reel Series

A "DEAD RINGER" has been found for Andy Gump, the famous comic strip character created by Sidney Smith, and work already is under way at Universal City, Cal., on a series of two-reel comedies portraying the doings of the Gump family.

The real-life "spittin' image" of Andy was discovered in the person of Joe Murphy, a vaudeville comedian. He was immediately signed up by Samuel Van Ronkel, film producer, who holds a contract with Smith, the cartoonist, and who is producing the Gump comedies for Universal.

Fay Tincher, long a popular film comedienne, has been engaged to play the part of "Min." She is said to be a highly realistic double of Andy's "ball-and-chain" in the comic strip. By searching as far north as Portland, Ore., and as far east as Denver, Colo., a double also was found for "Uncle Bim," another hanger-on of the Gump family. "Old Timer" and the "Wid-

ow Zander" have been duplicated in real life, too, and will take parts in the forthcoming Universal comedies. "Little Chester" will be played by Jackie Morgan.

Jackie is getting a liberal education in acting his part by studying Smith's cartoon strips. It is planned to film the comedies directly from the strips as far as possible, so the film stories will follow the newspaper releases in a general way. Also, the poses and mannerisms of the comic strip characters are being copied as exactly as possible.

Harry Pollard, who has gained fame as the director of a new style in comedies, is directing the production of the Gump comedies. Pollard will be remembered for his excellent work with Reginald Denny in "The Leather Pushers," the hilarious screen adaptations of H. C. Witwer's famous prize ring stories.

"The Gumps" series is to be released beginning early in the summer.

"Pal" Heads New Noel Smith Comedy

"Pal," the clever canine comedian who is owned by the ex-service trainer, Harry Licensay, is heading the cast of Noel Smith's first Century comedy.

Besides "Pal," Henry Murdock, who was recently signed by Julius and Abe Stern, plays an important part in the comedy. Otto Fries and Violet Sheldon, a new blonde ingenue, also appear in support.

The temporary title is "His Master's Curse" and it is said will contain many new gags for which "Pal," one of the cleverest dog actors on the screen, has been specially trained. The picture is in its third week of production.

Baby Peggy Loaned for "Hollywood" Scene

Through the courtesy of Julius and Abe Stern, heads of Century Comedies, Baby Peggy, their little four-year-old star, will be seen in "Hollywood," the Paramount Special made by James Cruze.

In the same small bit in which Century starlet participates, Charlie Chaplin and William de Mille also take part. Practically all the best known stars are being used for a shot in this picture.

Resume of News Weeklies

Fox News, Vol. 4, No. 59:—Boston, Mass., citizens pay tribute to Channing Pollock at tree planting; Washington, D. C., army plays at war with hand grenade as chief weapon; New York City, E. H. Gary orders 11 per cent increase in wages for steel workers; Washington, D. C., Admiral Coontz succeeds Admiral Jones as chief of fleet; On Board S.S. Paris, Ganna Walska on way to Europe poses for Fox News cameraman; Yonkers, N. Y., Jess Willard arrives to fight his way back to lost title; South of Ireland, irregulars wreck trains and bridges in war against Free State; New York City, dry chief Canfield goes to sea to learn all about rum fleet; Valdosta, Ga., Mrs. Dalton, age 35, is the mother of ten children; Washington, D. C., President Harding and Secretary Mellon confer on thrift with Federal Reserve chief; Cambridge, Mass., Tech. students engage in annual book rush; San Francisco, Cal., bull terrier adopts brood of thirteen orphan chicks; Newark, N. J., many thrills mark opening of bike races in Newark Velodrome.

Fox News, Vol. 4, No. 60:—New York City, President Harding on visit demands entrance of U. S. into World Court; Paris, France, old war heroes spend day as guard at Napoleon's tomb; Cannes, France, Ex-King Manuel of Portugal is keen tennis fan; New York City, Archbishop Panteliean blesses S.S. Washington; Washington, D. C., U. S. government moves to recognize Obregon of Mexico; Indianapolis, Ind., non-stop auto race lasts 56 hours, goes 3,000 miles; New York City, spring in Zoo awakens peacocks' pride and tigers' snarl; Moscow, Russia, Trotzky parades his army with which Soviet defies all Europe.

Kinograms No. 2245:—New York, Giants play first game of season on home grounds; Sydney, Australia marks "Labor 7 Hour Day"; New York, Only metropolitan traffic cop who does his stuff afloat; San Francisco, mark anniversary of big earthquake; Suresnes, France, honor nurses who died for America; Pascua, Ariz., Yaquis revive old tribal dance fete; Sheephead Bay, N. Y., six-day dancers toddle out to sea; New York, circus folks give ill kids big treat; Indianapolis, Ind., "coast to coast" at 60 miles an hour.

International News No. 36:—New York City, Firpo trains for Milk Fund fight; St. Jacques, Spain, King and Queen of Spain attend prayers on mountain top; Long Island City, N. Y., new speed tractor makes roads needless; New York City, President Harding sees Babe

Ruth hit home run; Far Rockaway, L. I., 2,000 bath houses burned in big fire at shore resort; Dusseldorf, Germany, French strengthen Ruhr army for long stay; Bunyoro Uganda, Africa, African king holds weird jungle festival.

Pathe News No. 35:—Washington, D. C., President Harding opens the baseball season in Washington; New York City, doctor prescribes cheer and mirth for sick hospital kiddies; New York City, President Harding congratulates Babe Ruth at completion of home run; Omaha, Neb., reward perfecter of gas mask; Jersey City, N. J., Floyd Johnson limbering up for bout with Jess Willard; Moscow, Russia, fifth anniversary of establishment of Soviet Republic; Reading, Eng., royal wedding cake on public view; Miami, Fla., blaze trail through Everglades mud; San Francisco, Cal., test efficiency of fire-fighting tugs.

Pathe News No. 36:—Aberdeen, Md., West Point cadets visit army proving grounds; Montreal, Canada, St. Lawrence has longest winter in 50 years; Angora, Asia Minor, scenes at meeting of Turkish National Assembly; St. Cry, France, everybody will be gliding soon; Peking, China, Shriners make pilgrimage in real style; Philadelphia, Pa., great array of athletes take part in intercollegiate meet.

International News, No. 37:—Seville, Spain, Spanish King and Queen offer prayers for airmen; Philadelphia, Pa., Columbia crew wins spring rowing classic; Stromboli Island, Italy, movie men brave death amid roaring craters of Stromboli volcano; Santa Monica, Cal., daredevil leaps to plane from speeding motorcycle; Belleville, Ill., speedy dirigible takes the air as training ship; New York, Lord Robert Cecil finishes his tour of U. S.; Athens, Greece, Royal family share in marking of anniversary of Greek independence from Turkey.

Burr Making Elaborate Production Plans

C. C. Burr is making elaborate plans for an extensive production schedule. No less than six productions are now being made ready and shooting will begin soon. The Burr studios at Glendale, L. I., within the next week or ten days will be a veritable hive of industry, with at least three companies working, and perhaps four.

Marjorie Marcel Wins Century Contract

For her excellent work in Century Comedies Marjorie Marcel has won for herself a long term contract from Julius and Abe Stern Century Comedy officials.

Miss Marcel has appeared in almost all of Al Herman's comedies for 1923. This includes "Vamped," "Oh, Nursie!" "Fare Enough" and "Down to Earth." She is appearing in Herman's present Century, "Hold On," in which she plays the leading feminine part.

The Stern brothers are planning for several comedies, in which Miss Marcel will appear.

Latest Burr Comedy Is Completed

Gregory La Cava, director, has completed the filming of scenes for the latest of the All-Star Comedies produced by C. C. Burr. It is a Western story, with Charlie Murray, Raymond McKee and Kathlene Martyn playing the leading roles.

Richard Thorp, production manager for the Burr interests, has started work on still another of the All-Star series and is now filming the interiors at the Burr, Glendale, L. I., studios.

"Luck" Premiere Is Due in South

"Luck," the latest of the Johnny Hines' melocomedies sponsored by C. C. Burr, opens at the Capitol theatre, Dallas, Texas, its premiere in the South. Both "Burn 'Em Up Barnes" and "Sure Fire Flint" "cleaned up" in the Southern territory, it is said, largely due to the expert showmanship of True Thompson, and it is expected that "Luck" will top both of the others



WHAT WOULD YOU DO IF YOU WERE CONSTANTLY NEGLECTED BY YOUR HUSBAND DUE TO HIS CRAVING FOR MONEY?

WOULD YOU ACCEPT THE ATTENTIONS OF ANOTHER MAN?

WOULD YOU CONTINUE TO LOVE YOUR HUSBAND?

WOULD YOU RUIN HIM FINANCIALLY TO REGAIN HIS LOVE AND ATTENTION?

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Production-Distribution Activities



Mimi Palmeri in "The Ragged Edge," a Distinctive Picture, distributed by Goldwyn.

Leah Baird Selects Texas Queens

There was excitement among pretty girls in Texas towns when Leah Baird made her recent tour of the state in connection with the runs of the Associated Exhibitors feature, "Is Divorce a Failure?" In two cities, Dallas and Mexia, this popular player was the central figure in the putting across of an exploitation stunt that it is said, packed the theatres with the most beautiful young women of these communities.

Miss Baird attended two matinee performances in the Capitol theatre, Dallas, on each of three days, and after making an address from the stage, walked up the center aisle, selecting from the audience two pretty girls having "movie faces." Selections were made not alone on the basis of possibilities as screen successes but also of resemblance to popular stars. One of the lucky girls was chosen because of her likeness to Florence Vidor.

On the evening of the third day the six girls appeared on the stage and the audience by popular vote decided on the prize distribution. The amount of applause the girls received designated the order of awards—first, second, third, and so on down the line. The prizes were given by nine leading Dallas firms with which tie-ups had been effected. They included, among other things, a handsome gown, a spring hat, an article of jewelry, a folding kodak, a fur neckpiece, and an electric curling iron.

Advertising Slogan for "If Winter Comes"

"Mightier Than the Book" has been selected by William Fox as the advertising slogan which will be prominently displayed in all the publicity for the screen version of "If Winter Comes," the A. S. M. Hutchinson novel, which is soon to be shown on Broadway.

This descriptive phrase was decided upon after a special screening.

F. B. O. Forsees Big Second Year

Powers Hollywood Studios Buzzing With Activity Following Anniversary

WITH all its stages veritable beehives of industry and companies departing at close intervals for "location," with its mills and paint lofts and prop factories manned at full strength and the administration building, where the chief executives have their offices, vibrating with energy, the big Powers studios of Hollywood, where F. B. O. productions are made, is entering on its second year with every evidence of eclipsing the signal achievements of its maiden year, according to the F. B. O. office.

Emil Offeman, as general manager, has, through his masterly knack of detail, placed the studio on a basis of efficiency that has resulted in record-breaking production schedules.

Edwin Forrest has had charge of the production department since the inception of the Powers studio.

Directors on F. B. O.'s roster include such well-known names as Emory Johnson, Emile Chautard, James W. Horne, Val Paul, Malcolm St. Clair and Al Santel.

F. B. O.'s roll of featured players comprises Ethel Clayton, Harry Carey, Jane Novak, Ralph Lewis, Mr. and Mrs. Carter DeHaven, Warner Baxter, Derelys Ferdue and Johnnie Walker.

Able assistance is given Mr. Forrest by Clarence White, who was formerly with the Robertson-Cole organization. Mr. White's expert handling of the minute details of a dozen productions at one and the same time is one of the marvels of the studio.

Wyndham Gittens, as head of the

continuity department, has been responsible for the story development of F. B. O. offerings.

Lucille De Nevers, as literary scout for the studio, has been a great aid to the production department in ferreting out material.

Hyat Daab is stationed at the F. B. O. studios as special West Coast emissary. Will T. Gentz aids in the boosting of the F. B. O. product. Paul Grenbeaux is in charge of F. B. O.'s still department.

Settings are the work of W. L. Heywood. Mr. Heywood has been art director at the Powers studio since the opening of the plant under the Robertson-Cole regime. Carroll Clark is his assistant in direct charge of the draughting room.

F. H. Smith, auditor, was formerly controller with the West Coast plants of Universal and Tri-ange.

Productions now in course of filming are "Blow Your Own Horn," from Owen Davis's stage play of the same name. James W. Horne is directing the following cast: Ralph Lewis, Warner Baxter, Derelys Ferdue, Eugenie Ford, Eugene Acker, John Fox, Jr., Mary Sanderson, Stanhope Wheatcroft, Billy Osborne, Dell Boone and William H. Turner.

Harry Carey is putting the final touches to "The Miracle Baby," adapted by Bernstein-Jaccard from Frank Pierce's American Magazine story of the same name.

Al Santel has begun work on "Lights Out," a comedy drama which won success on Broadway. It is the work of Paul Dickey and Mann Page.



Victor B. Fisher, supervising director of the newly formed Fisher Productions, whose first picture titled "Youth Triumphant," is now under way.

Choice of Jackie Pleases Mrs. Rinehart

Seldom has an author waxed so enthusiastic over a film star as Mary Roberts Rinehart has over the fact that Jackie Coogan will shortly start the actual filming of her novel "Long Live the King," for Metro.

The following letter has just been received from Mrs. Rinehart who is at present in Washington, D. C.

"I am greatly pleased to know that Jackie Coogan is to play the Prince in my story 'Long Live the King.' Ever since Jackie first appeared on the screen in 'The Kid,' I have been watching his development. He has a great deal more than mere personality and charm. He is really an actor capable of throwing himself wholeheartedly into the part he is playing."

The screen adaptation of "Long Live the King" is being made by C. Gardner Sullivan and Ev. Unsell, and the picture will be directed by Victor Achertzinger. Supporting Jackie is a cast including Rosemary Theby, Ruth Renick, Alan Forrest, Alan Hale, Vera Lewis, Walt Whitman, Robert Brower and Don Franklin.

League Approves "Are You a Failure?"

"Are You a Failure" B. P. Schulberg's latest release through the Al Lichtman Corporation, is listed in the current bulletin of the National Motion Picture League, where it is recommended especially for adults and young people.

The picture is a Tom Forman production from the story by Larry Evans. Among its featured players are Madge Bellamy, Lloyd Hughes, Tom Santschi and Hal Cooley.

Title Offer Brings Big Response

Schulberg's \$10,000 a Word Proffer Stirs Picture Fans of United States

ONE hundred and thirty-four newspapers are featuring to readers the recent announcement made by B. P. Schulberg, president of Preferred Pictures, that he will pay ten thousand dollars a word for acceptable box-office titles. Through the publicity department of the Al Lichtman Corporation the managing editors of these papers are playing up the offer with the idea that titles evolved by their readers are to be sent direct to the paper. They will then be assorted and tabulated and forwarded to B. P. Schulberg for his consideration. Titles submitted to him through these sources will receive special attention.

Those persons who submit titles through the newspapers are to receive an autographed portrait of Ethel Shannon, the young screen

actress who will be featured by B. P. Schulberg in Preferred Pictures. The first paper successfully trying out this tie-up was the Omaha Daily News and others were quick to follow. In a large number of theatres, exhibitors are displaying Schulberg's announcement to their audiences by means of slides.

Not only newspapers and theatres but the public in general have manifested great interest in the market Schulberg has opened for good titles. Already more than fifty thousand have been received at Preferred Pictures. Seven hundred have been chosen for consideration and a final decision concerning them will be reached as soon as Schulberg, who has just arrived in Los Angeles from a visit east, has studio affairs in hand sufficiently to give them his attention.

Roach Starts Second for Universal

BERT ROACH has started his second comedy under his new contract at Universal City, which features him as the star of a series of one-reelers. William Watson is directing the story.

Roach's elevation to stardom follows some clever work in several recent Universal-Jewel productions, including "The Flirt," and directors and producers, watching his acting and grasp of comedy situations decided that in Roach they had found something really new in fun making.

Roach recently has been seen in support of Neely Edwards in Universal's one-reel "tramp comedy" series.

Detroit Hebrews Approve "Breaking Home Ties"

Enthusiastic endorsement of the Associated Exhibitors feature, "Breaking Home Ties," was given by representatives of leading Jewish societies of Detroit at a special showing in the Crystal theatre, that city, last week. Hearty applause greeted the picture, which is based on "Eili, Eili," the traditional Yiddish melody of Russia and Poland, and formal action expressing approval was taken.

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"Famous Mrs. Fair" Praised

Reviewers Unanimously Approve Production After Showing at Capitol

THE motion picture cities of New York's daily newspapers welcomed the Capitol theatre showing of "The Famous Mrs. Fair" Sunday, April 22, with a vote of appreciation that was wholly unanimous. The reception accorded this Fred Niblo production under Metro-Louis B. Mayer auspices as sufficient sign that the screen version of James Frobes's great American play will enjoy universal popularity.

"A singularly interesting picture," the New York Herald's reviewer called "The Famous Mrs. Fair." "Fred Niblo has succeeded in putting his story across in a manner that is both simple and forceful."

Alan Dale, of the New York American, wrote: "The Famous Mrs. Fair" went along famously. It makes a most entertaining film story, and the interest is held to the very last."

To the above praise other reviewers hasten to contribute their quota of boosts:

"It is done with a delicacy of touch and a perfection of understanding which in our opinion makes it one of the outstanding pictures of the season," states Dorothy Day in the Morning Telegraph.

The Times declares: "As a sane production with a good theme and well sustained interest, 'The Famous Mrs. Fair,' which opened yesterday at the Capitol, is one of those

pictures it is a delight to see."

"Satisfactory and entertaining" is the word from Quinn Martin of the World.

"The play lends itself wonderfully to the screen," wrote Don Allen of the Evening World, "and makes a decidedly entertaining and interesting picture; full of suspense, heart interest and most everything else needed."

"Huntley Gordon, Cullen Landis, Marguerite De La Motte, Ward Crane, Carmel Myers and Helen Ferguson are all excellent in this adaptation which sticks quite closely to James Forbes's notable stage play," the Sun critic avers.

The Evening Mail found that Marguerite De La Motte "characterized the role of the present-day girl in her desire to 'have a good time' with fine consistency."

"A capital photoplay, splendidly acted and directed and entertaining throughout," P. W. Callico of the Daily News stated.

"Commendably directed by Fred Niblo," reported the Evening Journal. "To Myrtle Stedman in the title role must go the preponderance of praise. Cullen Landis is likable as the son; Carmel Myers is completely alluring, and Marguerite De La Motte imparts a vivacity to the role of the daughter."

All in all, this first photoplay in the series of Fred Niblo productions, presented by Louis B. Mayer and distributed by Metro Pictures Corporation, has scored an unquestioned success.

Cleveland Likes Johnson Picture

"Trailing African Wild Animals" is Commended by Newspaper Reviewers

MR. AND MRS. MARTIN JOHNSON'S film, "Trailing African Wild Animals," was received at the Stillman theatre, Cleveland, Ohio, the week beginning April 16, with all the enthusiasm the Clevelanders could muster, according to Metro.

In addition to splendid reviews by the critics of the local dailies, and an official endorsement by the Cleveland Museum of Natural History, there were published long interviews with Mr. and Mrs. Johnson, who were present at the first screening. Effective tie-ups with Cleveland merchants were established at the same time by W. D. Deardouff, exploitation representative for Metro Pictures Corporation, distributors of the Johnson film.

The photoplay critic of the Cleveland Press stated "Trailing African Wild Animals" is a superior picture for us . . . because the Johnsons seem to have centered their efforts on photographing wild animals going about their ordinary affairs."

Billy Leyser of the Cleveland News reported: "The films presented by Mr. Johnson are a wonderful source of entertainment and education. . . . They do more than just trail the animals, they chase them, taunt them, photograph

them and capture them with both guns and motion picture camera.

"To miss these pictures is unpardonable. They are educating, exciting, real honest-to-goodness films that were taken at the risk of life and at times when death seemed the 'only way out.' Aside from their photographic grandeur, their impressive detail, thrills, wonderful photography and action, the films possess inestimable educational qualities. They are earnestly recommended to every member in every household."

"Trailing African Wild Animals" also secured the endorsement of P. F. Rae, director of the Cleveland Museum of Natural History.

Burr Productions Sold for Illinois

Griever Productions of Chicago closed contracts last week for the Illinois rights to "The Last Hour" and "I Am the Law," both C. C. Burr productions. The Griever company had previously acquired their territorial rights to "Secrets of Paris," the Burr-Whitman Bennett feature, which has gone over particularly well in Chicago and throughout the state.

C.B.C. Territorial Sales Made During Week

ALL STAR FEATURE DISTRIBUTORS of

Los Angeles and San Francisco secured territorial rights to "Her Accidental Husband," the first Belasco Production for C.B.C. distribution, starring Miriam Cooper with Forrest Stanley and Mitchel Lewis. The sale was made to Louis Hyman, of that organization, which will handle the feature in California, Arizona, Nevada, and the Hawaiian Islands.

Big Feature Rights of Louisville has closed negotiations for both "Temptation," the third picture on the C.B.C. series, starring Bryant Washburn and Eva Novak with an all star cast, and "Her Accidental Husband" for the Kentucky territory.

Walter A. Thimmig of Fine Art Pictures Corporation of St. Louis followed up his purchase of "Temptation" last week by closing for "Only a Shopgirl," the all star picturization of the Blaney melodrama. He will handle it in Eastern Missouri and Southern Illinois.

Cast Is Announced by Associated Authors

Principal players for the Associated Authors' forthcoming production of "Richard, the Lion-Hearted," the Frank E. Woods screen version of Sir Walter Scott's "The Talisman" are announced as follows:

Richard, the Lion-Hearted, Wallace Beery; Sultan Saladin, Charles Gerrard; Queen Berengaria, Kathleen Clifford; Lady Edith Plantagenet, Marguerite de la Motte; Sir Kenneth, Knight of the Leopard, John Bowers; Sir Conrade de Montserrat, Clarence Geldert; Sir Thomas Devaux, Wilbur Higby; the Bishop of Tyre, Tully Marshall.

"Richard, the Lion-Hearted," which is being produced under the joint supervision of Mr. Woods, Thompson Buchanan and Elmer Harris for release through Allied Producers and Distributors Corporation, is being directed by Chet Withey, with Joseph Walker in charge of the camera staff.

"Down to Sea in Ships" Praised by Editor

Foster Gilroy, director of advertising and publicity for the W. W. Hodkinson Corporation, is in receipt of a letter from "Bob" Davis, editor in chief of the Frank A. Mnsay publications, giving his opinion on the Elmer Clifton production, "Down to the Sea in Ships," recently released through the W. W. Hodkinson Corporation.

The letter reads, in part, as follows:

"'Down to the Sea in Ships' is the 'gem of the ocean.' I sat there enthralled for two hours. It's a whale of a picture.

"(Signed) R. DAVIS."

Author's Friends Praise "Masters of Men"

"Masters of Men," Vitagraph's special production based on Morgan Robertson's sea story, not only met with general commendation from all the critics who have seen it, but is receiving a hearty endorsement from the personal friends of the author, it is said. Letters of praise are reaching the Vitagraph offices from all sections of the country, all of them unsolicited. One of the most recent letters to arrive was from J. B. Kelly, editor of "Action Stories," and who is one of Robertson's publishers. He is thoroughly conversant with the story, "Masters of Men," and wrote as follows:

"Congratulations to you on the wonderful picture you have made of this splendid story! I must admit that I went to see this picture in fear and trembling.

"You have not only made an interesting picture of 'Masters of Men,' but an honest one."

"Tol'able David" Goes Well in England

"Tol'able David," the Richard Barthelmess picture produced by Inspiration Pictures for First National, is meeting with the same success in England as it did in this country, judging from newspaper criticisms of the production which have reached the First National Home Office.

The reviewer of the Manchester Guardian, one of the most powerful papers in Great Britain, makes the following statement: "For those who have eyes to see, here is an artistic joy. It is a film to be watched carefully and watched again; it is an author's film, strongly and simply told; a painter's film, bold and beautiful; an actor's film—ten times an actor's film, as Barthelmess will show—and a producer's life work."

"Down to Sea in Ships" Philly Success

"Down to the Sea in Ships," produced by the Whaling Film Corporation and distributed by the W. W. Hodkinson Corporation, is reported to have been received with enthusiasm at its opening in the Karlton Theatre, Philadelphia. Capacity audiences are said to have greeted it three times daily for the first two days. This marks the first time the picture has played to popular prices. Fifty cents is the top at the Karlton.

Some clever exploitation and publicity by George Harvey, who worked in conjunction with the Stanley Company of America and the Hodkinson Exchange in Philadelphia, was largely responsible for the large turnouts. The picture is booked for an indefinite run at the Karlton.

Praise Snow's Big Game Picture

Educators Commend "Hunting Big Game in Africa with Gun and Camera"

"HUNTING BIG GAME IN AFRICA WITH GUN AND CAMERA," H. A. Snow's film now being released by Universal, has aroused interest throughout the educational world, it is said. Universal reports that school heads gladly co-operate in putting the picture over, and that many colleges, museums and natural history societies have approached the film company or various exhibitors for special showings.

High praise has been accorded to the film by many educators. Among them are professors from the University of Iowa and the University of Pittsburgh, where special showings recently were held. Officials of the Carnegie Museum of Pittsburgh also hail Snow's picture as highly instructive and entertaining.

"It is the best and most complete film of its kind that I have ever seen. For nearly two hours my students and I gave it our undivided attention. From beginning to end it was full of instructive information with thrills enough to satisfy all, including 'Young America,'" said Homer R. Dill, Director of the Vertebrate Museum, of the Museum of Natural History which is a part of the State University of Iowa. One of his associates, C. C. Nutting, of the Department of Zoology, commented as follows, after seeing the film:

"One might live a lifetime in Africa and not see as much as we did to-night. Such films are of great educational value. My pupils

were loud in their praise of the latter part of the exhibit, particularly of the parts with the herd of elephants."

"I consider it a most accurate and graphic picture of African animal life shown," said A. S. Coggeshall, Curator of Education of the Carnegie Museum. "The titles are scientifically correct and highly educational."

Douglas Stewart, director of the Carnegie Museum, said:

"I think they are the finest moving pictures I have ever seen of African wild life. It is a great satisfaction to museum men to see a tendency towards educational films which are truly educational. I wish to recommend highly the fact that your subtitles are true."

In the same vein, Arthur W. Henn, curator of Ichthyology of the same institution, also praised the picture.

"I consider the film to be highly instructive and entertaining. It presents a picture of the African continent and its remarkable animal life which could not be obtained otherwise, even through the perusal of many volumes."

Similar commendation also was expressed by Alfred Emerson, a member of the faculty of the University of Pittsburgh. "One is literally carried along with the expedition in all its trials and dangerous adventures," he said. "The picture leaves one with a wonderful impression of the life and habits of the rapidly disappearing animal life in Africa."

Two "Ten Commandments" Casts

De Mille Announces Separate Groups for Biblical Prologue and Modern Story

TWO separate and distinct casts of well-known and featured players will interpret the forthcoming film version of "The Ten Commandments," Cecil B. DeMille announced in Hollywood.

One group of players will interpret the Biblical prologue and the other is to carry on the modern story evolved by Jeanie Macpherson to interpret the Decalogue in its relation to present day life.

It is said that both the Biblical and modern groups will contain world-famous names. Those who appear in the Biblical section will not, however, appear in the modern part of the production, giving the unusual spectacle of two separate casts of featured players.

No announcement has yet been made of those who will appear.

Mr. DeMille is searching all of filmdom and the stage for players to fit specific parts and there are many under consideration for each part. At present special care is being taken in the choice of the players who will interpret in the Biblical section the parts of Moses, Aaron, Miriam and Pharaoh Rameses II, the famous Pharaoh of the Oppression.

These outstanding Biblical figures will require players of unusual ability as their performances will be carefully watched by millions of people to whom they are familiar through Biblical reading.

The modern characters are also to be extremely interesting, it is announced, persons capable of handling strongly outlined roles in a vivid story.

Company Goes to Rim of Arctic for Scenes

Never before, it is claimed, has a story of the North been attempted on the elaborate scale on which Reginald Barker is beginning to film "The Master of Woman." Such outstanding successes as "Hearts Aflame," "The Storm" and "The Old Nest" prove Mr. Barker's capability for handling spectacular melodramas.

Among the locations to be used by the company are Mt. Robson, Lesser Slave Lake, Revelstoke Gorge near Vancouver and Herschel Island. A special expedition is to be sent to the latter, which is on the rim of the Arctic and which marks the furthestmost point north in the jurisdiction of the Royal Northwest Mounted Police. Here a number of scenes will be staged on board a whaler frozen in the Arctic Sea. This will necessitate the company's making a trip of 2,300 miles over the Mackenzie Trail.

While in Canada Chief Photographer Percy Hilburn will take pictures of the great caribou herds, elk, timber wolves, bear and musk oxen in their natural habitat for use as colorful touches in the production.

Preferred Product Off Well in Canada

Louis Rosenfeld, assistant general manager of the Famous Players Film Service, Ltd., of Canada, who are the distributors there of Al Lichtman's Preferred Pictures, was in New York last week and reported that the Preferred product opened to a wonderful start in that territory.

There is not a town in Canada of 5,000 population or over that has not played or contracted for "Rich Men's Wives," and the picture has made an indelible impression on every exhibitor who has showed it, is the report.

Famous Players recently brought in prints of "Shadows," "Thorns and Orange Blossoms" and "Poor Men's Wives," and these pictures have already played theatres in the two key cities, Toronto and Montreal. "The Hero" and "Are You a Failure?" are also contracted for in these two cities for early exhibition.

Rotogravure Insert for "Temptation"

In line with their determination to issue exploitation novelties on their features that shall be in every way distinctive and worthy of a first-run production, the C. B. C. Film Sales Corporation has prepared a beautiful four-page rotogravure insert on "Temptation."

The insert is full newspaper size, laid out with decorative art work to bring out the full value of the scenes.

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First National Reports Foreign Deals

First National announces the sale of the following pictures to the Middle East Films, Ltd., for the territory of Dutch East Indies, Straits Settlements, Indo-China and Siam: "The Girl in the Taxi," "The Notorious Miss Lisle," "The Cave Girl," "Tol'able David," "Oliver Twist," "Sonny," "The Seventh Day," "Fury," "The Bond Boy," "Scrap Iron," "Peaceful Valley," "45 Minutes from Broadway," "The Invisible Fear," "Don't Ever Marry," "The Jack Knife Man," "Fighting Chepheredess," "Love's Redemption," "In Search of a Sinner," "Not Guilty," "The Wonderful Thing," "Courage," "Lessons in Love," "Two Weeks," "Woman's Place," "The Temperamental Wife," "The Love Expert," "The Eternal Flame," "The Primitive Lover," "One Clear Call," "The Dangerous Age," "Kindred of the Dust," "The Rosary," "Brawn of the North," "A Question of Honor," "The Hottentot," "What a Wife Learned," "The Sunshine Trail," "Skin Deep," "Bell Boy 13," and eleven Buster Keaton comedies.

Coast Women Endorse "Girl I Loved"

Unstinted praise and unqualified indorsement have been given by the California Federation of Women's Clubs to Charles Ray's United Artists' release, "The Girl I Loved." In announcing their action, Mrs. A. A. Hummel, motion picture chairman of the federation, wrote to Mr. Ray as follows:

"A large group of the motion picture chairmen from the California Federation of Women's Clubs after seeing 'The Girl I Loved' agreed unanimously that this picture should be placed upon the list of 'Recommended Pictures' and sent to the women's clubs with a 'Special Mention.'

"The picture is an exquisite interpretation of humanity in which the very intensity of emotion expressed so vividly by the hero enhances the strength and devotion with which he controls it. The picture is so beautiful, so full of subtle humor and tender pathos, that to say that it is wholesome seems quite too commonplace, and yet we say it—for, with all the thrill of it, it is wholesome. We congratulate upon the achievement."

"EmptyCradle" Foreign Sale Completed

Following closely upon the announcement of the wide sale of "Women Men Marry" in foreign territories, M. H. Hoffman, Vice-President and General Manager of Truett Film Corporation, reports the sale of "The Empty Cradle," featuring Mary Alden and Harry Morey, in the United Kingdom, to R. D. Redman, Limited.

The theme of "The Empty Cradle" is one of universal appeal, dealing as it does with sacrifices which attend a mother's love. Mary Alden, famous for her portrayals of this type of role, is said to do some of the most remarkable work of her career.

Many Tieups Made for "Brass"

Fiction Version of Norris Novel to be Syndicated Throughout U. S.

A NUMBER of big publicity tieups of benefit to exhibitors have been made by the Warner Brothers publicity staff in connection with the release of the Charles G. Norris novel, "Brass," produced by Harry Rapf and directed by Sidney Franklin. The publicity, already appearing in hundreds of newspapers throughout the country, and several commercial co-operative aids are proving an invaluable means for exhibitors to advertise the picture.

Arrangements have been completed with the International Feature Syndicate, New York, for the publication of the fiction version of the Norris novel in all the leading American newspapers. The circulation of the combined newspapers is in excess of ten million, it is said, and this newspaper tie-up is occurring simultaneously with the release of the picture. Exhibitors are being advised by the Warner Brothers staff to communicate with the nearest exchange handling the Warner product to ascertain the names of the newspapers in their cities which are planning to publish

"Brass" in serial form.

A new method of merchandising, which is said to be an innovation in itself, is being introduced for the first time in the exploitation of the film. The merchandising plan has been made with the Mint Products Company, which distributes the Pep-O-Mint "Life Savers" throughout all the big chain and drug stores, department stores and the United Cigar Stores. Through this arrangement the Mint Products Company will send to every theatre playing "Brass," and purchasing a quantity of "Life Savers" at a small cost, a supply of cut-out counter and window cards, slides and other advertising accessories free of charge.

E. P. Dutton & Co., publishers, have brought out a new edition of the novel and it is at present in the hands of practically every known book store in America. This new edition contains actual scenes from the picture, and the front cover shows Monte Blue and Marie Prevost in a dramatic situation with the added information that "Brass" is a Warner Brothers classic.

Plan Exploitation Distribution

Weshner Davidson Announce Exchange System For Handling All Novelties

ANNOUNCEMENT of national distribution of exploitation novelties through the medium of exchanges and exchange exploiters has been announced by the Weshner Davidson Agency. The latter concern, which has been supplying the industry at large with various novelty advertising ideas for the past year, has expended considerably in point of organization and general activity. The more and more prevalent use of novelty advertising for theatrical purposes is indicated by an increasing demand for telling the story of a presentation in a novel way, in place of the time-worn herald and throw-away,

it is said.

An experimentation in novelty exploitation with approximately one hundred productions in the past six months has resulted in the final establishment of a service in co-operation with the exploitation departments of distributing organizations and exchanges throughout the country by this Agency.

This service consists in the first place of current announcements through trade paper advertising and in addition, what is called an "Exploitation Bulletin" which is mailed broadcast. Both trade paper and the "Bulletin" contain illustrations, descriptions and price of current novelty tie-ups with various productions. After the idea is devised on a novelty tie-up with a particular production samples of the novelty are to be forwarded to every exchange handling the production while the exchange exploiter is requested for bookings. Following the receipt of bookings samples of the novelty are sent to the individual exhibitor who is to play the picture.

Beginning with this week the Weshner Davidson Agency will make arrangements with the exploitation department of every New York exchange to establish a bureau or agency for the novelties which are being offered on current productions handled by that exchange.

Samples will be available for the exploiter and a special representative of the agency qualified as a finished exploiter and showman will divide his time in visiting the New York Exchanges and co-operating with their exploiters in the sale of these novelties.

Simmonds Makes C. B. C. Foreign Sales

Joseph Simmonds, who has taken over the rights to foreign distribution of the entire C. B. C. Film Sales Corporation feature production, announces this week the consummation of some important sales on various features which he is handling from this company.

To the Henrique Blunt, New York office, Mr. Simmonds' organization has completed negotiations for the release in Brazil of "Temptation," starring Bryant Washburn and Eva Novak; and "Her Accidental Husband," the first Belasco-C. B. C. production, starring Miriam Cooper, Forrest Stanley and Mitchell Lewis.

Inter-Variety and Theatrical Agency, New York, has arranged to handle in South Africa both "Temptation" and "Her Accidental Husband," as well as "Only a Shop-girl" and "More to Be Pitied."

The same four productions have been taken over for Uruguay, Paraguay, Argentine, Chile, Peru, Bolivia and Ecuador, by Jacobo Glucksmann, of New York.

"Dippy Doo Dad" Not So Dippy, Win Showing

The mysterious question, "What does a Dippy Doo Dad Do?" which Pathe announcements have been firing at exhibitors for several weeks past, was answered on the screen of the Broadway, New York, Strant theatre all last week, to the evident amusement of large audiences.

In the first place, Pathe explains, the original "Dippy Doo Dad" did this: When shown to Joseph Plunkett, the Strand manager immediately booked it for a pre-release showing. The next thing the first of the new Hal Roach newest animal series of 1-reel animal comedies, "Don't Flirt," did was to get itself heartily accepted by a representative audience on its merits. That acceptance continued to hold good all the week.

The Hal Roach "Dippy Doo Dads" are comic productions with a real story acted entirely by animals. This first one has a cast made up of geese, a dog, a monkey and a cat, and these animals interpret a story called "Don't Flirt," in which an adventuresome gander is the reprehensible character. The methods whereby the other animals bring him to book for his conduct are described as almost human in their ingenuity.

Realism Claimed For "Man From Glengarry"

An unusual incident can be found in "The Man From Glengarry," an Ernest Shipman production released through the W. W. Hodgkinson Corporation, which shows a log-rolling or "log-barrelling" contest staged between two lumberjacks. In order to give this Ralph Connor story an unquestioned touch of realism Ernest Shipman not only selected the locale upon the exact locations as called for in the book, but is also said to have secured the services of experienced rivermen who have every opportunity to demonstrate their abilities at log riding.



Anna Q. Nilsson plays the role of teacher to Virginia Lee Corbin when both players have a few moments off the set. Both are Fischer Production stars

Exploitation For "Poor Men's Wives"

Ben Amsterdam, Al Lichtman's franchise holder in the Philadelphia territory, is personally supervising the exploitation campaign in that city on the Preferred Picture, "Poor Men's Wives." A feature of this campaign is the posting of eighty twenty-four sheets in Philadelphia. These have already been up for more than four weeks.

The tie-up effected by Mr. Amsterdam with the Dier Kiss Company on "Poor Men's Wives" is one of the most successful reported recently to the Al Lichtman Corporation. This was first put over when the picture played the Karlton theatre, where samples of that firm's powder were distributed by girls in costumes designed especially for the occasion. The stunt was repeated in Washington at the Central theatre and was put across again last week in Atlantic City at the Bijou theatre.

Riesenfeld Takes Print of Sea Picture

When Dr. Hugo Riesenfeld, managing director of the Rialto and Rivoli theatres, sailed on the Paris, April 25, for a two months' vacation in Europe, the only picture he took with him was J. E. Williamson's "Wonders of the Sea," the new Film Booking Office release.

Dr. Riesenfeld, personally, is a great admirer of the undersea production—it having played three consecutive weeks at the Rialto and Rivoli theatres.

Chaplin, Lloyd Equally Popular in England

According to Victor Saville, head of the leading distributing company of Great Britain, there is no controversy in that country over the comparative standing of the two great film comedy stars, Harold Lloyd and Charles Chaplin—in popularity they share honors equally.

Mr. Saville is in this country to engage several American stars to appear in English productions. Recently he made a protracted visit to the Hal Roach Studios, Culver City, Cal., where he devoted a whole day to watching Harold Lloyd putting the finishing touches to the comedy which will follow "Safety Last" in Pathe's list of Lloyd releases.

Selznick President Tells Plans

Carefully Making Balanced Selections For Accommodation of Exhibitors

W. C. J. DOOLITTLE, President of the Selznick Distributing Corporation, has issued a statement in reference to independent productions and independent distribution which is a direct message to all exhibitors who are turning to the Independent field for their entertainment. Because the Selznick company is concentrating on the distribution of independent productions Mr. Doolittle's comments are invested with interest and authority.

"It has become increasingly apparent in the few weeks since we announced our intention to function only as distributors," says Mr. Doolittle, "that there is an abundance of most desirable product awaiting a satisfactory outlet. As a matter of fact we have been compelled, reluctantly, to reject many pictures we would have liked to handle simply because they did not blend into our schedule so as to offer us the sort

of a balanced selection it is our aim to offer exhibitors.

"While we are wholly committed to the policy of selling each production on its individual merit, we do not for a minute lose sight of the fact that a great majority of exhibitors prefer to buy as many pictures a year as is possible from one distributor provided they are accorded the privilege of selection and rejection.

"It is our aim to offer such a well balanced selection of pictures that we can sell virtually all of our output to our exhibitor clientele. We make no concessions designed to influence an exhibitor to take on our whole year's output, but we do aim to achieve the same result by diversifying our product so that every picture will measure up and, at the same time, not follow too closely the general theme of other pictures we are releasing.

"Madness of Youth" Is Praised

Trade Paper Reviewers Are Favorably Impressed with John Gilbert Vehicle

TRADE press reviewers were unanimous in describing "The Madness of Youth," the most recent John Gilbert vehicle, which Fox Film Corporation released on April 8th, as an interesting and entertaining picture.

Following are some excerpts from the printed reviews in last week's issues of the trade publications:

Motion Picture News—"There is always room for a novelty picture. 'The Madness of Youth,' although offering other essential attributes, wins a place for itself upon the strength of its appeal as a motion picture apart from the ordinary. Withal, it is a made-to-order vehicle for John Gilbert, lending opportunity to promote his popularity and offering possibilities to bring out his ability as an actor and star."

Moving Picture World—"Fox's latest vehicle for John Gilbert is unusually strong in audience appeal. This promising young star has seldom been associated with material which suits him as well as

this does. 'The Madness of Youth' has that romantic glamor which accentuates his personality. It should go far in popularizing him."

The Exhibitors' Trade Review commented upon the satisfactory amusement which the picture furnishes, and said: "'The Madness of Youth' should get over well in localities where highly romantic stories are enjoyed."

Lee-Bradford Conclude Numerous Deals

Frank Whittle, special representative for the Lee-Bradford Corporation, has just returned from an extended tour throughout the Middle West and entire South, where he has been very successful in closing numerous deals for that organization.

Relative to the conditions existing in the various territories which Mr. Whittle visited, he states that they are improving rapidly and the future outlook is very good for the independent.

"Master of Women" Is New Mayer Title

"The Master of Woman" has been selected by Louis B. Mayer as the releasing title for Reginald Barker's new picture for Metro, now being produced under the book name of "The Law-Bringers." Written by G. B. Lancaster, the novel was prepared in scenario form by Monte M. Katterjohn.

To film all of the exterior scenes in the original locale of the book, Mr. Barker recently took his entire company to Canada, establishing headquarters at both Edmonton and Athabasca Landing. Among the stars in the cast of "The Master of Women" are: Renee Adoree, Earle Williams, Barbara La Marr, Pat O'Malley, Wallace Beery, Josef Swickard, George Kuwa, Pat Harmon, Robert Anderson, Ed J. Brady and Joan Lowell.

Brooklyn Church Shows "Silas Marner"

The Associated Exhibitors feature, "Silas Marner," was the attraction at two showings on Friday of last week in the "Old First Church," Seventh Avenue and Carroll Street, Brooklyn, as a treat to residents of the neighborhood. In the afternoon the children of the block were admitted to see the picture and in the evening the showing was for adults.

The officials of the church, desiring the organization to serve in a measure as a community center, have arranged to give a series of screen entertainments, every Friday afternoon for the kiddies and once or twice a month for grown-ups.

Western Comedy Shot on Staten Island

Gregory La Cava, director of the All-Star comedies for C. C. Burr had a Western scenario handed him last week, and instead of going West, he starting shooting a Staten Island with Charlie Murray, Raymond McKee, Kathlene Martyn, a bunch of New York cowboys and some real Indians.

Charlie Murray plays the sheriff. Ray McKee was a tenderfoot, while Kathlene Martyn played the role of the rancher's daughter.

As yet, the comedy has not been given a title. It is completed and soon will be released through the Hodkinson Corporation.

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Critics Praise "Within the Law"

N. Y. Reviewers Commend Picture and Cast Following Showing at the Strand

NORMA TALMADGE never offered greater proof of her ability as an emotional actress than in "Within the Law," her latest production, according to critics of New York newspapers, who this week reviewed the picture at the Strand Theatre. Credit is not only given to the star, but the entire cast come in for their share of laudatory comment.

"A vigorous, creditable drama that does not let go the interest of the spectator for a minute," writes Joseph Mulvaney in the New York American.

The production is classed by P. W. Gallicao, of the Daily News, as "a high-class and gripping film." "You can make no mistake by visiting the Strand this week," reads the criticism.

Don Allen, in the Evening World, announced that he considered "Within the Law" much more en-

tertaining on the screen than on the stage, and, he adds, "It will be, beyond a doubt, even more successful."

The Evening Sun critic wrote: "Probably Bayard Veiller, the author of that thumping melodrama, 'Within the Law,' had no eye on movie rights when he wrote it, but he managed to hit an ideal movie story in better fashion than many contemporary writers. . . . 'Within the Law' is just as exciting as ever."

"With the possible exception of 'Lightnin'," wrote the Evening Telegram, "there is probably no recent American drama so well known as Bayard Veiller's 'Within the Law.' . . . In adapting 'Within the Law,' Frances Marion, who wrote the scenario, has injected scenes that intensify the story, and Director Frank Lloyd has made every foot of the film pulsating."

Arrow Closes Foreign Contract

London Concern Negotiates Deal Involving Four Feature Productions

D. J. MOUNTAIN, Arrow's Foreign Manager, announces the consummation of a foreign deal which involves the disposal of four of Arrow's big productions to Tom Davies, of Pearl Films, Ltd., and Western Import Company of London, England.

The productions secured by Mr. Davies are "Jacqueline," or "Blazing Barriers," the big James Oliver Curwood special; "Lost in a Big City," the Arrow-Blazed Trail production; "The Broken Violin," the Atlantic Features picture; and "Man and Wife," starring Norma Shearer, Gladys Leslie, Maurice Costello and Robert Elliott.

This deal is considered highly important by the Arrow organization, not only from a monetary standpoint, but because it places these four Arrow specials in the hands of one of the ablest and oldest showmen in the United Kingdom. Mr. Davies exploited "The Birth of a Nation" for Griffith and has successfully exploited "The Kid" and many other big successes in England. He states that he intends leasing a legitimate theatre in London and putting both "Jacqueline" and "Lost in a Big City" in as stellar attractions at top prices, and expresses himself of the opinion that they will both enjoy long runs.

"Bill of Divorcement" Boston Hit

Associated Exhibitors Feature Wins Commendation of Hub Reviewers

THE Associated Exhibitors picture, "A Bill of Divorcement," in which Constance Binney is starred, was the feature attraction in both the Modern and Beacon theatres, in Boston, last week. Reports to Associated's home offices in New York tell of big crowds and much enthusiasm at every showing, and the reviews in the Boston newspapers were enthusiastic.

Following the opening of the run the Boston Herald said: "At the Modern and Beacon theatres this week there is a specially meritorious bill of photoplays, headed by Constance Binney in a picturing of the dramatic success, 'A Bill of Divorcement.' This deals in a courageous manner with the ques-

tion of divorce. The story develops dramatically and leads to a powerful climax. While the play treats the subject of divorce frankly, there is not an offensive moment in the action. Miss Binney is provided with a part that gives her splendid opportunities. Fay Compton gives her a fair race for honors."

The Boston Telegram said, in the course of its review: "The picture brings to us Constance Binney, charming and piquant. The role allotted to her once more displays her abilities, and they are many. Fay Compton plays the mother with her usual skill, and Malcolm Keen as the deranged father acted with much realism and in a convincing manner."

Big Pictures For Independents

C. B. C. Special Representative Declares Demand is for Bigger Productions

IN line with their policy of keeping in close touch with the situation throughout the entire Independent field, the C. B. C. Film Sales Corporation, at stated intervals during the year, sends out a questionnaire to Independent Exchange men and exhibitors in the various territories, and, at the same time, sends on the road a special representative to talk with other buyers and exhibitors. Thus they are enabled to watch the trend of the market, which, according to Jack Cohn and Joe Brandt, of C. B. C., is the first essential to successful Independent distribution.

Hal Hodes has just returned to New York after a special trip along these lines in the interests of the C. B. C. Organization, with word that all signs seem to point to a bigger and bigger demand on the part of Independent buyers everywhere for pictures that are big productions in every way.

The returns from the question-

naires that C. B. C. has sent out show identically the same trend, says Jack Cohn, of C. B. C.

"The Independents are through forever with 'small stuff'—they want what they characterize 'big' pictures—big stars, big stories, big sets, big directors, big ideas. The little 'picayune' releases that used to be associated with Independent distribution has gone the way of progress—the men who have won a place in the field and who are recognized as live showmen are through with them."

"This does not men," says Mr. Cohn, "that they do not want short releases. They do—but even these must be 'different' and made on a scale denoting big thought—with good sets and directors, and players who have a recognized place in that particular field, in the case of short comedies and dramas; and must have originality and be away from the beaten paths in the 'novelty' reels."

Fair Dealing Is Policy of Pathe

New President of Organization Tells Reasons for Company's Prosperity

THE following letter from Paul Fuller, Pathe's new President, addressed to Timer Pearson, Vice-President and General Manager, forms an interesting sequel to the official record of the Stockholders and Directors annual meeting held on Tuesday of last week:

"Please accept my thanks for your congratulations and good wishes. I have always believed that the great need, making for success in the motion picture business, lay in the application of the same sound business principles and the same ideals of equity and fair-dealing that have been applied to other successful industries. A strict application of these principles has resulted in the present extremely prosperous condition of Pathe Exchange and has inured to the benefit of the stockholders and employees alike.

"I wish to assure you that in so far as I am to be responsible for the policies and management of the Company it will be my aim to produce the largest possible profits for the stockholders of the Company. This I believe can best be accomplished (1st) by the distribution only of the very best productions, (2nd) by rigid economy, at the same time recognizing to the fullest extent the merit and loyalty of the employees of the Company and (3rd) by the most scrupulous fair-dealing with Exhibitors and Producers alike.

"I sincerely trust that everyone in the Pathe Organization will pull together with zest, with these few principles in mind.

"Allow me to congratulate you upon the merited recognition of your valued services."

NEW THEATRE CONSTRUCTION & EQUIPMENT PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT

TECHNICAL EDITOR

An Advance in Art of Modern Sign Design Striking Advertising Display Attracts Attention of All Broadway

By J. M. Shute, Illuminating Engineer

OBJECTS of real merit are always, in time, given recognition by the Public.

However, by advertising in the best possible manner the recognition is obtained from a larger number of persons in a much shorter period of time. The motion picture industry realizes the value of advertising in general and electric advertising in particular.

The Paramount Company's production of Mr. Emerson Hough's story, "The Covered Wagon," has given the Public a masterpiece of the screen art and it is therefore fitting that the attention of the public be drawn to this picture by electric signs of an equally meritorious character.

In the effort to do this the Norden Co., and especially Mr. Mortimer Norden, the engineer of the company, should receive especial recognition. The electric signs built for the opening run of "The Covered Wagon" at the Criterion Theatre in New York City reach a high water mark in the art of sign lighting and design. The signs are undoubtedly the most artistic, interest compelling and novel, not only in appearance but in the manner of operation, that have ever been presented to Broadway.

Scene from Picture Used

To create this masterpiece of the electric sign art, an actual scene has been taken from the film and adapted to its use on a sign with such exactness of detail that the interest of the passerby is drawn to it and his emotions touched in the same manner in which the person viewing the film is affected by the scene.

The sign depicts a huge wagon, alone, abandoned in the river and deserted by all signs of human life, while the water flows slowly and calmly past on its journey, creating a sense of loneliness.

Analysis of the Problem

To produce an electric sign, which will attract the attention of the crowds of pleasure seeking passers and hold the attention by filling their minds with such deeply rooted emotions, requires the skill of an artist and a firm grasp of the situation at hand. A deep analysis of the picture to be advertised is demanded to obtain the one scene of the entire production best suited to its use on a sign. After the scene has been selected it must then be adapted in the best

possible manner to give it the highest advertising value.

In this case, exposed lamp signs, interior lighted signs, flood lighted pictures and automatically operated stereopticons have been combined in a manner to produce the wonderful effect which is obtained. This method of handling is novel as the sign maker has adapted the property of the stage manager to produce the desired results. He has created something different from what is ordinarily seen and in this way has obtained greater attractive power and has advanced the art of sign lighting.

Treatment of the Problem

The main sign facing Broadway is sixty feet long by thirty-nine feet high. On this is painted a picture of a large covered wagon or prairie schooner, sixty feet long by twenty-six feet high. The wagon stands in water which takes up approximately eight feet of the frame. On the wagon are nine foot sign letters reading "The Covered Wagon." Each of the letters is illuminated by two rows of exposed lamps, the 50 watt blue Mazda "B" sign lamp being used.

In the center of the water is a small sign

reading in raised bronze letters, "Paramount Pictures." The letters are set in a box, the face of which together with the letters are flush with the water. By illuminating these letters from the rear by indirect lighting and allowing the light to spread over the water background for a distance of about six inches in all directions and painting the background of the sign to match the water, the letters appear to the observer as if set in the river.

The upper portion of the sign including the wagon is lighted by ten 500 watt flood lights located on the upper side of the marquee. By this method the light is reflected upward from the picture and away from the passer, thus precluding the possibility of annoyance from reflected glare. An example of the exactness of detail in this sign is shown from the fact that a lighted lantern, similar in every way to the ones used in 1849, is attached to the wagon.

The water effect is obtained by six stereopticons automatically operated by motors which turn the color wheel on which water is painted. Each stereopticon is equipped with a very large special size Mazda "C" stereopticon lamp in order to obtain the necessary intensity of light for the effect. When in operation the water actually appears to be running very slowly under the wagon as is found in our wide western rivers and gradually fades off in the distance. This effect is entirely new and novel for sign lighting, never having been previously attempted.

On the 44th St. side of the theatre is a sign thirty feet by thirty-four feet showing the end of the wagon. A sign made up of five-foot letters reading "The Covered Wagon," each letter of which is lighted by two rows of 50 watt blue Mazda "B" sign lamps is placed at the top. On each side of the wagon hang two lanterns similar to the one in front. The wagon itself is lighted by twelve 500 watt Flood lights; six at the top and six at the bottom. This arrangement brings out the details of the picture in the best possible manner.

The ensemble produced by the combination of effects is so wonderfully balanced as to bring out the beauty and attractive power to the greatest extent. The result demonstrates the heights to which the electric sign art can rise and also the effects (Continued on page 2320)



The most novel electric sign ever erected on Broadway. The effect of the illuminated wagon standing in the running water is obtained from the floodlights and automatic stereopticons located on the upper side of the marquee. The whole display requires a continuous load of approximately 100 kilowatts.

New Premier Theatre, Brooklyn, Has Exceptional Appointments for Stage

THE Premier Theatre, Sutter Avenue and Himsdale Street, Brooklyn, N. Y., opened its doors for business on March 22nd, 1923.

To those who have been watching the progress of this enterprise, it is gratifying to realize that the ceaseless effort expended in making this theatre one of the most beautiful in the country, has not been in vain.

The appreciation of the audience on the opening night was spontaneous and generous. It was readily seen they were thoroughly pleased with the appointments of the theatre in all its features.

When one considers that the lighting of a theatre, is a problem of paramount importance, in addition to making presentations from the stage an outstanding feature, the Management has installed every device that may be desired in this respect. The three color lighting system is carried through every part of the house. The lighting covers above the boxes are wonderfully arranged to illuminate the large paintings overhead. The harmony of lighting effects on the mezzanine, with its covers running around the four sides, immeasurably enhances the tone and color of the theatre. The main ceiling dome is eighty feet in diameter and contains seventy-two coffer, arranged in three concentric circles. When one contemplates the magnitude of this dome, the imagination need not be stretched to conceive the wonderful effects maintained in the theatre throughout the performance.

Draperies of the boxes and alcoves carried out in a French festoon effect in velours and plushes. The scenery represents a departure from the cut and dried palace, olio and wood sets, and in themselves are unique and original. The artists and craftsmen have undoubtedly taxed their ingenuity to the limit, in producing ideas and effects that are pleasing to the eye, rich in color and design. When it is considered that the stage is the central point of every theatre, on which all eyes are focused, the management should exercise good judgment in the selection of their scenery. This was done in the premier theatre. The Novelty Scenic Studios of New York City, are largely responsible for this, having done all the work for this theatre.

To those exhibitors who have been troubled



The new Premier theatre, Brooklyn, N. Y., which has exceptionally attractive stage decorations and equipment.

with attracting patrons to their theatres, the atmosphere created with the proper lighting effects, wall decorations and stage scenery, must not be overlooked. In the Premier Theatre these features have been given due consideration with the certain result that the patrons have something to talk about.

On the opening night, when Mr. Riegelman, President of the Borough of Brooklyn, was called upon to address a few remarks to the audience, he was well justified in his expression of admiration as to the scenery, lighting effects and decorations of this theatre. He also said that the Borough of Brooklyn, and in fact the whole country might well be proud of the Premier Theatre.

This institution has only been possible by the undaunted courage of Mr. Samuel Lesselbaum, its general manager, and the unstinted support of the directors associated with him in relying upon his vision and ingenuity.

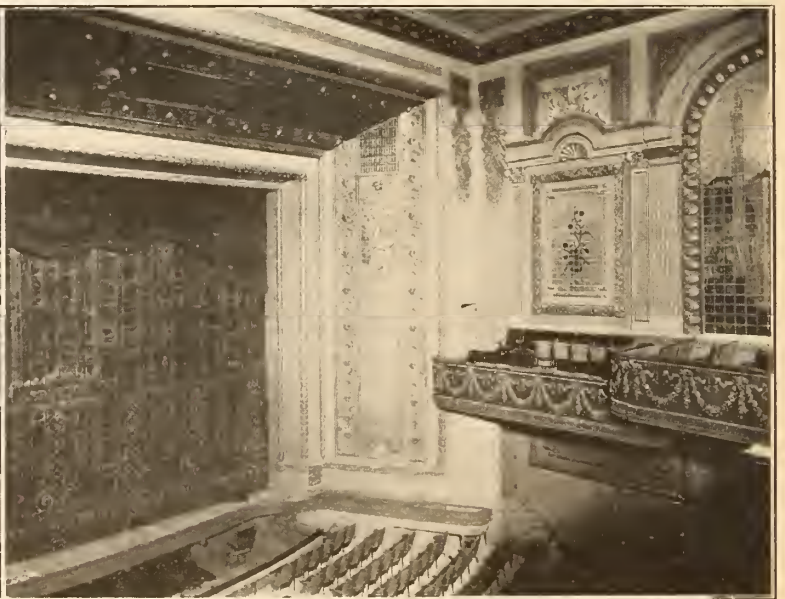
New Capitol Theatre, Logan, Utah, Vies with the Most Beautiful

The new Capitol motion picture theatre of Logan has just been opened and the claim of the owners that it is one of the most beautiful small theatres in the United States has been verified by hundreds. The plaster work of the interior is in the style of the Italian and French Renaissance. This is beautifully painted in oils in colors to harmonize with the drapes, which are in old rose, French grays and taupes. The carpetings are luxuriously rich and in old rose and black to harmonize with the drapes and the walls. Below are two pictures of the interior of this house. The loges all command excellent views of the stage and of a large section of the audience. They are fitted with comfortable, roomy chairs upholstered in old rose. A short ramp on the right and an easy stairway on the left lead from the mezzanine floor to the balcony. In the front balcony are seats for 186 people. The two front rows are furnished with the same wide, upholstered chairs that are found in the loges and downstairs. Above the balcony is the gallery with between 350 and 400 seats. One the rear of the right-hand section of the seats on the main floor is a nursery

designed especially for the use of mothers with babes in arms. It is unique and consists of a roomy section, seated with the finest of upholstered chairs and separated from the rest of the auditorium by a low wall, above which, running to the ceiling, is a partition of heavy plate glass. Through this plate partition an excellent view of the stage can be secured. The room is soundproof, and thus crying children will in no way bother patrons of the theatre.

An entire orchestra of fifty pieces can be placed in the pit. To accomplish this the pit extends in steps back under the stage for several feet. At the back of the orchestra pit and, therefore, farther under the stage, is the organ pit, where a large pipe organ is installed. Special planning has made it possible to secure ample room for the organ pipes, a thing not possible in the ordinary playhouse.

The beauty in the magnificent Tiffany wall panels, the harmonious lines of the balcony, the majesty of the proscenium opening and the thousand and one things all together, make Logan's new theatre one of the finest small theatres in America.—Hunt.



The new Capitol theatre, Logan Utah is an exceptionally attractive house. In the rear on the main floor is a nursery equipped with a sound proof glass partition for the use of babies and their mothers or attendants.

EMERY'S
MAJESTIC THEATRE
PROVIDENCE, R. I.

Cream glazed Terra Cotta with
ornaments in
bright polychrome

W. R. WALKER & SONS
Architects



"A Good Investment"

EXHIBITORS are always on the look-out for a good investment, whether it is a new projector, an improved ticket booth, or a facing material for building attractive, business-getting theatre fronts.

In the latter field Terra Cotta is one of the best investments possible. Here's what Alton C. Emery, owner of Emery's Majestic, pictured above, says about it:

"We can honestly say that the Majestic Theatre is the finest building of its kind in Providence. Terra Cotta should be credited for this beautiful front that attracts so many thousands of people every day.

"The Majestic Theatre has a frontage of 120 ft. on Washington St. and is constructed with all Terra Cotta.

"This Terra Cotta cost us money, but we have never regretted the expenditure of same. We consider it a good investment."

If every exhibitor could say as much for every one of his investments his lot would be easier and his profits greater.

Terra Cotta is absolutely the ideal material for facing theatre fronts. It comes in any form or color the owner desires — permits the most pleasing ornament. You can judge for yourself how much its graceful mouldings, garlands, and other decorative details add to the general attractiveness of the theatre shown above. There is beautiful color in this front, too, for all these details are in bright glazed hues that make a striking contrast with the white background.

You'll find that for the money spent on it Terra Cotta gives greater effect in both form and color than does any comparable material. And besides, Terra Cotta is practical — unaffected by weather or time, fire-resistant to the utmost.

Let us tell you more about its value to you as "a good investment." Address National Terra Cotta Society, 19 West 44th Street, New York, N. Y.

TERRA COTTA

Permanent

Beautiful

Profitable

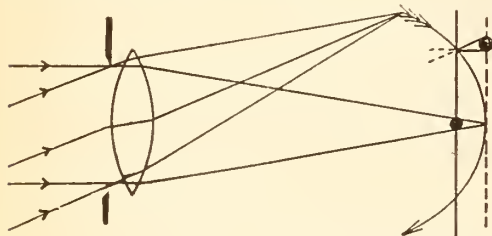
Glossary of Photographic Technical Terms

General Information of Descriptive Optical Words and Phrases Commonly Employed (Continued)

Extracts from "Motion Picture Photography"
by Carl L. Gregory, published by New
York Institute of Photography

CHAPTER V.—Continued

Spherical Aberration. Owing to the fact that lenses are made with spherical curves, all single collective lenses have the defect of imaging an object through their marginal zone at a shorter focus than through their central zone. Such a lens may give a sharp image with a small central diaphragm, and a sharp image as well if the center is covered with a round opaque stop so that only an annular zone around the margin comes into action. But both images will not lie in the same plane, nor will they be of the same size. Even if a lens is spherically corrected, so that the parallel rays penetrating the lens near the optical axis and those going through the lens near the margin come to exactly the same focus, there may be a slight remnant of spherical aberration in the zone between center and margin. Small remnants of this kind (so-called Zonal Errors) are found in almost all photographic lenses, especially of the cemented symmetrical type. The



Curvature of Field

unsymmetrical combination upon which the Tessar construction is based, allows a better correction of the zonal errors than any other known construction. The greater the relative aperture (speed of the lens), the greater the task to correct the spherical aberration for all zones of the lens.

Unsatisfactory spherical correction is indicated either by a general indistinctness of the image or by a fairly sharp image, which is entirely covered by halo (fog). Stopping down the aperture may improve the performance of a badly corrected objective.

Coma. The spherical aberration of pencils of light going through the lens in oblique direction is called coma. This manifests itself in the fact that although objects in the center of the field appear perfectly defined, objects outside the center show a one-sided indistinctness which increases toward the margin of the field, and in the image of a point-shaped object assumes the form of a tail like a comet, wherefrom this aberration takes its name. Stopping down reduces the amount of coma.

Astigmatism is that aberration which withstood longest the efforts of the opticians. A lens which is not corrected for astigmatism will not image sharply horizontal and vertical lines at the same time near the margin of the plate, although the center of the image may be perfect. This aberration is inherent in narrow pencils of light, so that stopping down the lens will not decrease the amount of astigmatism to the same degree that it decreases other uncorrected aberrations.

In the absence of a test chart a very simple test for astigmatism may be made by focusing on the joints of a brick wall. No matter how much the lens may be racked in or out, both horizontal and vertical lines will never be sharply defined at the same time near the margin of the plate.

Curvature of Field. The ordinary lens images a flat object, not in a plane, but in a spheroidal surface, so that when the center of the image is focused sharp, the ground glass has to be brought nearer to the lens to obtain a sharp image of an object point near the margin of the plate.

It is only in recent years that it is possible to correct astigmatism, together with the curvature of field in lenses of high speed. Lenses which are free from spherical aberration for a large aperture and produce a flat image free from astigmatism, are called "Anastigmats," the prefix "an" meaning "without," hence, without astigmatism.

Distortion is that fault of a lens which prevents the rendering of straight lines as such. The straight lines are reproduced as curves. All single lenses used with a diaphragm in front (landscape lenses) are subject to this defect in some degree. The distortion is called "cushion-shaped," when the curves are concave, and "barrel shaped," when the curves are convex toward the margin of the plate.

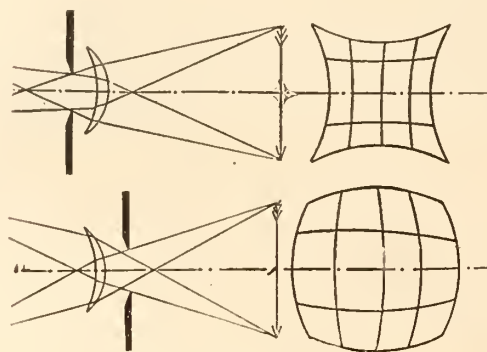
Lenses which are free from distortion are called rectilinear.

A lens which distorts cannot be improved by using smaller stops.

Distortion has nothing to do with curvature of field. The image can be properly flat and the definition perfect, and yet straight lines may be distorted into curves.

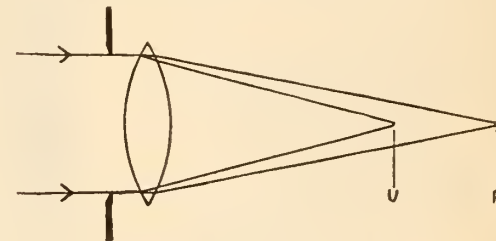
Chromatic aberration is due to the fact that in a lens, unless corrected from chromatic aberration, the visual rays which form the image seen on the ground glass do not form the images at the same position as the actinic or chemical rays, which affect the sensitive plate. Since the image is focused with rays for which the eye is most sensitive, the image formed by the rays for which the plate is most sensitive will fall outside of the visual focus (focal point), and therefore must be blurred on the plate. Of course all photographic lenses which are of any value at all must, first of all, be corrected for chromatic aberration. An objective which has chromatic aberration is sometimes said to have chemical focus.

This is not an uncommon defect in cinema-



Upper—Pillow Distortion
Lower—Barrel Distortion

tograph lenses, but may easily be tested for by focusing upon coarse printed matter with other placards at varying distances before and beyond the one focused upon. If any of the placards film clearer than the one focused upon it is plain proof that the visual and chemical foci do not coincide.



Chromatic Aberration
U—Focal plane of Violet Rays
R—Focal plane of Red Rays

Definition is that quality which enables a lens to produce sharp and crisp images, and its presence in an objective is a proof of exact workmanship as well as careful computation. The best workmanship will be wasted in a lens not well designed, and bad workmanship will annihilate the best computer's skill. If the various defects and aberrations are corrected and the workman has done everything to carry out the designer's ideas, the lens will give at full aperture a flat and sharply cut image over the entire area covered. The area covered with perfection is sometimes called area of critical definition. Since most of the aberrations depend upon the opening of the lens, the definition may be improved in some cases by reducing the opening at the sacrifice of speed.

Illumination. We speak of even illumination when the margin of the plate receives as much light as the center, and the negative shows an even density over its entire surface. A perfectly even illumination is only possible with small stops, especially when a larger plate than the lens is rated for, is used. All speed lenses when used with full aperture, show more or less drop in the illumination (vignetting) toward the margin of the field covered.

This vignetting or cutting of oblique rays by the lens barrel is apt to show quite plainly in pictures taken at large aperture with extreme short focus cine lenses. To get a full exposure at the edges may even require a slightly larger diaphragm opening than is needed with a lens of longer focus where the vignetting effect is imperceptible within the small area of the aperture plate.

Covering Power is expressed by the area which the evenly illuminated flat field covers with perfect definition. It depends upon the diameter of the lenses and on the degree to which the different aberrations are corrected and may, in some cases, be increased by using smaller stops.

The greater the relative aperture and the greater the covering power, the more valuable the lens.

Flare Spots. Occasionally a negative will show a nebulous patch of light covering shadows and high lights alike. Such patches are called flare spots or ghosts. They are formed by light reflected within the lens, at the lens surfaces bounding air spaces. It may be stated as a rule that every lens having an air space

(continued on page 2316)



Keith's Theatre

Cleveland, Ohio

The Keith Theatre is another of our installations consisting of over twenty-five hundred chairs. Its beauty can only be realized by those who have actually viewed its interior.

Comfort and Beauty Both Essential

WHEN theatre patrons enter your theatre, the first impression they get is its beauty. Their eyes wander from one point of interest to another and all unconsciously make comparison with other theatres. But, however beautiful your theatre may be, if the seating is of poor quality the lack of comfort creates a feeling of restlessness so that performance and attractions cannot be fully enjoyed.

Great care is taken by our Theatre Engineering Department to plan chairs that not only harmonize perfectly with the theatre interior but offer the greatest possible comfort as well. Ease in operation, elimination of squeaks, well proportioned backs and seats and correctly placed arm rests are only a few of the points considered for proper comfort.

A broadside is being prepared showing recent theatre chair installations made by us and also chair suggestions for the refurbishing of old or the entire equipping of new theatres.

American Seating Company

NEW YORK
113 W. 40th St.

CHICAGO
10 E. Jackson Blvd.

BOSTON
77-D Canal St.

PHILADELPHIA
705, 250 S. Broad St.

National Anti-Misframe League Forum

SIMPLIFIED ELECTRICITY for PROJECTIONISTS

Alternating Current Circuits

LESSON IV—PART III.

Series and Parallel Circuits



HE two forms of resistance present in alternating current circuits, *i.e.*, *reactance* and *absolute resistance*, can be connected up in exactly the same manner as can the ordinary resistances in direct current circuits. The two principle arrangements being, of course, in series and parallel.

Due to the peculiar voltage and current relations obtained, however, when these quantities are connected in a circuit, a method different from that explained in the case of direct currents must be used to determine their combined effect.

Resistance and Reactance in Series

It will be remembered that when two resistances were connected in series in a direct current circuit, their values were simply added together in order to determine their total resistance. To determine the total obstruction, or hindrance, so to speak, offered to the flow of current in an alternating current circuit when resistance and reactance are connected in series, *square the resistance*, then *square the reactance*; add these two figures together and *extract their square root*. (See Lesson 1 Part 1).

This is perhaps more clearly explained by Fig. 36 where A shows the way the resistance

R, and reactance X, are laid out on paper in order to find the value of the *Impedance* Z (Impedance means the same as total resistance in a D. C. circuit) and C, the simple proof that if the resistance and reactance are squared their sum will be equal to the impedance squared.

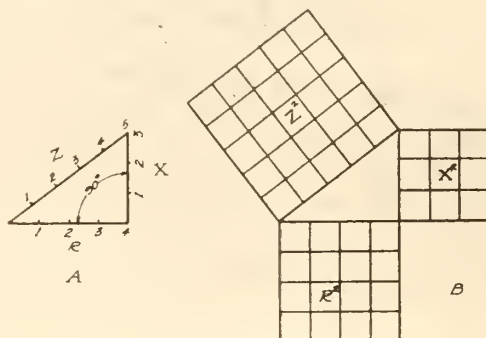


Figure 36

$$\begin{aligned} X^2 + R^2 &= Z^2 \\ (3 \times 3) + (4 \times 4) &= Z^2 \\ 9 + 16 &= Z^2 \\ 25 &= Z^2 \\ 5 &= \sqrt{Z^2} = Z \end{aligned}$$

Thus, if the resistance is 3 ohms and the reactance is 4 ohms, the result will be as follows:

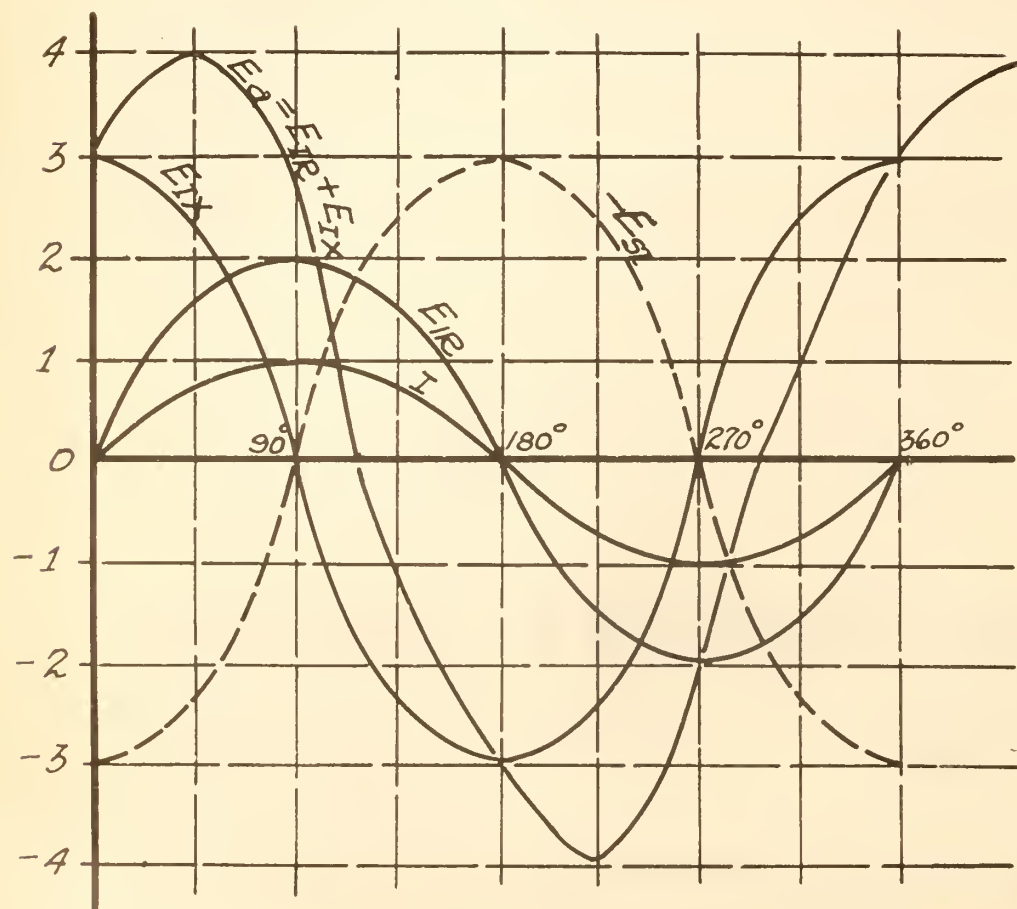


Figure 37

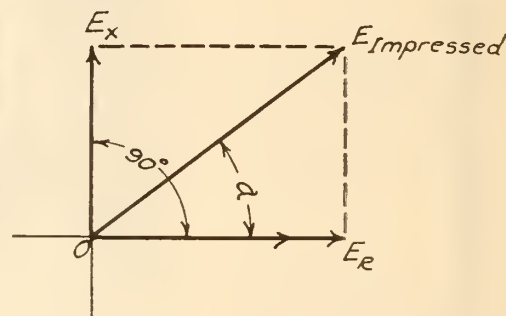


Figure 38

The formulae are usually written

$$Z = \sqrt{R^2 + X^2}$$

$$R = \sqrt{Z^2 - X^2}$$

$$X = \sqrt{Z^2 - R^2}$$

From these equations we see that if we know any two of the three quantities, resistance; reactance or impedance, we can find the third.

Effect of Series Combination on Circuit

It was shown in Lesson IV Part II that in a circuit containing nothing but resistance, the current was strictly *in phase* with the voltage driving it and in a circuit containing nothing but reactance, the current *lagged* the applied voltage by 90 degrees. What will be the effect when both resistance and reactance are connected in series? Obviously the current will *lag* the applied voltage assuming that the reactance is *inductive* and not *condensive*. The amount of the *phase displacement*, as such leading or lagging is called, will depend upon how much reactance is used in proportion to the resistance. If the resistance is small and the reactance large, the phase displacement (angle of lead or lag) will be large and if the resistance is large compared with the reactance, the phase displacement will be small. It is desirable in ordinary alternating current circuits to keep the phase displacement as small as possible in order to avoid unnecessary power losses. This will be explained in detail in following lessons.

The wave forms representing the current and voltage relations in a series circuit are shown in Fig. 37. We will start by supposing a current flowing in a circuit containing resistance and reactance in series. This current, I, will cause an IR drop across the resistance, R, which will be in phase with the current, Fig. 37. It has already been shown that in the case of reactance the current *lags* the *reactive voltage* by 90 degrees, hence this voltage, E_x (called the IX drop) is shown *leading* the current by 90 degrees. The voltage of self induction, E_{si} , which is *equal* and *opposite* to the IX drop, E_{ix} , is shown *lagging* the current by 90 degrees. This voltage is always *negative*.

Now the *sum* of the IR and IX drops is equal to the applied voltage E_a and hence E_a is obtained by *adding* the two curves, E_{ix} and E_{ir} . Thus at the 0 degree position, $E_{ir}=0$ and $E_{ix}=3$, their sum is accordingly 3 and at 45 degrees they are 1.5 and 2.5 respectively and so their sum is 4 as shown by on the curve E_a , etc.

Another way of showing the same thing is contained in Fig. 38. Here the current I is drawn to scale in the direction shown. Since the IR drop E_{ir} , is in phase with the current it draws right on top of it and also to scale. The voltage, E_{ix} , equal to the IX drop is

(continued on page 2316)

Now furnished in thousand foot lengths

EASTMAN POSITIVE FILM

Results obtained through printing on Eastman Positive Film justify the painstaking efforts of the camera-man. It reproduces with striking fidelity every tone of the negative from highest light to deepest shadow. It carries quality through to the screen.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words “Eastman” “Kodak” stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Simplified Electricity for Projectionists

(Continued from page 2314)

drawn 90 degrees ahead of the current because it leads it by 90 degrees. Now to find the applied voltage we must add E_{I_r} and E_{I_x} so a line is drawn straight up from the end of E_{I_r} until it meets another line drawn straight over from the end of E_{I_x} . Another line drawn from point O, the starting point of all the lines, to the meeting point of the two lines just described, will be the applied voltage, E_a . The length of this line, measured to the same scale, as was used for the others, will give the value of the voltage. The angle A is known as the *angle of lag*.

Resistance and Reactance in Parallel

Resistance and reactance can be also connected in parallel just as resistance in the case of D. C. circuits. In this case, to find the current flowing the *reciprocal* of the resistance and reactance, each squared (multiplied by itself) must be added together and then the *square root* extracted from the sum so obtained. Then this figure must be multiplied by the voltage in order to get the current. The required formula is as follows:

$$I = \sqrt{I_r^2 + I_x^2}$$

$$I = E \sqrt{\left(\frac{1}{R}\right)^2 + \left(\frac{1}{X}\right)^2}$$

To take a practical example: Find the current flowing in a circuit containing a resistance of 4 ohms and a reactance of 5 ohms in parallel if 100 volts is applied across the circuit.

$$\left(\frac{1}{R}\right)^2 = \left(\frac{1}{4}\right)^2 = (0.25)^2 = (0.25) \times (0.25) = 0.0625$$

$$\left(\frac{1}{X}\right)^2 = \left(\frac{1}{5}\right)^2 = (0.2)^2 = (0.2) \times (0.2) = 0.04$$

$$Z = \sqrt{\left(\frac{1}{R}\right)^2 + \left(\frac{1}{X}\right)^2} = \sqrt{0.0625 + 0.04} = \sqrt{0.1025}$$

$$Z = 0.32$$

Using the formula given above, we have

$$I = E \times 0.32 \text{ or}$$

$$I = 100 \times .32$$

$$I = 32 \text{ amperes}$$

Effect of Parallel Combination on Circuit

The current and voltage relations in such a circuit will be as shown in Fig. 39. In this case, the applied voltage, E_a , is constant over the entire circuit and is shown in the figure as starting at 0 degrees. The current I_r , represents the current flowing through the resistance and since this is in phase with the

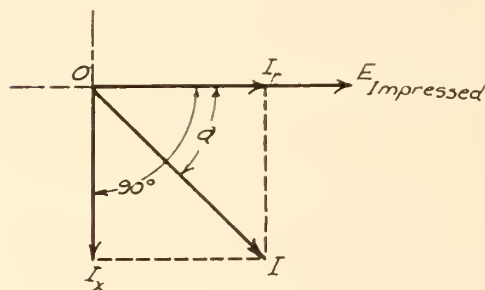


Figure 40

applied voltage it naturally rises and falls with it. Now the current flowing through the reactance, X , lags the applied voltage by 90 degrees and is hence shown by the I_x wave. The total current flowing through the mains will be sum of these two currents and curve I is obtained by adding the two curves I_r and I_x in a manner similar to that described before in the case of voltages under series circuits.

The other method of showing the same thing is contained in Fig. 40. In this figure E impressed is the applied voltage, I_r the current through the resistance in phase with this voltage. I_x is the current showing through the reactance which lags the voltage by 90 degrees. The sum of these two currents gives I the total current which lags the voltage E impressed by the angle a known, as said once before, as the *angle of lag*.

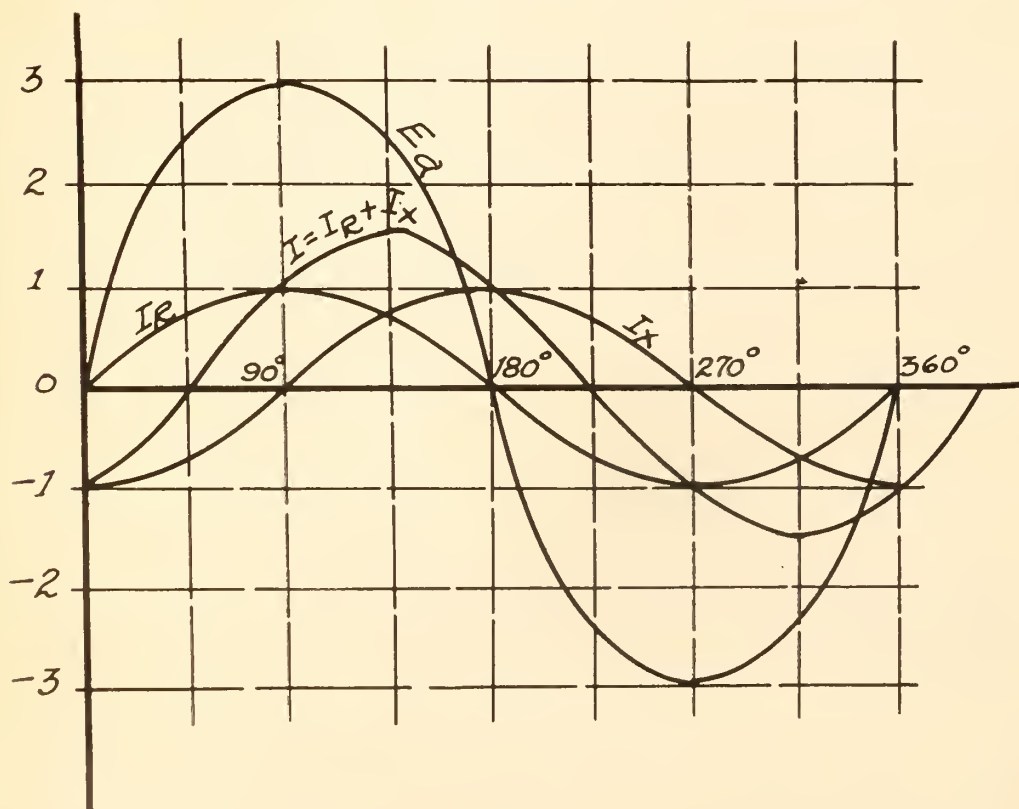


Figure 39

Glossary of Photographic Terms

continued from page 2312

will show a flare spot under some conditions. Although it is possible to so adjust the curvature and direction of the lens surfaces that the flare spot is spread over nearly the whole plate (therefore not noticeable) this generally could be accomplished only by sacrificing more important corrections.

Before it can be said that one lens is superior to another with respect to flare spot formation, the two lenses must be thoroughly tried out under a great variety of conditions of illumination. Generally it will be found that if a lens shows a flare spot and another of different construction does not, by changing conditions, the second lens will show a flare spot and the first will not.

Very small stops may show flare spots when larger stops do not.

Flare spots are most apt to appear when photographing an object against a strong light and least apt to appear when the light is coming from back of the camera.

A condition resembling flare is apt to occur in a dirty lens particularly from almost imperceptible spots from oil spattered by the camera mechanism or from finger prints. Moral: Examine the lens frequently and keep it immaculately clean and well protected.

Flare will occur with the best of lenses if strong extraneous light is allowed to strike the lens. Moral number two: Use a lens hood.

Marr & Colton Installs Concert Organs

The demand for theatre organs continues, and the Marr and Colton Co., Warsaw, N. Y., are busy on many instruments for early delivery.

A few of the organs just opened or about to be delivered follow:

The New Palace theatre, Jamestown, N. Y.
Civic theatre, Richmond Hills, N. Y.
Rivoli theatre, Philadelphia, Pa.
New Lyric theatre, Carnegie, Pa.
New Astor theatre, Detroit, Mich.
Martha theatre, Hamtrank, Mich.
Cataract theatre, Niagara Falls, N. Y.
Oatka theatre, Warsaw, N. Y., and many others.

It is interesting to note the number of theatres where they are discarding the old-style pit instruments and installing the modern two-manual concert organ. Exhibitors are finding that good music, as well as good pictures, is the demand of the theatre-going public.

Palace Theatre, Beaumont, Being Redecorated

The \$200,000 Palace theatre of Beaumont, Texas, which was recently damaged by fire, has been completely overhauled and redecorated and will open shortly. Complete new equipment has been purchased for the theatre throughout, which includes two power's 6-B Tye "E" projectors of the latest design, a General Electric motor-generator set, special built Minusa gold fibre screen and other units of projection equipment, these being furnished by the Southern Theatre Equipment Company, Dallas.

Seven hundred upholstered chairs on the lower floor were damaged by water, as well as 250 in the balcony, all of which were replaced by new chairs furnished by the American Seating Company of Fort Worth, Texas.

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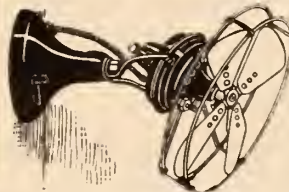
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Washington Boasts of Latest Addition, the Chevy Chase Theatre

The new Chevy Chase theatre, resplendent in its simple, yet effective, color scheme, has been sponsored by Emanuel J. Stutz, who now offers the residents of the most exclusive suburb of the city of Washington a theatre of the screen, a community amusement theatre that meets the need of the region and that satisfies the entertainment vacuum that has long existed in Chevy Chase.

The lobby is flanked by two stores, one of which is already leased to a bakery proprietress, who is fitting it out very tastily. A unique system of panel etchings in a green, black and gold motif against the old gold tone color scheme of walls and ceiling impresses the visitor of this temple of silent art. Over the doors from the inner lobby, where the balcony will be erected in the summer, nothing breaks the vault but the tripetite projection booth, the operator's room, electric and rewind-room. The two Powers 6-B lamphouse machines are from the Washington theatre supply shop of A. Dreisner, who furnished and supervised the installation of the Minusa gold fibre screen on which the finest projection in Washington is possible. Billy Hamilton of the old Knickerbocker theatre will be in charge of the projection.

A platform, suitable for prologues only, serves in lieu of a stage, as the screen is right up against the wall. The generating plant is capable of handling any possible requirement in case of trouble with the power company service. The finest Robert Morton orchestral organ, installed at a cost of over \$10,000, is directly in the center of the orchestra pit, and is to be presided over by Val Seannell,

late of the Palace and recently with the California theatre on the Coast.

An assembly room, 32 by 60 feet, will be a great community asset and will make Mr. Stutz's pathway easier. The house is equipped with 800 seats, which were furnished by the Haywood Wakefield Seating Company of Chicago. When the balcony will be added, the Chevy Chase will increase its seating capacity by three hundred. The construction of the theatre, and the heating and ventilating, is acknowledged by everyone as of the best obtainable.—Knappen.

Photographing Sound Described for S. M. P. E.

AMONG other subjects previously mentioned which will be discussed at the meeting of the Society of Motion Picture Engineers to be held in Atlantic City May 7, 8, 9 and 10th, headquarters at the Hotel Traymore, it is announced that a paper on the subject of photographic recording and photo-electric reproduction of sound will be read by J. Tykocinski-Tykociner. The principles underlying the production of reproducible sound records by means of photography will be discussed and methods of investigation concerning the adaptability of luminous discharges in gases and mercury vapor will be described. In addition, a brief description of methods, illustrated by diagrams, to modulate various forms of luminous discharges and arcs by means of audio and radio frequency current will be given.

Helena, Ark., to Have New Theatre

C. N. Jenkins, who formerly managed the Best theatre of Foreman, Ark., has under construction now in Helena, Ark., a very fine and pretentious theatre. Work on the new building is progressing very rapidly, and Mr. Jenkins hopes to have the theatre opened within a short time.

He has spared no expense whatever in obtaining the very best equipment, which is explained by the fact that he purchased from the Southern Theatre Equipment Company, Dallas, two improved type "E" 6-B Power's projectors, a General Electric motor generator set, special built Minusa gold fibre screen, a complete layout of metal moulding lobby display frames as well as theatre chairs.

Motiographs Going Strong

Strong rivalry is developing between the different distributors of Motiograph De Luxe projectors as to the number of motiograph installations they are making in their territories.

The Art Film Studios, Cleveland, Ohio, just recently completed the installation in the Liberty theatre, of Youngstown, Ohio, of two De Luxe projectors, equipped with H-I lamps, and the Amusement Supply Company, Chicago, report the following Chicago installations: Pershing theatre, Knickerbocker, Wilson Avenue, Logan Square and Madison Square theatres.

The Eastern Theatre Equipment Company of Boston has come across by selling fourteen new Motiograph De Luxe equipments in the Boston territory.

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A reliable guide to the better motion pictures as chosen by the National Board of Review, comprising 703 new and current entertainment films of all companies. Compiled by the National Committee for Better Films, affiliated with the National Board, 70 Fifth Ave., New York City. The catalog, costing 25c., can be kept up-to-date by the monthly *Photoplay Guide* listing selections in advance of release, 75c. for 1923—total \$1.00. INFORMATION GIVEN: Special age-group suitability (for the family group, children, adolescents or adults only), title, company and address, reels, star, brief description or indication of character, and literary source (the latter important in tying up with library or bookstore).

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Cooperating Membership will bring you the above services plus other services especially designed for exhibitors, viz., the *Photoplay Guide* weekly, and a monthly arrangement of same with the films grouped by companies for convenience in booking; also entitles to all lists, catalogs and literature and to all feasible assistance in developing community cooperation through the formation of better films committees; dues \$10.00 for the calendar year.

Note: Cooperating membership is suggested either for those who wish the fullest services or who, approving of the work of the National Committee and National Board, wish to forward it by their financial support.

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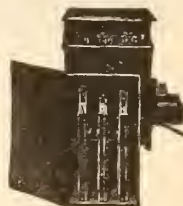
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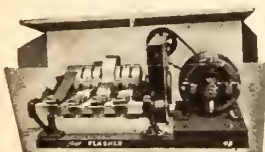
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Doings in the Middlewest

C. G. Harryman has sold his Majestic Theatre, Enid, Okla., to S. J. Davidson and E. A. Church, of Guymon, Okla., who will present feature pictures as the new policy of the house. The Lyric theatre, Mena, Ark., the only picture playhouse in the city, is soon to be replaced by a new theatre to cost over \$15,000. The new house, when completed will be managed by Price McCall. The Idle Hour Theatre, Drumright, Okla., is to be razed to make way for a new department store. The former owners of the theatre will erect a new motion picture theatre to cost about \$30,000 which will be erected next door to the old theatre, and will be managed by Bob Snodgrass. Building operations on the new Beyer Theatre, Excelsior Springs, Mo., have started and will be ready to open with big features shortly. Seating capacity will be about 1,000, modernly equipped and the finest projection room equipment installed. Jack Nodine has taken over the management of the Princess Theatre at Lake Preston, S. D. Walter F. Davis is the new manager of the Rialto at Council Bluffs, Iowa. Very best in first runs is the policy, improvements will take place in the theatre building shortly. The old U. S. A. Theatre, Fort Morgan, Colo., has recently been reopened under new management.—Trout.

Organ Requirements in Calcutta

Equipment exporters will be interested in a statement in the Calcutta Commercial Gazette that two types of organs are required there: the portable folding type and the medium-sized five octave. The folding type with hinged legs is popular, while the non-folding type should have easily detachable rigid legs. The five-octave type, suitable for film theatres and churches, is preferred in three to five sets of reeds, 6 to 11 stops, with lamp brackets and knee swells, dark walnut or mahogany finish.

In Venezuela the demand for player pianos is increasing, but it is said that only players of the simplest construction, capable of resisting tropical heat, moisture, insects and primitive transportation are suitable.—Knappen.

Grand Theatre Being Remodeled

The Grand theatre, in Centralia, Wash., which has been closed for the past several months, is at the present time undergoing complete remodeling, redecorating and re-equipping, and will be opened some time in March by Frank Graham, new owner and manager.

The Grand is a house of about 575 seating capacity, one of the newest in that territory. Among the equipment being put into the theatre by the B. F. Shearer Theatre Equipment Company of Seattle is two Simplex projectors, a Hartner transverter, a Gardiner gold-fibre screen and new Heywood-Wakefield opera chairs. The Seattle equipment firm is working on the house at the present time.

Mr. Graham, who recently acquired the Grand, was formerly associated with the Hub City Theatre Company of Centralia.—Prager.

An Advance in Electric Signs

continued from page 2309

which may be obtained if the case at hand is properly studied and the existing conditions carefully analysed.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Another Man's Boots	Francis Ford	Anchor-S. R.	5 reels	Nov. 11
Bar-Wire	Jack Hoxie	Sunset Prod.-S. R.	5 reels	Sept. 1
Better Man Wins, The	Pete Morrison	Sanford-S. R.	5 reels	Oct. 28
Blood and Sand	Rodolph Valentino	Paramount	6 reels	Aug. 19
Broadway Rose	Mae Murray	Metro	6 reels	Sept. 16
Bull Dog Courage	Special Cast	Russell Prod.-S. R.	5 reels	Sept. 23
Caught Bluffing	Frank Mayo	Universal	5 reels	Sept. 23
Confidence	Herbert Rawlinson	Universal	5 reels	Sept. 20
Crusader, The	William Russell	Fox	5 reels	Feb. 3
Faca to Faca	Marguerite Marsh	Playgoers	5 reels	Sept. 16
Fightin' Devil	Olin Francis	Sanford-S. R.	5 reels	Sept. 16
Fighting Guide, The	William Duncan	Vitagraph	5 reels	Aug. 26
Five Dollar Baby	Viola Dana	Metro	6 reels	June 17
Fools of Fortune	Marg. de la Motte	Amer. Releasing	5 reels	Aug. 19
Fool There Was, A	Special Cast	Fox	6 reels	July 29
Galloping Kid, The	Hoot Gibson	Universal	5 reels	Sept. 16
Girl's Desire, A	Alice Calhoun	Vitagraph	5 reels	Aug. 26
Grandma's Boy	Harold Lloyd	Asso. Exhibitors	5 reels	July 15
Hands of Nara, The	Clara K. Young	Metro	6 reels	Aug. 19
Her Gilded Cage	Gloria Swanson	Paramount	6 reels	Aug. 17
Is a Mother to Blame	Carolyn Larkins	Model-S. R.	5 reels	Sept. 2
Isla of Doubt, The	Wyndham Standing	Playgoers	5 reels	Sept. 2
Kick-Back, The	Harry Carey	Film Book. Office	6 reels	Aug. 5
Love Is An Awful Thing	Owen Moore	Salnick	5 reels	Sept. 16
Love's Redemption	Special Cast	C. C. Pictures-S. R.	5 reels	Sept. 23
Man She Brought Back	Special Cast	Playgoers	5 reels	Sept. 23
Manlaughter	Thomas Meighan	Paramount	9 reels	Sept. 26
Mangled People	Mabel Ballin	Hodkinson	6 reels	Aug. 5
Monte Cristo	Special Cast	Fox	10 reels	Apr. 6
Nero	Special Cast	Fox	11 reels	June 3
Nice People	Special Cast	Paramount	7 reels	Aug. 19
Prisoner of Zenda, The	Special Cast	Metro	6 reels	May 6
Queen of the Moslems	Martha Mansfield	Amer. Releasing	7 reels	Aug. 19
Rouge	Special Cast	Al Lichtman Corp.	7 reels	Sept. 2
Rich Men's Wives	Special Cast	Affiliated-S. R.	6 reels	Oct. 26
Secrets of Paris	George Beben	Amer. Releasing	6 reels	Aug. 5
Sign of the Rose	Dorothy Dalton	Paramount	6 reels	Sept. 20
Siren Call, The	Silla-Vidor	First National	7 reels	Sept. 20
Skin Deep	Irene Castle	Hodkinson	6 reels	July 6
Shin Shoulders	Jane Novak	Film Book. Office	6 reels	Sept. 23
Snow Shoe Trail, The	House Peters	Universal	6 reels	July 1
Storm, The	Special Cast	Amer. Releasing	6 reels	Sept. 23
Timothy's Quest	Gladys Walton	Universal	5 reels	Sept. 9
Top O' the Morning	Alma Rubens	Paramount	6 reels	Sept. 9
Valley of Silent Men	Marguerite Snow	Hodkinson	5 reels	June 24
Veiled Woman, The	Charles Jones	Fox	5 reels	Aug. 18
West of Chicago	Jack Holt	Paramount	6 reels	July 6
While Satan Sleeps	Richard Travers	Aywon-S. R.	5 reels	May 27
White Hell	Special Cast	Graphic-S. R.	7 reels	Sept. 3
Wildness of Youth	Mary Alden	Allied Prod. & Dist.	6 reels	Sept. 30
Woman's Woman, A	Dustin Farnum	Fox	5 reels	Sept. 30
Yosemite Trail, The				

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Above All Law	Special Cast	Paramount	7 reels	Aug. 6
Affinities	Bowers-Moore	Hodkinson	5 reels	Jan. 26
Bells of San Juan	Charles Jones	Fox	5 reels	Oct. 28
Beware of the Law	Marjorie Payne	Jawitz-S. R.	5 reels	Oct. 21
Bond Boy, The	Rich. Barthelmess	First National	7 reels	Oct. 21
Boomerang Justice	George Larkins	Russell Prod.-S. R.	5 reels	Aug. 19
Broad Daylight	Mulhall-Wilson	Universal	5 reels	Nov. 4
Broadway Madonna, The	Dorothy Lewis	Film Book. Office	6 reels	Nov. 11
Burning Sands	Hawley-Silla	Paramount	7 reels	Sept. 16
Calvert's Valley	John Gilbert	Fox	8 reels	Oct. 61
Cowboy and the Lady	Minter-Moore	Paramount	5 reels	Nov. 23
Crimson Clue	Special Cast	Chaplin Classics	5 reels	Sept. 23
Crow's Nest	Jack Hoxie	Sunset-Prod.-S. R.	5 reels	Dec. 6
Dawn of Revenge	Richard Travers	Aywon-S. R.	5 reels	Dec. 9
Do and Dare	Tom Mix	Fox	5 reels	Oct. 7
East Is West	Com. Talmadge	First National	6 reels	Sept. 9
Face in the Fog, The	Lionel Barrymore	Paramount	6 reels	Oct. 14
Forget-Me-Not	Special Cast	Metro	6 reels	July 29
Fortune's Mask	Earle Williams	Vitagraph	5 reels	Sept. 9
Ghost Breaker, The	Reid-Lee	Paramount	5 reels	Sept. 23
Girl Who Ran Wild, The	Gladys Walton	Universal	5 reels	Oct. 14
Head Hunters of South Seas		Asso. Exhibitors	5 reels	Oct. 7
Heart's Haven	Adams-McKim	Hodkinson	6 reels	Aug. 16
Hound of Baskervilles	Ellie Norwood	Film Book. Office	6 reels	Sept. 23
How Women Love	Betty Blythe	B. B. Prod.-S. R.	6 reels	Aug. 66
Human Hearts	House Peters	Universal	7 reels	July 8
If I Were Queen	Ethel Clayton	Film Book. Office	6 reels	Oct. 23
June Madness	Viola Dana	Metro	6 reels	Oct. 7
Light in the Dark, The	Hope Hampton	First National	6 reels	Sept. 9
Little Wildcat	Alice Calhoun	Vitagraph	5 reels	Sept. 16
Long Hand, The	Hoot Gibson	Universal	5 reels	Oct. 21
Long Chance, The	Special Cast	Universal	5 reels	Oct. 7
Lorna Doone	Special Cast	First National	6 reels	Oct. 23
Man Wanted	Arthur Housman	C. C. Pictures-S. R.	5 reels	Sept. 16
Man Who Played God	George Arliss	United Artists	6 reels	Sept. 16
Mixed Faces	William Russell	Fox	5 reels	Oct. 14
Old Homestead, The	Theodore Roberts	Paramount	7 reels	Oct. 14
One Night in Paris	Special Cast	Playgoers	5 reels	Oct. 14
Pal of the West	Special Cast	C. C. Pictures-S. R.	5 reels	Oct. 14
Peaceful Peters	Wm. Fairbanks	Arrow-S. R.	5 reels	Nov. 4

Pink Gods	Daniels-Kirkwood	Paramount	7 reels	Oct. 7
Quincy Adams Sawyer	Special Cast	Metro	8 reels	Dec. 9
Rags to Riches	Wesley Barry	Warner Bros.-S. R.	7 reels	Oct. 7
Remembrance	Special Cast	Goldwyn	6 reels	Sept. 9
Rogue's Romance, A	Rodolph Valentino	Vitagraph	5 reels	Sept. 23
Scandalous Tongues	Bennett-Niblo	Playgoers	5 reels	Oct. 14
Sherlock Holmes	John Barrymore	Goldwyn	7 reels	May 20
Tallor Mada Man, A	Charles Ray	United Artists	8 reels	Aug. 19
They're Off	Special Cast	Anchor-S. R.	5 reels	Mar. 18
Thundering Hoofs	Peggy O'Day	Anchor-S. R.	5 reels	Sept. 23
Till We Meet Again	Special Cast	Asso. Exhibitors	6 reels	Oct. 14
To Have and To Hold	Compson-Lyttell	Paramount	7 reels	Oct. 23
West vs. East	Pete Morrison	Sanford-S. R.	5 reels	Jan. 6
What Fools Men Are	Faire Binney	Amer. Releasing	6 reels	Dec. 9
When Danger Smiles	William Duncan	Vitagraph	5 reels	Oct. 20
When the Desert Calls	Violet Hemming	Amer. Releasing	6 reels	Dec. 3
White Shoulders	K. MacDonald	First National	6 reels	Nov. 4
Without Compromise	William Farnum	Fox	5 reels	Nov. 4
Wolf Law	Frank Mayo	Universal	5 reels	Oct. 23
Woman He Loved, The	Wm. V. Mong	Amer. Releasing	6 reels	Sept. 16
Woman Who Fooled Herself	Allison-Elis	Asso. Exhibitors	6 reels	Nov. 23
Youth Must Have Love	Shirley Mason	Fox	6 reels	Sept. 23
Youth to Youth	Special Cast	Metro	6 reels	Oct. 23

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Anna Ascends	Alice Brady	Paramount	6 reels	Nov. 23
Another Man's Shoes	Herbert Rawlinson	Universal	5 reels	Nov. 11
Boes of Camp Four	Charles Jones	Fox	5 reels	Dec. 6
Brawn of the North	Strongheart (dog)	First National	6 reels	Nov. 23
Breaking Home Ties	Special Cast	Asso. Exhibitors	6 reels	Dec. 6
Brothers Under the Skin	Special Cast	Goldwyn	6 reels	Nov. 4
Challenge, The	Dolores Costello	Amer. Releasing	5 reels	Feb. 16
Clarence	Reid-Ayres-McAvoy	Paramount	6 reels	Oct. 23
Dr. Jack	Harold Lloyd	Pathe	5 reels	Jan. 6
Dangerous Adventure	Grace Darmond	Warner Bros.-S. R.	7 reels	Dec. 6
Famous Mrs. Fair, The	Special Cast	Metro	6 reels	Dec. 6
Flaming Hearts	J. B. Warner	East Coast-S. R.	6 reels	Nov. 23
Good Men and True	Harry Carey	Film Book. Office	6 reels	Nov. 16
Headless Horseman	Will Rogers	Hodkinson	7 reels	Oct. 23
Heart of Lincoln	Francis Ford	Anchor-S. R.	6 reels	Nov. 11
Hungry Hearts	Special Cast	Goldwyn	7 reels	Nov. 11
Impossible Mrs. Bellow	Gloria Swanson	Paramount	7 reels	Nov. 4
Jit, The	Special Cast	Universal	6 reels	Dec. 6
Lavender Bath Lady	Gladys Walton	Universal	6 reels	Nov. 23
Lights of New York	Special Cast	Fox	6 reels	Mar. 3
Love Gambler, The	John Gilbert	Fox	6 reels	Nov. 18
Man and the Moment	Special Cast	Playgoers	8 reels	Feb. 16
Man Who Saw Tomorrow, The	Thomas Meighan	Paramount	7 reels	Nov. 11
Man Who Waited, The	Special Cast	Playgoers	6 reels	Feb. 16
My Friend the Devil	Special Cast	Fox	9 reels	Sept. 6
Night Life in Hollywood	Special Cast	Arrow-S. R.	6 reels	Nov. 4
Over Two	Jackie Coogan	First National	6 reels	Nov. 4
One Week of Love	K. Hammerstein	Salnick	7 reels	Nov. 13
On the High Seas	Dalton-Holt	Paramount	5 reels	Oct. 14
Pawned	Tom Moore	Salnick	6 reels	Nov. 13
Peg O' My Heart	Laurette Taylor	Metro	6 reels	Dec. 26
Pride of Palomar, The	Special Cast	Paramount	7 reels	Dec. 2
Ridin' Wild	Hoot Gibson	Universal	6 reels	Nov. 23
Shadows	Special Cast	Al Lichtman Corp.	7 reels	Nov. 11
Shirley of the Circus	Shirley Mason	Fox	5 reels	Nov. 23
Sin Flood, The	Special Cast	Goldwyn	7 reels	Jan. 61
Storm Girl, The	Peggy O'Day	Anchor-S. R.	5 reels	Sept. 23
Stranger of the Hills	Special Cast	Anchor-S. R.	4 reels	Nov. 11
Streets of New York	Special Cast	Arrow-S. R.	7 reels	Nov. 11
Super Sex, The	Robert Gordon	Amer. Releasing	6 reels	Dec. 9
Supervision	Special Cast	Leo-Bradford-S. R.	5 reels	Nov. 13
Toss of the Storm	Mary Pickford	United Artists	16 reels	Nov. 23
Thelma	Jane Novak	Film Book. Office	6 reels	Dec. 2
Tom Mix in Arabia	Tom Mix	Fox	6 reels	Nov. 11
Trifling Women	Special Cast	Metro	6 reels	Oct. 14
Under Two Flags	Priscilla Dean	Universal	6 reels	Oct. 7
Whirl Justice Waits	Dustin Farnum	Fox	6 reels	Dec. 9
Who Are My Parents?	Special Cast	Fox	9 reels	Sept. 6
World's a Stage, The	Dorothy Phillips	Principal Pict.-S. R.	6 reels	Dec. 6
You Never Know	Earle Williams	Vitagraph	6 reels	Nov. 18
Young Rajah, The	Rodolph Valentino	Paramount	5 reels	Nov. 18

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All Night	Valentino-Myers	Universal	5 reels	Nov. 13
All the Brothers Were Valiant	Special Cast	Metro	6 reels	Jan. 13
Altar Stairs, The	Frank Mayo	Universal	5 reels	Dec. 9
American Toreador, The	Special Cast	Anchor-S. R.	4 reels	Jan. 6
Back Home and Broke	Thomas Meighan	Paramount	6 reels	Jan. 6
Barriers of Folly	Special Cast	Russell Prod.-S. R.	5 reels	Jan. 20
Bill of Divorcement, A	Constance Binney	Asso. Exhib.	6 reels	Jan. 20
Blind Bargain, A	Lon Chaney	Goldwyn	6 reels	Dec. 2
Broken Chains	Colleen Moore	Goldwyn	6 reels	Dec. 16
Bull Dog Drummond	Blackwell-Grooley	Hodkinson	5 reels	Nov. 23
California Romance, A	John Gilbert	Fox	4 reels	Dec. 26
Captain Fly-By-Night	Johnnie Walker	Film Book. Office	5 reels	Dec. 16
Catch My Smoke	Tom Mix	Fox	4 reels	Jan. 13
Conquering the Woman	Florence Vidor	Asso. Exhib.	6 reels	Dec. 20
Dangerous Game, A	Gladys Walton	Universal	5 reels	Dec. 20

Danger Point, The.....	Carmel Myers	Amer. Releasing	6 reels	Nov. 18
Daughter of Luxury, A.....	Agnes Ayres	Paramount	5 reels	Dec. 16
Deserted at the Altar.....	Special Cast	Phil Goldstone-S. R.	7 reels	Oct. 7
Duty First.....	Pete Morrison	Sanford-S. R.	5 reels	Dec. 2
Ebb Tide.....	Lee-Kirkwood	Paramount	7 reels	Dec. 2
Environment.....	Special Cast	Principal Pict.-S. R.	6 reels	Dec. 23
Finger Prints.....	Special Cast	Hyperion Pict.-S. R.	5 reels	Dec. 16
Firebrand, The.....	Franklyn Farnum	Phil Goldstone-S. R.	5 reels	Jan. 13
Forsoaking All Others.....	Moore-Landis	Universal	5 reels	Dec. 16
Great City, The.....	Special Cast	Amer. Releasing	7 reels	Dec. 16
Great Night, The.....	William Russell	Fox	5 reels	Dec. 16
Heroes of the Street.....	Wesley Barry	Warner Bros.	7 reels	Dec. 23
Inner Man, The.....	W. Standing	Playgoers	6 reels	Dec. 9
Jazzmania.....	Mae Murray	Metro	6 reels	Feb. 17
Just a Mother.....	Isobel Elsom	Norca Pictures-S. R.	5 reels	Dec. 16
Just a Song at Twilight.....	R. Barthelmess	Prod. Security	5 reels	Nov. 4
Kentucky Derby, The.....	Reginald Denny	Universal	6 reels	Nov. 4
Kingdom Within, The.....	Pauline Starke	Hodkinson	6 reels	Dec. 30
Love in the Dark.....	Viola Dana	Metro	6 reels	Nov. 25
Marriage Chance, The.....	Special Cast	Amer. Releasing	6 reels	Nov. 25
Minnie.....	L. Joy-Matt Moore	First National	7 reels	Dec. 9
Omar the Tentmaker.....	Guy Bates Post	First National	8 reels	Dec. 9
One Exciting Night.....	Special Cast	United Artists	10 reels	Oct. 21
One Wonderful Night.....	Herbert Rawlinson	Universal	5 reels	Dec. 23
Only a Shop Girl.....	Special Cast	C. B. C.-S. R.	7 reels	Jan. 6
Orphan Bally.....	Lee-Bradford-S. R.	Special Cast	5 reels	Dec. 16
Outcast.....	Elsie Ferguson	Paramount	6 reels	Dec. 16
Pawn Ticket #10.....	Shirley Mason	Fox	5 reels	Jan. 20
Prince and Pauper.....	Tibi Lubin	Amer. Releasing	6 reels	Aug. 26
Riders of the Law.....	Jack Hoxie	Sunset Prod.-S. R.	5 reels	Dec. 9
Sheriff of Sun-Dog, The.....	Wm. Fairbanks	Arrow-S. R.	5 reels	Dec. 9
Singed Wings.....	Bebe Daniels	Paramount	8 reels	Dec. 9
So This Is Arizona.....	Special Cast	W. M. Smith-S. R.	6 reels	Aug. 19
Strangers' Banquet, The.....	Special Cast	Goldwyn	7 reels	Jan. 13
That Woman.....	Catherine Calvert	Amer. Releasing	6 reels	Dec. 30
Thorns and Orange Blossoms.....	Special Cast	Al Lichtman Corp.	7 reels	Nov. 25
Unconquered, The.....	Maciste	Aywon-S. R.	7 reels	Nov. 4
When Love Comes.....	Helen J. Eddy	Film Book Offices	6 reels	Dec. 16
Woman Conquers, The.....	Kath. MacDonald	First National	5 reels	Dec. 16

JANUARY

Feature	Star	Distributed By	Length	Reviewed
As a Man Lives.....	Special Cast	Amer. Releasing	6 reels	Dec. 23
Beautiful and Damned, The.....	Marie Prevost	Warner Bros.-S. R.	4 reels	Dec. 23
Bell Boy 13.....	Douglas MacLean	First National	4 reels	Jan. 27
Bohemian Girl, The.....	Special Cast	Amer. Releasing	6 reels	Feb. 17
Brass Commandments.....	William Farnum	Fox	5 reels	Dec. 16
Canyon of the Pools.....	Harry Carey	Film Book Offices	6 reels	Feb. 3
Christian, The.....	Special Cast	Goldwyn	9 reels	Jan. 20
Custard Cup, The.....	Mary Carr	Fox	7 reels	Jan. 27
Dangerous Age, The.....	Special Cast	First National	7 reels	Dec. 9
Darling of the Rich, The.....	Betty Blythe	B. B. Prod.-S. R.	6 reels	Feb. 3
Devil's Partner, The.....	Shearer-Sedlev	Independent Pict.	4 reels	Dec. 16
Dollar Devils.....	Special Cast	Hodkinson	6 reels	Feb. 3
Douglas Fairbanks in Robin Hood.....	Douglas Fairbanks	United Artists	10 reels	Oct. 28
Face on the Barroom Floor.....	Special Cast	Fox	7 reels	Jan. 20
Flames of Passion.....	Larkin-Stonehouse	Independent Pict.	4 reels	Jan. 20
Flaming Hour, The.....	Frank Mayo	Universal	5 reels	Jan. 6
Flash, The.....	Special Cast	Russell Prod.-S. R.	5 reels	Dec. 30
Flirt, The.....	Special Cast	Universal	8 reels	Dec. 30
Foolish Twins.....	Terry Twins	Lee-Bradford-S. R.	5 reels	Feb. 3
Footlight Ranger, The.....	Charles Jones	Fox	5 reels	Feb. 3
Friendly Husband, A.....	Lupino Lane	Fox	5 reels	Jan. 20
Fury.....	R. Barthelmess	First National	9 reels	Jan. 27
Garrison's Finish.....	Jack Pickford	Allied Prod. & Dist.	8 reels	Dec. 30
Ghost Patrol, The.....	Graves-Love	Universal	5 reels	Jan. 27
Gimmie.....	Chadwick-Glass	Goldwyn	7 reels	Jan. 20
Hero, The.....	Special Cast	Al Lichtman Corp.	7 reels	Jan. 20
Kick In.....	Compson-Lytell	Paramount	5 reels	Dec. 16
Kindled Courage.....	Hoot Gibson	Universal	5 reels	Jan. 13
Lone Horsemen, The.....	Perrin-Hill	Arrow-S. R.	5 reels	Dec. 16
Love's Old Sweet Song.....	Special Cast	Norca Pict.-S. R.	5 reels	Dec. 16
Making a Man.....	Jack Holt	Paramount	5 reels	Dec. 30
Malcolm Strauss' Sa-lome.....	Diana Allen	Geo. Wiley-S. R.	6 reels	Dec. 30
Man's Size.....	William Russell	Fox	5 reels	Dec. 30
Milady.....	Special Cast	Amer. Releasing	6 reels	Feb. 3
Missing Millions.....	Alice Brady	Paramount	6 reels	Sept. 30
Money, Money, Money.....	K. MacDonald	First National	6 reels	Feb. 10
Plaything of an Emperor, The.....	Special Cast	I. A. Levinson-S. R.	6 reels	Oct. 21
Power Divine, The.....	Livingston-Wynn	Independent Pict.	4 reels	Jan. 13
Power of a Lie, The.....	Special Cast	Universal	5 reels	Jan. 13
Scarlet Car, The.....	Herbert Rawlinson	Universal	5 reels	Jan. 20
Second Fiddle.....	Astor-Hunter	Hodkinson	6 reels	Jan. 20
Sister Against Sister.....	Marie Doro	Lee-Bradford-S. R.	5 reels	Jan. 13
Solomon in Society.....	Wm. H. Strauss	Amer. Releasing	6 reels	Jan. 13
Spawn of the Desert.....	Wm. Fairbanks	Arrow-S. R.	5 reels	Dec. 23
Third Alarm, The.....	Ralph Lewis	Film Book Offices	5 reels	Dec. 23
Thirty Days.....	Wallace Reid	Paramount	5 reels	Dec. 23
Three Who Paid.....	Dustin Farnum	Fox	5 reels	Jan. 13
Valley of Lost Souls.....	Kingst'n-Sutherland	Independent Pict.	4 reels	Jan. 20
Village Blacksmith, The.....	Special Cast	Fox	7 reels	Nov. 18
Voice from the Minaret.....	Norma Talmadge	First National	7 reels	Feb. 3
Wasted Lives.....	Richard Wayne	Second National	5 reels	Dec. 30
Wheel of Fortune, The.....	Grace Darmond	Anchor-S. R.	5 reels	Jan. 27
While Paris Sleeps.....	Lon Chaney	Hodkinson	5 reels	Jan. 27
Wolves of the Border.....	Franklyn Farnum	Phil Goldstone-S. R.	5 reels	Jan. 13
World's Applause, The.....	Bebe Daniels	Paramount	7 reels	Jan. 13

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Birth of a Nation.....	Special Cast	United Artists	12 reels	Dec. 16
Bishop of the Ozarks, The.....	Special Cast	Film Book Offices	6 reels	Mar. 17
Buster, The.....	Dustin Farnum	Fox	5 reels	Feb. 24
Crinoline and Romance.....	Viola Dana	Metro	6 reels	Feb. 3
Daddy.....	Jackie Coogan	First National	6 reels	Mar. 17
Dark Secrets.....	Dorothy Dalton	Paramount	5 reels	Jan. 27
Devil's Doorward, The.....	Wm. Fairbanks	Arrow-S. R.	5 reels	Jan. 20
Drums of Fate.....	Mary M. Minter	Paramount	5 reels	Jan. 20
Famous Mrs. Fair, The.....	Special Cast	Metro	6 reels	Mar. 24
First Degree, The.....	Frank Mayo	Universal	5 reels	Jan. 27
Flame of Life, The.....	Pricilla Dean	Universal	7 reels	Jan. 20

Front Page Story, A.....	Special Cast	Vitagraph	6 reels	Dec. 30
Gentlemen from America.....	Hoot Gibson	Universal	5 reels	Feb. 17
Girl I Loved, The.....	Charles Ray	United Artists	9 reels	Jan. 27
Isle of Lost Ships.....	Nilsson-Sills	First National	7 reels	Mar. 24
Java Head.....	Special Cast	Paramount	8 reels	Feb. 10
Jazzmania.....	Mae Murray	Metro	6 reels	Feb. 17
Look Your Best.....	C. Moore-Moreno	Goldwyn	6 reels	Feb. 10
Love Letter, The.....	Gladys Walton	Universal	5 reels	Feb. 10
Man Alone, The.....	Hobart Bosworth	Anchor-S. R.	5 reels	Feb. 10
Mighty Lak' a Rose.....	Dorothy Mackaill	First National	8 reels	Feb. 14
My American Wife.....	Gloria Swanson	Paramount	5 reels	Jan. 13
Net, The.....	Special Cast	Fox	5 reels	Dec. 30
Ninety and Nine, The.....	Special Cast	Vitagraph	7 reels	Dec. 30
Nobody's Money.....	Jack Holt	Paramount	6 reels	Jan. 27
One Million in Jewels.....	MacGowan-Holmes	Amer. Releasing	6 reels	Feb. 10
One Stolen Night.....	Alice Calhoun	Vitagraph	5 reels	Feb. 2
Passionate Friends, The.....	Special Cast	C. B. C.-S. R.	5 reels	Jan. 27
Pilgrim, The.....	Charles Chaplin	First National	4 reels	Jan. 27
Poor Men's Wives.....	Special Cast	Al Lichtman Corp.	7 reels	Feb. 10
Prisoner, The.....	Herbert Rawlinson	Universal	5 reels	Feb. 24
Red Trail, The.....	Nora Swinburne	Norca Pict.-S. R.	6 reels	Feb. 24
Romance Land.....	Tom Mix	Fox	5 reels	Feb. 24
Secret of the Pueblo, The.....	Neal Hart	Wm. Steiner-S. R.	5 reels	Feb. 24
Stormswept.....	Special Cast	Film Book Offices	5 reels	Apr. 7
Suzanna.....	Mabel Normand	United Artists	8 reels	Nov. 11
Town That Forgot God.....	Special Cast	Fox	9 reels	Nov. 11
Truxton King.....	John Gilbert	Fox	6 reels	Feb. 17
Web of the Law, The.....	Special Cast	Amer. Releasing	6 reels	Mar. 31
What a Wife Learned.....	Special Cast	First National	6 reels	Feb. 10
When Knighthood Was in Flower.....	Marion Davies	Paramount	12 reels	Sept. 30
Woman of Bronze.....	Clara K. Young	Metro	6 reels	Feb. 10

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva.....	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib.....	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?.....	Special Cast	Al Lichtman Corp.	6 reels	Mar. 17
Bolted Door, The.....	Frank Mayo	Universal	5 reels	Mar. 3
Can a Woman Love Twice?.....	Ethel Clayton	Film Book Offices	6 reels	Mar. 10
Does It Pay?.....	Hope Hampton	Fox	6 reels	Dec. 9
Driven.....	Special Cast	Universal	6 reels	Dec. 9
Glimpses of the Moon.....	Bebe Daniels	Paramount	7 reels	Mar. 10
Gossip.....	Gladys Walton	Universal	5 reels	Mar. 10
In the Devil's Bowl.....	Neal Hart	Wm. Steiner-S. R.	5 reels	Mar. 17
Is Divorce a Failure?.....	Leah Baird	Asso. Exhib.	6 reels	Mar. 17
Lamp in the Desert.....	Special Cast	C. B. C.-S. R.	5 reels	Mar. 17
Leopardess, The.....	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner.....	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lost and Found.....	Special Cast	Goldwyn	7 reels	Mar. 3
Mad Love.....	Pola Negri	Goldwyn	6 reels	Feb. 24
Midnight Guest, The.....	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Dime.....	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The.....	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newboro, A.....	Viola Dana	Metro	6 reels	Feb. 24
Racing Hearts.....	Special Cast	Paramount	6 reels	Feb. 24
Refuge.....	K. MacDonald	First National	6 reels	Feb. 24
Scars of Jealousy.....	Special Cast	First National	6 reels	Mar. 17
Single Handed.....	Hoot Gibson	Universal	5 reels	Mar. 31
Success.....	Special Cast	Metro	6 reels	Feb. 24
Temptation.....	Special Cast	C. B. C.-S. R.	6 reels	Mar. 17
Tents of Allah.....	Blue-Alden	Asso. Exhib.	7 reels	Mar. 17
Vanity Fair.....	Mabel Ballin	Goldwyn	8 reels	Mar. 17
When a Woman Turns.....	Tom Kennedy	Norca Pict.-S. R.	5 reels	Mar. 17
Where the Pavement Ends.....	Special Cast	Metro	7 reels	Mar. 24
White Flower, The.....	Betty Compson	Paramount	6 reels	Mar. 31
Your Friend and Mine.....	Special Cast	Metro	6 reels	Mar. 31

Comedy Releases

Accidental Wealth.....	Neely Edwards.....	Universal.....	1 reel.....	
Agent, The.....	Larry Semon.....	Vitagraph.....	2 reels.....	
All At Sea.....	Smith-Williams.....	C. B. C.-S. R.....	2 reels.....	
All Wet.....	Al St. John.....	Fox.....	2 reels.....	
Alarm, The.....	Al St. John.....	Fox.....	2 reels.....	
Aladdin, Jr.....	Lewis Sargent.....	Universal.....	1 reel.....	
American Plan.....	Lee Moran.....	Universal.....	2 reels.....	
Artist, The.....	Clyde Cook.....	Fox.....	2 reels.....	Mar. 3
Babies Welcome.....	Dorothy Devore.....	Educational.....	2 reels.....	Mar. 3
Baby Show in Squirrel-				
ville.....	Lee-Bradford-S. R.....	1 reel.....		
Balloontastic, The.....	Buster Keaton.....	First National.....	2 reels.....	Feb. 24
Before the Public.....	Snub Pollard.....	Pathe.....	2 reels.....	Mar. 3
Best Cellar, The.....	Neely Edwards.....	Universal.....	1 reel.....	
Be Yourself.....	Neal Burns.....	Educational.....	2 reels.....	Jan. 20
Big Flood, The.....	Aesop's Fables.....	Pathe.....	2/3 reels.....	
Big Scoop, The.....	Johnny Jones.....	Pathe.....	2 reels.....	Nov. 25
Big Show, The.....	Children.....	Pathe.....	2 reels.....	Mar. 3
Blaze Away.....	Paul Parrott.....	Pathe.....	1 reel.....	Dec. 2
Blazes.....	Lige Conley.....	Educational.....	2 reels.....	Nov. 4
Bone Dry.....	Paul Parrott.....	Pathe.....	1 reel.....	Oct. 14
Bow Wow.....	Louise Fazenda.....	First National.....	2 reels.....	Feb. 24
Boy and the Bear, The.....	Aesop's Fables.....	Pathe.....	2/3 reels.....	
Boydhood Days.....	Buddy Messinger.....	Universal.....	2 reels.....	
Bride-Grooms.....	Smith-Williams.....	C. B. C.-S. R.....	2 reels.....	
Broadcasting.....	Johnny Jones.....	Pathe.....	2 reels.....	Oct. 21
Broke.....	Jimmy Adams.....	Educational.....	1 reel.....	Mar. 3
Bully Pair, A.....	Molina.....	Universal.....	1 reel.....	
Bumps and Thumps.....	Mutt & Jeff Cart'n.....	Fox.....	1/2 reel.....	
Cabby, The.....	Lorraine-Maude.....	Universal.....	1 reel.....	
Casey Jones, Jr.....	Lige Conley.....	Educational.....	2 reels.....	Jan. 20
Champagne, The.....	Children.....	Pathe.....	2 reels.....	Feb. 3
Chased Bride, The.....	Neal Burns.....	Educational.....	2 reels.....	Dec. 3
Cheating the Cheater.....	Aesop's Fables.....	Pathe.....	2/3 reel.....	Feb. 3
Chewing Gum Industry.....	Mutt & Jeff Cart'n.....	Fox.....	1/2 reel.....	
Chicken Dressing.....	Earl Hurd Cart'n.....	Educational.....	1 reel.....	

Chicken Parade, The	Jimmy Aubrey	Vitagraph	2 reels	Sept. 2	
Choose Your Weapons	Bobby Vernon	Educational	2 reels	Nov. 11	
Chop Suey	Dorothy Devore	Educational	2 reels	Nov. 11	
Christmas	Carter DeHavens	Film Book. Offices	2 reels	Dec. 30	
City Chap, The	Al St. John	Fox	2 reels		
Coal Dust Twins	Neely Edwards	Universal	1 reel		
Cobbler, The	Children	Pathe	2 reels	Feb. 17	
Cold Turkey	Mutt & Jeff Cart'n	Fox	1/2 reel		
Counter Jumper, The	Larry Semon	Vitagraph	2 reels		
Court Plastered	Mutt & Jeff Cart'n	Fox	1/2 reel		
Crash	Jimmie Adams	Educational	1 reel	Nov. 18	
Cupid's Elephant	Fox		2 reels		
Cured	Queenie (horse)	Universal	2 reels	Nov. 4	
Cyclist, The	Clyde Cook	Fox	2 reels		
Dandy Dan	Fox		2 reels		
Day by Day in Every Way	C. B. C.-S. R.		2 reels		
Day Dreams	Buster Keaton	First National	2 reels		
Devilish Dragon, The	Sarg's Almanac	Educational	1 reel		
Diary of a Nut	Lee-Bradford-S. R.		1 reel		
Dig Up	Snub Pollard	Pathe	2 reels	Jan. 20	
Dog Gone Day, A	Lewis Sargent	Universal	1 reel		
Dog's Paradise, A	Aesop's Fables	Pathe	2/3 reel		
Doing 'Em Good	Neely Edwards	Universal	1 reel		
Don't Say Die	Paul Parrott	Pathe	1 reel		
Double Trouble	Lee Kids	Fox	2 reels	Jan. 13	
Down in Dixie	Mutt & Jeff Cart'n	Fox	1/2 reel		
Do Your Stuff	Paul Parrott	Pathe	1 reel	Mar. 3	
Dumb Waiters, The	Smith-Williams	C. B. C.-S. R.	2 reels		
Easy Pickin'	Jack Richardson	East Coast-S. R.	2 reels	Sept. 23	
Easy Terms	Neely Edwards	Universal	1 reel		
Educator, The	Lloyd Hamilton	Educational	2 reels	Dec. 30	
Egg, The	Stan Laurel	Metro	2 reels	Feb. 3	
Electric House, The	Buster Keaton	First National	2 reels	Nov. 4	
Elephant's Trunk, The	Aesop's Fables	Pathe	2/3 reel	Nov. 4	
Enchanted Fiddle, The	Aesop's Fables	Pathe	2/3 reel		
Entertaining the Boss	Carter DeHavens	Film Book. Offices	2 reels	Jan. 20	
Extra, Extra	Lloyd Hamilton	Educational	2 reels	Feb. 24	
Table of Hated Rivals	Aesop's Fables	Pathe	2/3 reels		
Face the Camera	Paul Parrott	Pathe	1 reel		
Paint Hearts	Murray-Anderson				
	McKee	Hodkinson	2 reels		
Fair Week	Paul Parrott	Pathe	1 reel	Dec. 23	
Fallen Archers	Mutt & Jeff Cart'n	Fox	1/2 reel		
Farm Follies	Universal		2 reels		
Fearless Fido	Aesop's Fables	Pathe	2/3 reel		
Fire Chief, The	Dan Mason	Film Book. Offices	2 reels		
Fire Fighter, The	Dan Mason	Film Book. Offices	2 reels	Nov. 11	
Fire Fighters	Children	Pathe	2 reels		
Fire the Fireman	Paul Parrott	Pathe	2 reels	Dec. 30	
First Flivver, The	Sarg's Almanac	Educational	1 reel		
Fisherman's Jinx, A	Aesop's Fables	Pathe	2/3 reel		
Flivver, The	Paul Parrott	Pathe	1 reel	Nov. 25	
Fool For Luck, A	Lewis Sargent	Universal	1 reel		
Foolish Lives	Lee Moran	Universal	2 reels		
For Rent-Haunted	Johnny Jones	Pathe	2 reels		
Fortune Hunter, The	Aesop's Fables	Pathe	2/3 reel	Dec. 23	
Four Orphans, The	Murray-Anderson				
	McKee	Hodkinson	2 reels		
Fresh Fish	Earl Hurd Cartoon	Educational	1 reel	Oct. 7	
Fresh Heir, The	Fox		2 reels		
Fresh Kid, The	Fox-Gregory	Universal	2 reels	Dec. 9	
Friday, the 13th	Aesop's Fables	Pathe	2/3 reel		
Frog and Catfish, The	Aesop's Fables	Pathe	2/3 reel		
Full o' Pep	Smith-Williams	C. B. C.-S. R.	2 reels		
Ginger Face	Johnny Fox	Universal	2 reels		
Glad Rags	Bull Montana	Metro	2 reels		
Gliders, The	Aesop's Fables	Pathe	2/3 reel		
Golf	Larry Semon	Vitagraph	2 reels		
Golf Bug, The	Paul Parrott	Pathe	1 reel	Oct. 28	
Good Scout, A	Paul Parrott	Educational	2 reels	Dec. 30	
Great Pearl Hunt, The	Lewis Sargent	Universal	1 reel		
Hangin' Around	Monty Banks	Federated-S. R.	2 reels	Feb. 24	
Harvest Hands	Paul Parrott	Pathe	1 reel	Nov. 18	
Haunted Castle, The	Pathe		1 reel		
Haunted House, The	Fox		2 reels		
Hazel From Hollywood	Dorothy Devore	Educational	2 reels	Jan. 13	
Hee Haw!	Trimble & Maud	Universal	2 reels		
Heera Liar and Ghost	Hodkinson		1 reel		
Heera Liar's Treasure					
Island	Hodkinson		1 reel		
Hello Judge	Lee Moran	Universal	2 reels		
Henpecked Harry	Aesop's Fables	Pathe	2/3 reel	Oct. 28	
Henry's Busted Ro-					
manance	Aesop's Fables	Pathe	2/3 reel		
High and Dry	Clyde Cook	Fox	2 reels		
High Flyers	Smith-Williams	C. B. C.-S. R.	2 reels		
High Power	Lige Conley	Educational	2 reels	Dec. 2	
His First Job	Lewis Sargent	Universal	1 reel	Oct. 14	
Hoboes de Luxe	Neely Edwards	Universal	1 reel		
Hold Tight	Educational		2 reels	Mar. 3	
Holy Smoke	Sid Smith	C. B. C.-S. R.	2 reels		
Home Made Movies	Ben Turpin	First National	2 reels		
Home Plate, The	Lee Moran	Universal	2 reels		
Hook, Line and Sinker	Snub Pollard	Pathe	2 reels	Nov. 18	
Hula Honeymoon, A	Henry Murdock	Educational	2 reels	Feb. 17	
Hurry Up			1 reel		
I'll Take Vanilla	Paul Parrott	Pathe	1 reel	Dec. 9	
In Dutch	Bobby Vernon	Educational	2 reels	Dec. 9	
Jailed and Bailed	Paul Parrott	Pathe	1 reel	Feb. 17	
Jim Jams	Mutt & Jeff Cart'n	Fox	1/2 reel		
Jungle Romeo, A	Snooky	Educational	2 reels	Mar. 17	
Just a Little Late Club,					
The	Second National		1 reel	Dec. 30	
Just Dogs	Universal		2 reels		
Keep 'Em Home	Carter DeHavens	Film Book. Office	2 reels		
Kickin' Fool, The	Maude (mule)	Universal	2 reels		
Kids and Skids	Lee Kids	Fox	2 reels		
Landlubber, The	Paul Parrott	Pathe	1 reel	Sept. 23	
Laramie and Me	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
Lazy Bones	Clyde Cook	Fox	2 reels		
Let 'Er Run	Dorothy Devore	Educational	2 reels	Sept. 30	
Look Out Below	Lige Conley	Educational	2 reels	Aug. 19	
Loose Tight-Wad, A	Paul Parrott	Pathe	1 reel	Feb. 17	
Love Drops	Neely Edwards	Universal	1 reel	Dec. 9	
Maid to Order	Lewis Sargent	Universal	1 reel		
Man Tracker	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
Man Who Laughed, The	Aesop's Fables	Pathe	2/3 reel		
Matinee Idles	Neely Edwards	Universal	1 reel		
Me and My Mules	Queenie (horse)	Universal	2 reels		
Model Messenger, A	Lewis Sargent	Universal	1 reel		
Mr. Hyppo	Paul Parrott	Pathe	1 reel	Jan. 20	
Mud and Sand	Stan Laurel	Metro	2 reels		
My Hero	Lupino Lane	Fox	2 reels		
My Mistake	Smith-Williams	C. B. C.-S. R.	2 reels		
Mysterious Hat, The	Aesop's Fables	Pathe	2/3 reel		
Nearing the End	Mutt & Jeff Cart'n	Fox	1/2 reel		
Newly Rich	Snub Pollard	Pathe	2 reels	Dec. 9	
New Mama, The	Smith-Williams	C. B. C.-S. R.	2 reels		
No Luck	Lloyd Hamilton	Educational	2 reels	Jan. 18	
No Wedding Bells	Larry Semon	Vitagraph	2 reels	Feb. 10	
Nuisance, The	Murray-Anderson	Hodkinson	2 reels	Feb. 17	
	McKee				
Ocean Swells	Neal Burns	Educational	2 reels	Oct. 28	
Off the Earth	Neely Edwards	Universal	1 reel		
Ogling Ogre, The	Sarg's Almanac	Educational	1 reel		
Oh, Sister	Jimmy Adams	Educational	1 reel	Mar. 3	
Old Sea Dog, The	Snub Pollard	Pathe	2 reels		
Once Over	Jimmie Adams	Educational	2 reels	Dec. 30	
Once Over	Paul Parrott	Pathe	1 reel		
Once to Every Boy	Lewis Sargent	Universal	1 reel	Oct. 28	
One Terrible Day	Children	Pathe	2 reels		
Ouch!	Jimmie Adams	Educational	1 reel	Jan. 20	
Our Gang	Children	Pathe	2 reels	Nov. 4	
Out on Bail	Neely Edwards	Universal	1 reel		
Out of Order	Paul Parrott	Pathe	1 reel		
Out of Place	Al St. John	Fox	2 reels		
Out o' My Way	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
Pardon My Glove	Bobby Vernon	Educational	2 reels	Sept. 23	
Paste and Paper	Paul Parrott	Pathe	1 reel	Jan. 13	
Peanuts	Lewis Sargent	Universal	1 reel		
Peg o' the Movies	Baby Peggy	Universal	2 reels		
Pest of the Storm					
	Country	Louise Fazenda	Educational	2 reels	Feb. 10
Pirate, The	Lupino Lane	Fox	2 reels		
Pitter Patter	Jimmie Adams	Educational	1 reel	Nov. 18	
Pleasant Journey, A	Children	Pathe	2 reels	Mar. 24	
Please Be Careful	Fox		2 reels	Sept. 30	
Pleasure Before Business	Jack Cooper	Universal	2 reels		
Poor Fish, A	Fox		2 reels		
Pop Tuttle, Detective	Dan Mason	Film Book. Offices	2 reels	Feb. 3	
Pop Tuttle's Clever Catch	Dan Mason	Film Book. Offices	2 reels		
Pop Tuttle's Grass					
widow	Dan Mason	Film Book. Offices	2 reels		
Pop Tuttle's Long Shot	Dan Mason	Film Book. Offices	2 reels		
Pop Tuttle's Movie					
Queen	Dan Mason	Film Book. Offices	2 reels	Sept. 16	
Pop Tuttle's Pole Cat					
Plot	Dan Mason	Film Book. Offices	2 reels	Mar. 17	
Punctured Prince, A	Bull Montana	Metro	2 reels	Oct. 28	
Puppy Love	Fox		2 reels		
Quiet Street, A	Children	Pathe	2 reels	Dec. 30	
Radio Hound, The	Brownie (dog)	Universal	2 reels	Oct. 7	
Rail Birds	Neely Edwards	Universal	1 reel		
Railroading	Earl Hurd Cart'n	Educational	1 reel	Dec. 2	
Raisin and a Cake of					
Yeast, A	Aesop's Fables	Pathe	2/3 reel		
Ranch Romeo, The	Fox		2 reels		
Red Hot	Mutt & Jeff Cart'n	Fox	1/2 reel		
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels		
Rides and Slides	Fox		2 reels		
Riding the Goat	Mutt & Jeff Cart'n	Fox	1/2 reel		
Ringer For Dad, A	Carter DeHavens	Film Book. Offices	2 reels		
Ring Tail Romance, A					
Rip Snoring Night, A	Lewis Sargent	Universal	1 reel		
Rob 'Em Good	Bull Montana	Metro	2 reels		
Rolling Stone, A	Aesop's Fables	Pathe	2/3 reels		
Romantic Mouse, The	Aesop's Fables	Pathe	2/3 reels		
Rookies	Brownie (dog)	Universal	2 reels	Feb. 3	
Rough Winter, A	Snub Pollard	Pathe	2 reels	Feb. 3	
Saturday Morning	Children	Pathe	2 reels	Dec. 2	
Second Childhood	Bobby Vernon	Educational	2 reels	Feb. 3	
Sheik, The	Aesop's Fables	Pathe	2/3 reel		
Shine 'Em Up	Paul Parrott	Universal	1 reel	Nov. 4	
Shiver and Shake	Paul Parrott	Universal	1 reel	Oct. 21	
Shoot Straight	Paul Parrott	Pathe	1 reel	Mar. 17	
Skipper's Sermon, The	Dan Mason	Educational	2 reels	Oct. 14	
Small Town Derby, A	Johnny Fox-Maude	Universal	2 reels		
Smarty	Buddy Messenger	Universal	2 reels		
Soak the Sheik	Paul Parrott	Pathe	1 reel		
Social Error, A	Murray-Anderson				
	McKee	Hodkinson	2 reels		
Some Family	Lee Moran	Universal	2 reels		
Some Service	Neely Edwards	Universal	1 reel		
Speed Boy, The	Lewis Sargent	Universal	1 reel		
Speeder, The	Lloyd Hamilton	Educational	2 reels	Sept. 23	
Spider and the Fly	Aesop's Fables	Pathe	2/3 reel		
Spirit of '23, The	Smith-Williams	C. B. C.-S. R.	2 reels		
Spooky Romance, A	Universal		2 reels		
Spuds	Lewis Sargent	Universal	1 reel		
Squirrelville Circus	Lee-Bradford-S. R.		1 reel		
Squirrelville's Family					
Album	Lee-Bradford-S. R.		1 reel		
Steeplechase	Mutt & Jeff Cart'n	Fox	1/2 reel		
Steeplechaser, The	Lige Conley	Educational	2 reels	Oct. 7	
Step Living Please	Fox		2 reels		
Still Going Strong	Smith-Williams	C. B. C.-S. R.	2 reels		
Sting 'Em Sweet	Brownie (dog)	Universal	2 reels		
Stone Age Romeo, A	Aesop's Fables	Pathe	2/3 reel		
Stung	Johnny Jones	Pathe	2 reels	Jan. 13	
Sunny Gym	Brownie	Universal	2 reels		
Sweet and Pretty	Brownie	Universal	2 reels		
Sweetie	Baby Peggy	Universal	2 reels	Feb. 24	
Sweet Thirteen	Gloria Joy	Film Book. Offices	1 reel		
Tailor-Made Chauffeur	Smith-Williams	C. B. C.-S. R.	2 reels		
Take a Tip	Twedy	Sanford-S. R.	2 reels		
Tattle Tail, The	Brownie (dog)	Universal	2 reels	Feb. 17	
Tea N. Tea	Jimmie Adams	Educational	1 reel	Jan. 13	
Tenderfoot Luck	Jimmy Aubrey	Vitagraph	2 reels		
Terrible Tree, The	Sarg's Almanac	Educational	1 reel	Feb. 3	
Test, The	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
That Son of a Sheik	Neal Burns	Educational	2 reels	Sept. 33	
Their First Vacation	Carter DeHavens	Film Book. Offices	2 reels	Sept. 16	
Their Steady Job	Neely Edwards	Universal	1 reel		
Three Hundred Sixty					
Five Days	Snub Pollard	Pathe	2 reels	Dec. 9	
Three O'Clock in the					
Morning	Twedy	Sanford-S. R.	2 reels		
Tight Shoes	Paul Parrott	Pathe	1 reel	Feb. 24	
Tin Bronco, The	Fox		2 reels		
Tin Nights in a Hall-					
room	C. B. C.-S. R.		2 reels		
To and Fro	Neely Edwards	Universal	1 reel		
Toonerville Topics	Dan Mason	Educational	2 reels		
Tough Winter, A	Snub Pollard	Pathe	2 reels		
Town Terror, The	Lee Kids	Fox	2 reels		
Traveling Salesman					
The	Aesop's Fables	Pathe	2/3 reel		

Troubles on the Ark.....	Aesop's Fables.....	Pathe.....	2/3 reel.....
True Blue.....	Queenie (herse).....	Universal.....	2 reels.....
Twin Husbands.....	Carter DeHavens.....	Film Book. Offices.....	2 reels..... Oct. 7
Two Explorers, The.....	Aesop's Fables.....	Pathe.....	2/3 reel.....
Two of a Trade.....	Aesop's Fables.....	Pathe.....	2/3 reel.....
Two Slick Traders.....	Aesop's Fables.....	Pathe.....	2/3 reel.....
Two Trappers, The.....	Aesop's Fables.....	Pathe.....	2/3 reels.....
Unhappy Husbands.....	Second National.....	1 reel.....	
Uppercut, The.....	Paul Parrott.....	Pathe.....	1 reel.....
Vamped.....	Jack Cooper.....	Universal.....	2 reels.....
Waggin' Tale, A.....	Carter DeHavens.....	Film Book. Offices.....	2 reels.....
Wanted—A Story.....	Johnny Jones.....	Pathe.....	2 reels..... Dec. 16
Washed Ashore.....	Paul Parrott.....	Pathe.....	1 reel.....
Watch Your Wife.....	Paul Parrott.....	Pathe.....	1 reel..... Jan. 18
Weak End Party, The.....	Stan Laurel.....	Metro.....	2 reels.....
Wedding Pumps.....	Brownie (dog).....	Universal.....	2 reels..... Oct. 22
West Is East.....	Smith-Williams.....	C. B. C.-S. R.....	2 reels.....
West Is Worst.....	Jack Richardson.....	East Coast-S. E.....	2 reels..... Sept. 23
Wet Weather.....	Paul Parrott.....	Pathe.....	1 reel.....
When Knights Were Cold.....	Stan Laurel.....	Metro.....	2 reels..... Feb. 3
When Summer Comes.....	Bevan-June.....	First National.....	2 reels.....
Where's the Parade?.....	Neely Edwards.....	Universal.....	1 reel.....
Whirl Thru Squirrelville.....	Lee-Bradford-S. R.....	1 reel.....	
Whiskers.....	Lewis Sargent.....	Universal.....	1 reel.....
White Blacksmith, A.....	Paul Parrott.....	Pathe.....	1 reel..... Dec. 22
Why Worry.....	Billy West.....	Smart Films.....	2 reels..... Dec. 2
Wise Bird, The.....	Lee Kida.....	Fox.....	2 reels.....
Wise Cracker, The.....	Lee Kida.....	Fox.....	2 reels.....
Wishing Duck, The.....	Mutt & Jeff Cart'n.....	Fox.....	1/4 reel.....
Woman First.....	Lee Moran.....	Universal.....	2 reels..... Feb. 3
Young Ideas.....	Roy Atwell.....	Universal.....	1 reel.....
Young Sherlocks.....	Children.....	Pathe.....	2 reels..... Nov. 25

Short Subjects

Abraham Lincoln (Urban Classics).....	Vitagraph.....	1 reel.....
Alligator Hunting and Farming.....	Fox.....	1/4 reel.....
Alphabetical Zoo, The (Urban Classics).....	Vitagraph.....	1 reel.....
Ancient Rome.....	Fox.....	1 reel..... Sept. 23
Around the World in 18 Days (Serial).....	Universal.....	12 episodes.....
Bar Cross War, The (Drama), Leo Maloney.....	Pathe.....	2 reels..... Oct. 28
Bare Facts Concerning Bears (Urban).....	Vitagraph.....	1 reel.....
Beerababa (Holy Land Series).....	Amer. Releasing.....	1 reel.....
Bending the Twig (Urban Classics).....	Vitagraph.....	1 reel.....
Benjamin Franklin (Urban Classics).....	Vitagraph.....	1 reel.....
Better Milk (Urban Classics).....	Vitagraph.....	1 reel.....
Beyond the Jordan (Holy Land Series).....	Amer. Releasing.....	1 reel..... Nov. 25
Bird Life.....	Fox.....	1 reel.....
Bits of Europe.....	Fox.....	1 reel.....
Blanket Buff, The (Wilderness Tales).....	Educational.....	1 reel.....
Blue Blood and Red (Drama), Roy Stewart.....	Universal.....	2 reels.....
Bobbie's Ark (Urban Classics).....	Vitagraph.....	1 reel.....
Border Law (Drama), Leo Maloney.....	Pathe.....	2 reels..... Jan. 20
Bucking the Bucket Shop (Tenement Tales).....	Clark-Cornelius.....	2 reels.....
By Lantern Light (Robt. Bruce).....	Educational.....	1 reel.....
By the Still Waters (Travelogue).....	Lee-Bradford-S. R.....	1 reel.....
Campfire.....	Fox.....	1/4 reel.....
Castaway, The (Bruce Scenic).....	Educational.....	1 reel..... Oct. 7
Cavy and the Rat, The (Urban Classics).....	Vitagraph.....	1 reel.....
Channel Raiders (Drama), Jack Mulhall.....	Universal.....	2 reels.....
Chickasha Bone Crusher (Leather Pushers).....	Universal.....	2 reels..... Dec. 16
Come and Get Me (Drama), Leo Maloney.....	Pathe.....	2 reels.....
Committee on Credentials (Drama), H. Carey.....	Universal.....	2 reels.....
Copper Beeches, The, Elsie Norwood.....	Educational.....	2 reels.....
Crown of Courage, The, Arthur Trimble.....	Anchor-S. R.....	2 reels.....
Cruise of the Princess Maguilna (Travelogue).....	Lee-Bradford-S. R.....	1 reel.....
Dangerous Waters (Drama), Jack Mulhall.....	Universal.....	2 reels.....
Depotized (Drama), Leo Maloney.....	Pathe.....	2 reels.....
Deemed Sentinel (Drama), Roy Stewart.....	Universal.....	2 reels.....
Double Clashed (Drama), Leo Maloney.....	Pathe.....	2 reels..... Mar. 3
Drifter, The (Drama), Leo Maloney.....	Pathe.....	2 reels..... Nov. 11
Drifter, The (Tenement Tales).....	Clark-Cornelius.....	2 reels.....
Drifters, The (Wilderness Tales).....	Educational.....	1 reel.....
Duty First (Tenement Tales).....	Clark-Cornelius.....	2 reels.....
Dwellers of the Deep (Urban Classics).....	Vitagraph.....	1 reel.....
Empty House, The (Drama), Elsie Norwood.....	Educational.....	1 reel.....
Enchanted City, The.....	Educational.....	1 reel..... Oct. 14
Em-Kaiser in Exile, The.....	Hodkinson.....	2 reels..... Mar. 2
Famous Northwest Mounted (Sport Review).....	Goldwyn.....	1 reel.....
Fighting Blood (Drama), Geo. O'Hara.....	Film Book. Offices.....	2 reels..... Feb. 3
Fight in the Fog, The (Drama), Jack Mulhall.....	Universal.....	2 reels.....
Fleeced For Gold (Artfilm).....	Pathe.....	1 reel..... Dec. 23
Forty-Four Caliber Mystery (Drama), H. Carey.....	Universal.....	2 reels.....
Fruits of Faith (Drama), Will Rogers.....	Pathe.....	2 reels..... Dec. 23
Fun From the Press.....	Hodkinson.....	1 reel.....
Gambling With Golf Stream.....	Hodkinson.....	1 reel..... Feb. 17
Game of Graft, A (Drama), Edmund Lowe.....	Independent Pict.....	2 reels..... Nov. 11
Giants of the Open (Drama), Roy Stewart.....	Universal.....	1 reel.....
God's Law (Drama), Roy Stewart.....	Amer. Releasing.....	1 reel.....
Golden Bullet, The (Drama), Harry Carey.....	Universal.....	2 reels.....
Goose Safari on Lower Mississippi.....	Hodkinson.....	1 reel.....
Grandfather's Clock (Urban Classics).....	Vitagraph.....	1 reel.....
Gully Head (Drama), Roy Stewart.....	Universal.....	2 reels.....
Gypsy Trail, The (Drama), Art Acord.....	Universal.....	2 reels.....
Hair Trigger Burke (Drama), Harry Carey.....	Universal.....	2 reels.....
Hansel and Gretel, Baby Peggy.....	Universal.....	2 reels.....
Hunted Valley (Serial).....	Pathe.....	1 reel.....
Hoop Day Indian (Travelogue).....	Lee-Bradford-S. R.....	1 reel.....
Hearts of Oak (Drama), Roy Stewart.....	Universal.....	2 reels.....
Hobson the Ancient (Holy Land Series).....	Amer. Releasing.....	1 reel.....
Ho Raked Kane (Leather Pushers).....	Universal.....	2 reels.....
How's Your Men (Drama), Leo Maloney.....	Pathe.....	2 reels..... Dec. 23
His Enemy's Friend, Leo Maloney.....	Pathe.....	2 reels..... Nov. 25
His Last Case (Tenement Tales).....	Clark-Cornelius.....	2 reels.....
His Own Law (Drama), Leo Maloney.....	Pathe.....	2 reels.....
Hook, Line and Sinker (Travelogue).....	Lee-Bradford-S. R.....	1 reel.....
Hot Shots (Lyman H. Howe).....	Educational.....	1 reel.....
Hunting Ground of Hawthorne (Urban Classics).....	Vitagraph.....	1 reel.....
In the Days of Buffalo Bill (Serial).....	Universal.....	18 epis..... Sept. 12
Jack and the Bonnetball, Baby Peggy.....	Universal.....	2 reels.....

Jenkins and the Mutt (Robt. Bruce).....	Educational.....	1 reel.....
Joan of Newark (Leather Pushers).....	Universal.....	2 reels.....
Kings of the Forest (Drama), Roy Stewart.....	Universal.....	2 reels.....
King Winter (Lyman Howe).....	Educational.....	1 reel.....
Knight in Gale, The (Drama), Geo. O'Hara.....	Film Book. Offices.....	2 reels..... Feb. 3
Lake Louise (Travelogue).....	Lee-Bradford-S. R.....	1 reel.....
Last Call, The (Drama), Edmund Lowe.....	Independent Pict.....	2 reels.....
Law of the Sea (Drama), Jack Mulhall.....	Universal.....	2 reels.....
Little Knight, The, Arthur Trimble.....	Anchor-S. R.....	2 reels.....
Little Red Riding Hood, Baby Peggy.....	Universal.....	2 reels.....
Little Town of Bethlehem (Holy Land).....	Amer. Releasing.....	1 reel.....
Lost, Strayed or Stolen, Leo Maloney.....	Pathe.....	2 reels..... Feb. 17
Love Charm, The, Arthur Trimble.....	Anchor-S. R.....	2 reels.....
Madonna of the Chair (Novelty).....	Clark-Cornelius.....	1 reel.....
Man vs. Beast.....	Educational.....	2 reels..... Oct. 21
Mass Play (Sport Review).....	Goldwyn.....	1 reel.....
Message of Emile Coue, The.....	Educational.....	2 reels..... Mar. 2
Millionaires Without a Cent (Travelogue).....	Lee-Bradford-S. R.....	1 reel.....
Mirror, The.....	Universal.....	1 reel.....
Moon Blind (Robt. Bruce).....	Educational.....	1 reel.....
Mooseback Riding on the Miramichi.....	Lee-Bradford-S. R.....	1 reel.....
Mural Decorations of Sistine Chapel.....	Clark-Cornelius.....	1 reel.....
Mystery Box, The.....	Hodkinson.....	1 reel..... Nov. 23
Natural Born Liar, The (Robt. Bruce).....	Educational.....	2 reels..... Dec. 16
Nature and Poet (Urban Classic).....	Vitagraph.....	1 reel.....
Nature Lovers' Rambles (Urban Classics).....	Vitagraph.....	1 reel.....
Nature's Handiwork (Urban Classics).....	Vitagraph.....	1 reel.....
Nature's Wild Babies (Urban Classic).....	Vitagraph.....	2 reels.....
Night Riders, The (Drama), Harry Carey.....	Universal.....	2 reels.....
Old Spain.....	Fox.....	1 reel.....
One of Three (Drama), Roy Stewart.....	Universal.....	2 reels.....
One Jump Ahead (Drama), Leo Maloney.....	Pathe.....	2 reels..... Dec. 16
On Leave of Absence (Tenement Tales).....	Clark-Cornelius.....	2 reels.....
On the Road to Bethlehem (Holy Land).....	Amer. Releasing.....	1 reel.....
Oregon Trail, The (Serial).....	Universal.....	18 epis'ds..... Feb. 10
O'Ryan of Headquarters (Tenement Tales).....	Clark-Cornelius.....	2 reels.....
Outlaw and the Lady (Drama), Harry Carey.....	Universal.....	2 reels.....
Pagan Romance, The (Tenement Tales).....	Clark-Cornelius.....	2 reels.....
Partners Three (Drama), Leo Maloney.....	Pathe.....	2 reels.....
Pekin Ducks.....	Fox.....	1/4 reel.....
Perils of the Yukon (Serial).....	Universal.....	16 epis..... July 2
Phantom Fortune, The (Serial).....	Universal.....	2 epis'ds..... Mar. 17
Pirates of the Air (Urban Classic).....	Vitagraph.....	1 reel.....
Pirates of the Deep (Drama), Jack Mulhall.....	Universal.....	2 reels.....
Play Days at Bank (Travelogue).....	Lee-Bradford-S. R.....	1 reel.....
Plunder (Serial).....	Pathe.....	15 epis'ds..... Dec. 12
Price of Progress, The.....	Pathe.....	2 reels..... Nov. 12
Prickly Conscience (Robt. Bruce).....	Educational.....	1 reel..... Jan. 13
Priory School, The (Drama) Elsie Norwood.....	Educational.....	2 reels..... Oct. 14
Quail, The.....	Hodkinson.....	1 reel.....
Radio King, The (Serial).....	Universal.....	10 epis..... Sept. 26
Redheaded League, The, Elsie Norwood.....	Educational.....	2 reels.....
Rediscovering French River (Travelogue).....	Lee-Bradford-S. R.....	1 reel.....
Resident Patient, The, Elsie Norwood.....	Educational.....	2 reels..... Nov. 25
Road to Jericho (Holy Land Series).....	Amer. Releasing.....	1 reel.....
Ropin' Fool, A.....	Pathe.....	2 reels.....
Rough Going (Drama), Leo Maloney.....	Pathe.....	2 reels..... Feb. 3
Roving Thomas in Nova Scotia.....	Vitagraph.....	1 reel.....
Roving Thomas on an Aeroplane.....	Vitagraph.....	1 reel.....
Roving Thomas on Fishing Trip.....	Vitagraph.....	1 reel.....
Royal Chinook, The (Artfilm).....	Pathe.....	1 reel..... Jan. 20
Runaway Dog, The.....	Fox.....	1 reel.....
Rustlers of the Redwoods, Roy Stewart.....	Universal.....	2 reels.....
Samaritan (Holy Land Series).....	Amer. Releasing.....	1 reel.....
Science At Home (Urban Classic).....	Vitagraph.....	1 reel.....
Sea Elephants (Lyman Howe).....	Educational.....	1 reel.....
Shechem (Holy Land Series).....	Amer. Releasing.....	1 reel.....
Shiloh (Holy Land Series).....	Amer. Releasing.....	1 reel.....
Siege of Lancaster Castle, Jack Mulhall.....	Universal.....	2 reels.....
Six Saeed Smith (Drama), Geo. O'Hara.....	Film Book. Offices.....	2 reels..... Feb. 3
Six Shooter Justice, Harry Carey.....	Universal.....	2 reels.....
Sky Splitter, The.....	Hodkinson.....	1 reel..... Dec. 2
Smoked Out (Drama), Leo Maloney.....	Pathe.....	2 reels..... Feb. 3
Social Buccaneer, The (Serial).....	Universal.....	10 episodes.....
Solitary Cyclist, The (Drama), Elsie Norwood.....	Educational.....	2 reels..... Oct. 26
Soul Herder, The (Drama), Harry Carey.....	Universal.....	2 reels.....
Speed (Serial).....	Pathe.....	15 epis'ds..... Sept. 26
Spending Six Million a Day (Urban).....	Vitagraph.....	1 reel.....
Spirit of Evil, The (Drama), Edmund Lowe.....	Independent Pict.....	2 reels..... Nov. 11
Split Outfit, The (Wilderness Tales).....	Educational.....	1 reel..... Nov. 12
Staff of Life, The (Urban Classics).....	Vitagraph.....	1 reel.....
Starland Revue.....	Film Book. Offices.....	1 reel.....
Steel Pigeon, The (Tenement Tales).....	Clark-Cornelius.....	2 reels.....
Story of Ice, The.....	Fox.....	1/4 reel.....
Strike Father, Strike Son (Leather Pushers).....	Universal.....	2 reels.....
Such Is Life Among Idiots of Paris.....	Film Book. Offices.....	1 reel..... Sept. 22
Such Is Life in Busy London.....	Film Book. Offices.....	1 reel.....
Such Is Life in a Dutch County Fair.....	Film Book. Offices.....	1 reel.....
Such Is Life in the Riviera.....	Film Book. Offices.....	1 reel..... Sept. 30
Such Is Life Near London.....	Film Book. Offices.....	1 reel..... Sept. 22
Sure Shot Morgan (Drama), Harry Carey.....	Universal.....	2 reels.....
Taking to the Tall Timbers (Travelogue).....	Lee-Bradford-S. R.....	1 reel.....
Texas Spitz, The (Drama), Harry Carey.....	Universal.....	2 reels.....
This Wife Business.....	Alexander Film.....	2 reels.....
Thrills and Spills.....	Fox.....	1/4 reel..... Sept. 23
Tiger of San Pedro (Drama), Elsie Norwood.....	Educational.....	2 reels..... Sept. 22
Timberland Treachery (Drama), Roy Stewart.....	Universal.....	2 reels.....
Timber Queen, The (Serial).....	Pathe.....	15 epis'ds..... June 24
Towering Wonders of Utah (Urban Classic).....	Vitagraph.....	1 reel.....
Tracked Down (Drama), Art Acord.....	Universal.....	2 reels.....
Trail and Stirrup (Sport Review).....	Goldwyn.....	1 reel.....
Under Suspicion, Leo Maloney.....	Pathe.....	2 reels..... Jan. 13
Unseen Foe (Drama), Edmund Lowe.....	Independent Pict.....	2 reels..... Nov. 11
Vacation Cocktail, A (Sport Review).....	Goldwyn.....	1 reel.....
Valley of Dry Bones (Holy Land Series).....	Amer. Releasing.....	1 reel.....
Via Radio.....	Educational.....	1 reel..... Dec. 23
Volcanoes of the World.....	Fox.....	1 reel.....
Walls of Zion, The (Holy Land Series).....	Amer. Releasing.....	1 reel.....
Water Sports.....	Fox.....	1/4 reel..... Sept. 23
When Kane Met Abel (Leather Pushers).....	Universal.....	2 reels.....
White and Yellow (Drama), Jack Mulhall.....	Universal.....	2 reels.....
Wild Weeding De Luxe (Travelogue).....	Lee-Bradford-S. R.....	1 reel.....
William Tell (Urban Classic).....	Vitagraph.....	1 reel.....
Without Evidence (Tenement Tales).....	Clark-Cornelius.....	2 reels.....
Wolves of the Water Front, Jack Mulhall.....	Universal.....	2 reels.....
Wrong Man, The (Drama), Harry Carey.....	Universal.....	2 reels.....
Yellow Handkerchief, The, Jack Mulhall.....	Universal.....	2 reels.....
Young King Cole (Leather Pushers).....	Universal.....	2 reels.....

PRECISION MACHINE CO.

presents

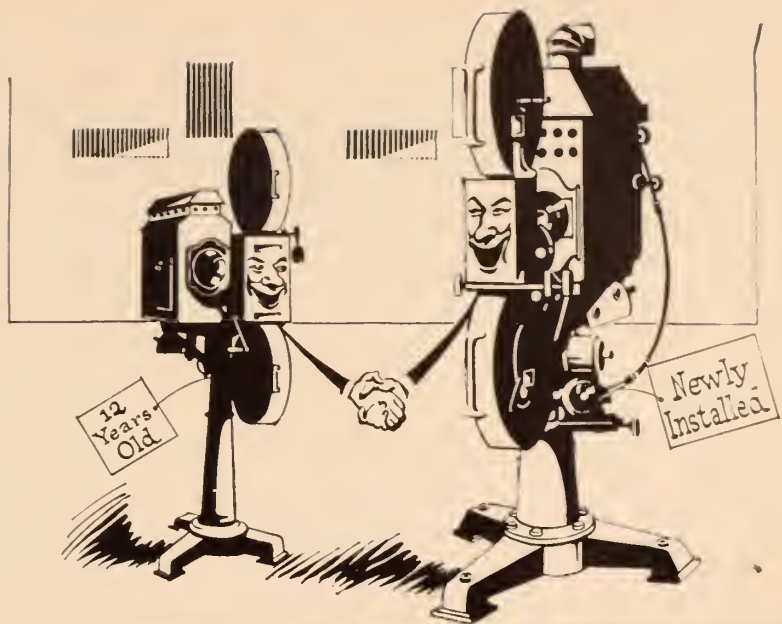
its favorite sons in a
SIMPLE SHORT SINGLE SUBJECT

entitled

"THE BROTHERS UNITED"

or,

"Together After Twelve Years"



SCENE: Representative Projection Room.

TIME: Present.

PLACE: Theatre in an average American community.

CHARACTERS { Twelve year old Simplex
Newly installed Simplex

NOTE

The manager of this theatre in keeping with the general tendency toward the creation of a two machine projection room has just added another Simplex projector to his equipment.

DIALOGUE

New Simplex: (Looking its neighbor over appraisingly) "Hello, old feller, how do you feel after being on the job for twelve years?"

Old Simplex: (Resentfully) "Say, where do you get that 'old feller' stuff? Why I feel as good as the first day I came here in 1911."

New Simplex: (Apologetically) "Now don't get peeved brother, I just called you 'old feller' because you are twelve years older than I am, but to me you look every bit as spry and healthy as any of the new members of our family that I left at the factory a week ago."

Old Simplex: "You betcha life I do, and let me tell you, that with the care I always get here, I am good for twelve years more. Do you know (confidentially), Jack, the projectionist here, is a prince? He sure knows how to use a machine. He's got a lotta good sense, that feller has. Why, do you know he often says to me 'Simplex, old kid, you certainly are a thoroughbred. Any old mule can drag a

wagon around but it takes a thoroughbred to win a race.' He rubs me down and grooms me and cleans me up just as though I was a race horse and I certainly appreciate it for I've given him everything I had in return for his considerate treatment."

New Simplex: "Gosh! I think I am going to like it here."

Old Simplex: "I'll say you will, but here comes the boss. You just keep your eyes on me while I am doing my act and watch me perform."

New Simplex: (Soliloquizing admiringly) "Oh boy! look at that twelve year old baby humming along without a murmur. Believe me, my family is THERE."

"I must have another chat with the old boy after the show."

THE PRECISION MACHINE CO. INC.

317 East 34th St... New York



Rothacker-Aller Laboratories, Inc.
Hollywood, California



Katherine MacDonald
in
"The Lonely Road"

B. P. Schulberg presents
Katherine MacDonald in a
Chas. A. Logue story adapted
For the screen by Lois Zellner
Entitled "*The Lonely Road*"
Edited by Eve Unsell; Joseph
Brotherton photography—All
Directed by Victor Schertzinger.
*A First National Attraction—
Rothacker Prints and Service.*

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FILM MFG. CO. CHICAGO, U.S.A.
TRADE MARK REG.



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Watterson R. Rothacker

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Wear Longer!

MAY 19, 1923

Motion Picture News

Reg. U. S. Patent Office

everybody's doing it!

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PO-THURON MICH APRIL 24 1923

H H HURN

W W HODKINSON CORP 469 FIFTH AVE NEWYORK

DOWN TO THE SEA IN SHIPS OPENED AT THE DESMOND THEATRE SUNDAY AND SMASHED ALL ATTENDANCE RECORDS SINCE THE THEATRE WAS OPENED I BOOKED THIS FOUR DAYS PRIOR TO SUNDAY AS I HAD HAROLD LLOYD IN SAFETY LAST AS OPPOSITION AND WHAT THE SHIPS DID IS A MATTER OF LOCAL HISTORY MONDAY TOO EXCEEDED ANY MONDAY FOR WEEKS AND INDICATIONS ARE THAT THIS PICTURE WILL SET AN ATTENDANCE RECORD FOR THE DESMOND WHICH IS REMARKABLE IN THE FACT THAT I HAD GIVEN IT ONLY FOUR DAYS OF INTENSIVE PUBLICITY PRIOR TO SUNDAY CONGRATULATIONS GIVE US MORE LIKE IT

HERB L WEIL LESSEE AND MANAGING DIRECTOR

It's a HODKINSON picture

THAT SOMETHING



HAT is it we feel when we are conscious of being well dressed—perhaps a little better than the other fellow—live in a desirable neighborhood—dine and associate with the best in our particular circle, and can do so without depriving anyone of their just dues? It might be that something called “self-respect”, or “pride”, or “self-satisfaction”. Whatever the name the effect is the same. We have all experienced that pleasing feeling of being in harmony with our ideals and surroundings.



FOREMOST producers who have to their credit some of the finest motion picture creations that ever came out of the West have told us of the satisfaction it affords them to be able to say “Standard does all of our work.” The same warm glow of pleasure and harmony is there; an honest pride in knowing that when they furnish Standard Prints to their exhibitors they are providing what the most experienced in the industry have decreed to be the highest attainment in laboratory accomplishment. The name of “STANDARD” on prints has grown to mean to the film industry what “STERLING” means to jewelers.



Standard Film Laboratories

John M. Nickolaus

S. M. Tompkins

*Phone
Hollywood
4266*

*Seward and Romaine Streets
Hollywood, California*

Standard Prints

ADOLPH ZUKOR PRESENTS

Thomas Meighan

IN

REX BEACH'S most popular novel makes a wonderful vehicle for Tom Meighan—and a whale of a money-maker!

The story of a joy-riding millionaire's son who sinks to the depths, and the pretty Spanish girl whose love regenerates him.

Lila Lee, John Miltern, Gertrude Astor and Laurance Wheat head the exceptional supporting cast.

*Directed by Alfred Green
Scenario by Louis Stevens*

A Paramount Picture



The NE'ER- DO- WELL

By REX BEACH



ADOLPH ZUKOR PRESENTS

THOMAS MEIGHAN



The Lucky Star's Greatest

Tom Meighan and Rex Beach—there's a sure-fire combination for capacity business anywhere.

Add to that an extraordinarily gorgeous production, filmed in New York and Panama, and a brilliant supporting cast—and you know why everybody's saying, "The Ne'er Do Well" is Meighan's greatest ever!

Directed by Alfred Green
Scenario by Louis Stevens

A Paramount Picture





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have been made on every
Paramount Picture
for three years

See your Paramount exchange for a highly attractive proposition on insert cards and gilt frames.

Paramount insert cards are flashily colored seat-sellers of the finest quality. Thousands of the best theatres use them regularly.



“Did you play
THE THIRD ALARM?”

Oh Boy !
wait till you play

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LIMITED**”

*Presented by
P. A. Powers*

*Story by
Emilie Johnson*

**EMORY JOHNSON'S GIANT
EPIC OF THE SCREEN**

Starring

RALPH LEWIS

*And Man, Oh Man, What an Eye Full You'll Get When You See That Giant Press
Sheet With Its Staggering Campaign of Super-Showmanship!*

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R-C Pictures Corporation
26-27 D'Arblay Street, Wardour St.,
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Arthur S. Kane presents

Charles Ray

in

"THE GIRL I LOVED"

By James Whitcomb Riley

Direction by Joseph De Grasse

Here is the Hot-Weather Picture You're Looking For

Are you ready for the hot days and nights? The summer season when your customers begin to lag—when you need something new and especially appealing to keep your box-office receipts from slumping?

Charles Ray's Greatest Feature, "The Girl I Loved,"

Has everything in it to draw any kind of audience in any kind of weather. It is a picture that appeals essentially to your women patrons, but also pulls strong for their husbands, brothers, sweethearts.

A Tremendous Love Story With the Star at His Best

"The Girl I Loved" is full of romance that strikes home hard to the young as well as the middle-aged and their elders. And there is quaint humor, most thrilling adventure and action that startles.

A Picture That Will Draw; Wins Women Everywhere



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The
Strangers' Banquet
A Drama of the Pacific Shipyards



Sir Hall Caine's
THE **CHRISTIAN**
An event in motion pictures!



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The drama of Hollywood revealed!

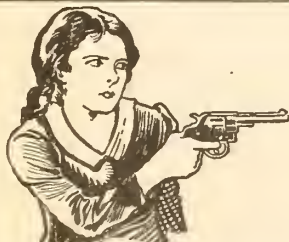


J. Parker Read, Jr.'s
The Last Moment
A thrill story of the high seas

For Current Showing— Here is a Great Line-Up of Strong Box-Office Pictures!

THESE PICTURES are being booked everywhere today by exhibitors because they are Big attractions with featured names and strong entertainment qualities. Here is a great line-up of box-office productions that's making real money right now!

GOLDWYN
is doing big things.



Allen Holubar's
BROKEN CHAINS
A drama of the West



Pola Negri in
MAD LOVE
The daring story of an adventuress!



E. Mason Hopper's
HUNGRY HEARTS
A great epic of Humanity



LICENSE BUREAU
Frank Lloyd's
THE SIN FLOOD
A throbbing drama of Love



Lon Chaney in
A Blind Bargain
An amazing mystery drama



A Distinctive
Picture

BACKBONE

From the thrilling Satevepost story



Hugo Ballin's

VANITY & FAIR

Thackeray's Immortal Love Story



R. A. Walsh's

LOST AND FOUND ON A SOUTH SEA ISLAND

With House Peters, Pauline Starke,
Antonio Moreno

Now is the Time to Insure
Yourself of Productions
With Drawing Power!

THE PRESENT time is the right time to make sure of the pictures you are banking on to make money. No guess-work about these Big productions—they have audience appeal. Watch for the announcement of "The



John Barrymore in

SHERLOCK HOLMES

With a Topnotch Cast of Stars!



A Distinctive Picture

THE RAGGED EDGE

Watch for the
announcement!

Ragged Edge." It's a Distinctive Picture staged in the South Seas and it's got a wallop!

GOLDWYN
is doing big things



E. Mason Hopper's

BROTHERS UNDER THE SKIN

The joys and battles of married life!



Rupert Hughes'

GIMME

A comedy-drama of domestic bliss



Rupert Hughes'

Remembrance

The story of American home life



Rupert Hughes'

LOOK YOUR BEST

A fun fest for the family

NOW!

**Clean
worth**



NEVER before has the exhibitor been offered such an on-the-minute opportunity to ride to gigantic profits on a colossal tide of public interest. With the eyes of the world focused on China and the capture of Americans by bandits, F. B. O. comes across with a photodramatic smash that tells in unforgettable scenes—

The Story of an American Girl Captured by Chinese Bandits!

Man, oh, man—what a chance to make money! On its merits as a picture alone this one would be a big attraction. It's the thrilling adventure drama of a beautiful society girl who was captured by bandits and flung into a world of intrigue that brought her face to face with death—and love! Backed by thousands of columns of newspaper space relating to an actual capture by Chinese bandits this one **WILL PROVE AN ABSOLUTE SENSATION!!!**

**Grab This One In A
Hurry—A Sure Mop-up!**

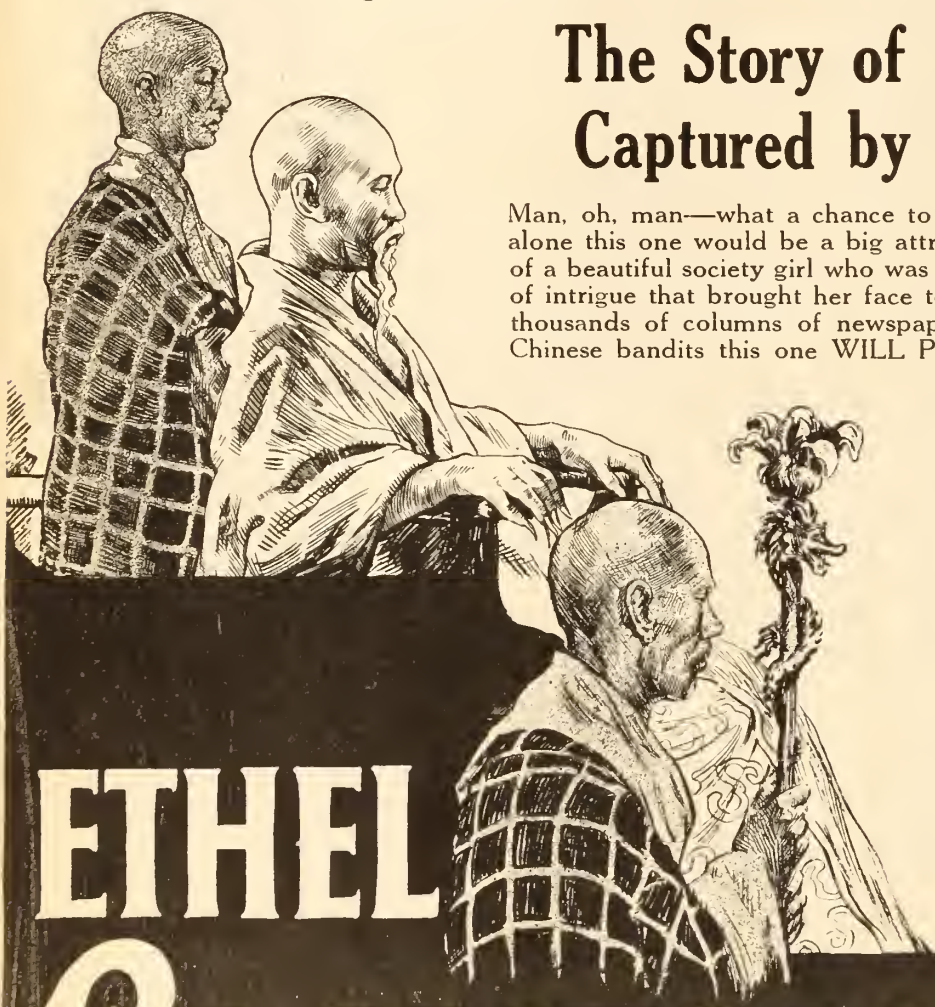
The sooner you play this timely smash the more money you make. Beat your competition. Write, phone, wire or run to your nearest F. B. O. Exchange and make sure of an early play date. **DO IT THIS MINUTE!!!**

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**ETHEL
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CHINESE FREE

MAY 8, 1923

**U.S. Troops in China Held Ready
To Rescue American Captives;
Brigands Demand \$1,000,000**

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ENVOYS IN CHINA CONFERENCE

Cruel,
cunning,
remorseless—
The hideous
creature
sealed their
doom

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DIRECTED BY
WESLEY RUGGLES



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FOR

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MAKE NO PLEDGES—GO TO CHICAGO WITH OPEN MINDS—THEN CHOOSE THE BEST MAN FOR THE JOB, JUDGED BY HIS RECORD OF ACCOMPLISHMENTS.

AS AN EXHIBITOR LEADER AND ORGANIZER, JAMES C. RITTER, JUDGED BY THE TANGIBLE RESULTS OBTAINED IN PAST PERFORMANCES, STANDS TODAY WITHOUT A PEER.

BLESSED WITH AN ABUNDANCE OF COMMON SENSE, A CAPACITY FOR HARD WORK, FRANK AND HONEST TO A FAULT, MICHIGAN EXHIBITORS BELIEVE JIM RITTER IS THE ONE MAN WHO CAN BE DEPENDED UPON TO BRING THE NATIONAL ORGANIZATION TO A POINT OF EFFICIENCY WHERE TANGIBLE RESULTS ARE SURE AND CERTAIN.

MAKE ORGANIZATION AN ASSET NOT A LIABILITY

REMEMBER

MICHIGAN'S SUCCESS IS NO ACCIDENT

VOTE FOR

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FOR

NATIONAL PRESIDENT

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*A brilliant cast headed by
Lon Chaney
Under the direction of
Wallace Worsley*

*One of the scenes from
Carl Laemmle's magnificent
Super Jewel production
of Victor Hugo's immortal masterpiece
"The Hunchback of Notre Dame"
The Greatest Screen Attraction of the Age*

The Whole World is Waiting

for
**UNIVERSAL'S
GREAT
SUPER JEWEL**

*Cost
a Fortune
and
Worth it!*

MERRY GO ROUND

SOON

to be presented by
CARL LAEMMLE

Directed by

RUPERT JULIAN

What a Combination!

*One
of the
Screen's
Greatest
Stars*

*The Best
Two-
Reelers
Ever
Made*



Carl Laemmle presents

REGINALD DENNY

and the original cast including HAYDEN STEVENSON in

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**DE LUXE
EDITION**

The **LEATHER PUSHERS**

Directed by
HARRY POLLARD

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From the famous stories by
H.C. WITWER

FOUR BIG BOX

Jack London's
Sensational
Story

Ever-
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THE ABYSSMAL BRUTE

Starring
**Reginald
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with
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**WALLACE BEERY
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"Sure-fire Entertainment!"

"Sure-fire entertainment and will please everyone. Contains fine audience appeal and has been splendidly handled. Plenty of exploitation ideas."

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"Intensely interesting, finely produced and a fascinating love story. Should prove a big box-office attraction."

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From Earl Carroll's Play

A
**HOBART
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PRODUCTION**

Directed by
**STUART
PATON**

Presented
Carl

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"The Pleasure Is All Yours"

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TRIFLING HONOR

A Brilliant
All-Star Cast
in

There
is
no
thriller
like

ROCKLIFFE FELLOWES
FRITZI RIDGWAY
BUDDY MESSINGER
HAYDEN STEVENSON

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"A real attraction which will be welcomed enthusiastically by exhibitors and the general public. Wholesome drama, countless original touches, the finest sort of directing, a great climax. Will bring excellent returns to the box office."

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Story By Wm. Slavens McNutt

Starring

Lon
Chaney

with

Virginia Valli

Directed by
HARRY
POLLARD

Directed by
LAMBERT
HILLYER

by
Laemmle

UNIVERSAL
JEWEL
P I C T U R E S
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Stand 'em on their heads!

FIGURATIVELY speaking, you stand 'em on their heads with laughter every time you show a Carter De Haven Comedy. And what's more, you send 'em away advertising your show. For down-right clever comedy of a type that fits profitably into the program of the biggest as well as the smallest theatre in the country, the Carter De Haven releases are absolutely unbeatable. You'll know why when you book them—all. **DO IT NOW!!!**

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THE BEST MOVIES OF APRIL.

By Mae Tinee.

"ENEMIES OF WOMEN", made from the story of Blasco Ibanez of "Four Horsemen" fame, was one of the most brilliant offerings the screen has seen in many a day. Lots of money must have been spent in making it. Well spent, too! Two words to the wise are sufficient—See it!

The famous critic of the Chicago Tribune joins with all other critics in America in giving unqualified praise to "Enemies of Women."

ENEMIES of WOMEN

by *Vicente Blasco Ibanez*
WITH
LIONEL BARRYMORE
and **ALMA RUBENS**

Directed by Alan Crosland

Scenario by John Lynch

Settings by Joseph Urban

A COSMOPOLITAN PRODUCTION

Distributed by Goldwyn-Cosmopolitan

"Enemies of Women" has broken all records at the Roosevelt Theatre in Chicago.

In its first week it did \$26,189.

It is still doing record business at Grauman's Rialto, Los Angeles.

In New York it broke all records for the Central Theatre, at Two Dollar top, and will open for an engagement at the Rivoli, starting next Sunday, May 13th.

In all of these cities "Enemies of Women" has been playing against the strongest opposition picture in the field to-day!

It is established as the year's box office sensation!

Selznick
Distributing Corporation
announces the early release of
"Rupert of Hentzau"
BY SIR ANTHONY HOPE

Scenario by Edward J. Montagne
A VICTOR HEERMAN PRODUCTION

CAST

ELAINE HAMMERSTEIN
BERT LYTELL
LEW CODY
CLAIRE WINDSOR
HOBART BOSWORTH
BRYANT WASHBURN
MARJORIE DAW
MITCHELL LEWIS
ADOLPHE MENJOU
ELMO LINCOLN
IRVING CUMMINGS
JOSEPHINE CROWELL
NIGEL DE BRULLIER
GERTRUDE ASTOR

produced under
the personal
supervision of
MYRON SELZNICK

Selznick
Distributing Corporation
announces the early release of
"The Common Law"
BY ROBERT W. CHAMBERS

Scenario by Edward J. Montagne

Directed by George Archainbaud

C A S T

CORINNE GRIFFITH

CONWAY TEARLE

ELLIOTT DEXTER

HOBART BOSWORTH

BRYANT WASHBURN

DORIS MAY

HARRY MYERS

MISS DU PONT

PHYLLIS HAVER

WALLY VAN

DAGMAR GODOWSKY

*produced under
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MYRON SELZNICK

INDEPENDENT BUYERS!

A Sure Clean-up For You

TOM MIX

IN

"SINGLE SHOT PARKER"

ADAPTED FROM

"The Heart of Texas Ryan"

Gilson Willet's Gripping Romance
of the Border Land

Five Reels of Absorbing
Thrill and Adventure

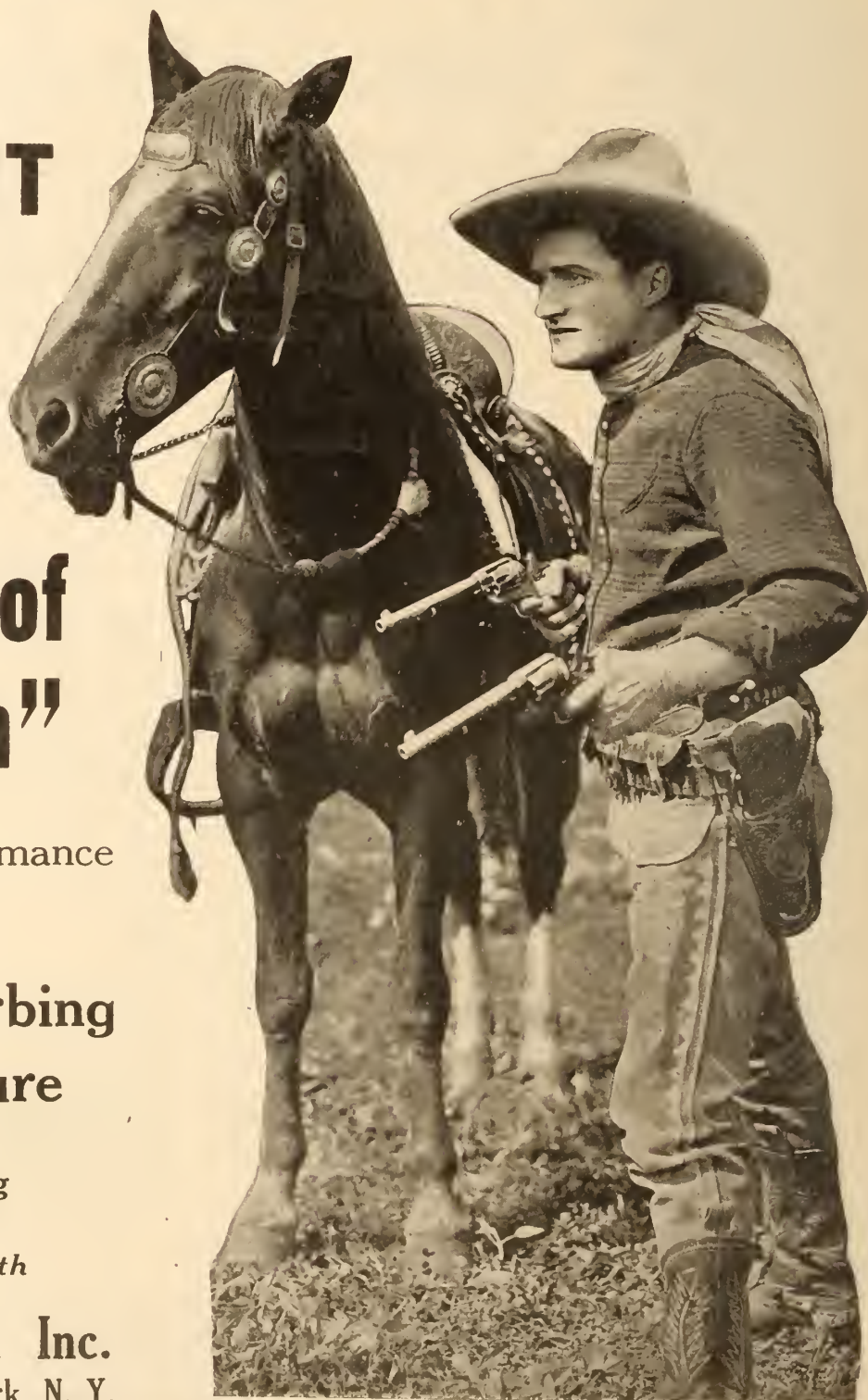
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*With an ALL STAR CAST
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LOUISE FAZENDA
LOUISE DRESSER
CULLEN LANDIS
RALPH LEWIS
MARJORIE PREVOST
and OTHERS

*Produced under the
Personal Supervision of*

MAX GRAF

Adapted by
H.H. VAN LOAN
from the story by
**WILLIAM DUDLEY
PELLEY**

Scenario by
WINIFRED DUNN
Directed by
PAUL POWELL
Photographed by
JOHN R. ARNOLD



*Jury Imperial Pictures Ltd. Exclusive Distributors thruout
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TH



Scenario by
WINIFRED DUNN
Directed by
PAUL POWELL

*A Box-Office Sensation for
any theatre anywhere*

Distributed by **MET**

*Jury Imperial Pictures Ltd. Exclusive Distributors
thruout Great Britain. Sir Wm. Jury Managing Dir.*

E FOG

Produced under the personal supervision of
MAX GRAF

Adapted by H.H. VAN LOAN from the
story by WILLIAM DUDLEY PELLE





THE FOG

PRODUCED UNDER THE PERSONAL SUPERVISION OF
MAX GRAF

THE STORY OF TWO SOULS WHOSE DESTINIES
WERE LINKED TOGETHER BY FATE

*Book it early-you owe it
to your Box-Office.*

*Jury Imperial Pictures Ltd. Exclusive Distributors thru-
out Great Britain Sir William Jury, Managing Dir...*



A drama of thrills and
heart throbs !



Edwin Carewe presents
**"THE GIRL OF THE
GOLDEN WEST"**

*David Belasco's powerful drama of the stage -
An Edwin Carewe Production
with all featured cast ♥♥*

*A First National
Picture*



A Celebrated Production famed in Opera, Stage, Literature, and Screen



Sonora Slim



A Forty - niner



The dance hall kid



A Miner



He struck it rich



The Card Sharp



"The GIRL of the



The Mexican
dancing girl



The Girl of
the Golden West



Bandit Chief



The Sheriff

Every Element of Audience Appeal

"The Girl of the Golden West" has been universally successful because it is real American drama, a slice of our own history—our own lives.

No man, woman or child lives who will not thrill to the stirring days of the West in the making—and the red-blooded men and women who made it. There they struggled, laughed, gambled, cursed, killed, loved and worked out their almost incredible destinies.

One thing is sure. They lived. Now once again, on the screen, they live over those roaring days. And so will the picture live in the hearts of your patrons.

A First National Picture



GOLDEN WEST"

Sure fire Melodrama for the Box Office



"Poker—straight! I'll play
you for his life—and me."

"You stole my
lover! You die!"



"You cheat! String him
up, boys."



"May the best shot win
her."

J. Warren Kerrigan, as the
outlaw, and Sylvia Breamer,
as the Girl, smilingly dance
the Polka, while the sheriff,
Russell Simpson, waits for his
man.



EVERYONE knows and loves
"The Girl of the Golden
West."

Belasco road-showed his famous
drama in practically every city,
town and hamlet.

Caruso immortalized it in song.

The book was read by millions.

And Edwin Carewe, the man who
made "Mighty Lak a Rose," put
the heart punch into this one.

Photographed amid the
grandeur of the Sierras.
As a real box-office pic-
ture it's a winner!

Story by David Belasco; adapt-
ed to the screen by Adelaide
Heilbron; photographed by
Sol Polito, A.S.C., and Thom-
as Storey; Assistant Director,
Wallace Fox.

A First National Picture



The GIRL of the GOLDEN WEST"

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SOME SENSE AND SOME NONSENSE
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AND REAL ENTERTAINMENT IN EVERY REEL

A Single-Reel Novelty That Should Be On Your Program Once Every Month



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E. W. Hammons, President

Motion Picture News

BOOKING GUIDE

APRIL ISSUE

Listing all releases between
September 1, 1922 and March 1, 1923

IS ON THE PRESS

It contains many new special features

An invaluable handbook and index
to Motion Picture News

The News Is Filed Throughout the Field

"Destined to create a new vogue—"

—Says SCREENLAND

"H. C. WITWER'S famous 'FIGHTING BLOOD' stories, which appeared in Collier's, are now in celluloid, with George O'Hara as the lovable, pugnacious Irish boy, Gale Galen, and with Clara Horton as the irresistible boarding house sweetheart, Judy," says Screenland. "These two-reel comedy dramas mark a departure in the industry, and unless we miss our guess completely, are destined to create a new vogue. They are virile, clean, and full of wholesome humor that registers almost 100%. O'Hara is a splendid type of American youth, good-looking and spontaneous. The cast could hardly be improved on. There's Mabel Van Burean as the boarding house keeper; William Courtwright as the druggist; Albert Cooke as the fight manager; Kit Guard—a real comedian—as the trainer, Arthur Rankin as the heavy and Morris Ryan as the fat boy. It is amazing to see how well Mal St. Clair has done. The titles are a joy."

12 WHIRLWIND
ROUNDS

Round No. 7

"THE KNIGHT
THAT FAILED"

H. C. WITWER'S
Marvelous Collier's
Weekly Series

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*Queries the Wise
Old Owl:*

Does your daughter
visit the jazz palaces
at 3 A. M.
in the morning?
Where is she
tonight?

THE police of every large city maintains a special record of girls who disappear. Thousands of mothers throughout the land call on the police daily to learn if anything has been heard of their missing daughters. Some of these girls turn up; some of them disappear forever. What becomes of these girls? And who and what is responsible for their disappearance? Can you blame it on the Jazz craze, or what?

THE MOST ABSORBING
PROBLEM OF THE HOUR

"WANDERING DAUGHTERS"

a James Young Production

Presented by Sam E. Rork; adapted from the
story by Dana Burnet; directed by James Young

A First
National
Picture



Motion Picture News

100 Per Cent

THERE is one matter upon which the exhibitors of the country are agreed to a man—and that is the length of features.

They prefer them to be five thousand feet if possible, but they insist that they do not exceed six thousand feet.

And their reason is overwhelmingly important and practical; they are selling and the public is buying program or diversified entertainment—not merely features.

We publish this week the terse opinions on the subject of the leading showmen of the country.

They are up in arms—because the box office is in jeopardy.

And when the box office is threatened it is time for the industry to marshal its forces all along the line.

And the forces, this time, would seem to be simply the forces of intelligence.

* * *

If the charge is true that exhibitors are impressed by footage and will pay more for length then, certainly, they will have to buy more intelligently.

The manufacturer, in any field, is making what his customers want. Their standards are his standards.

* * *

The problem goes straight to the directors and the makers of scripts.

The laziest way of expression is the long way. The most capable writers are those who can say a great deal in a few words; the best directors are those who use the shortest cuts to their audience's emotion and understanding.

Assuredly we need a sharpening up in feature production — more intelligent preliminary planning, better blue print plans, more brain-work and less camera turning, more expression and less shooting.

It can't be necessary today to inform the director and writer that in making features they

are making just a *part* of a show, *that it is the show that sells and that shows in motion picture houses are necessarily a matter of arbitrary length.*

* * *

Every year we have some outstanding pictures which are shows in themselves. But there are very few—scarcely two per cent of all the features produced.

It is human nature for the maker of the feature to believe that each one will prove to be one of these exceptions. But—let's be halfway sensible at least and give some consideration to the public and to the box office that feeds us.

Out of 250 pictures listed in our "Check-Up" chart nearly 40% were over seven reels long—of *special* length. They were made and offered, in other words, as of sufficient weight to swing a show in themselves, without other attractions. Yet everyone knows that they were not of that calibre.

* * *

As we say, just a few pictures do make a show in themselves. Say a dozen a year; and say each of these gross a million dollars a piece within the year from this country's theatres.

Then consider that the box-office gross in this country last year totaled four hundred million dollars out of which these pictures received about three per cent of the total.

What then is the public paying for?

The show of course—a show made up of a diversified program of music, feature, comedy and shorter subjects in which the news reel predominates.

That is what the hundreds of millions are paid for; and in many and many an instance it is the short subject that saves the bacon.

The business it would seem is too highly geared up to features.

W. A. Houston

"I HAVE wanted to make 'Potash and Perlmutter' for a long time. I tried to persuade a board of directors to this end and now that I have no board of directors I am going to make the picture," said Samuel Goldwyn at a luncheon given at the Ritz-Carlton last Friday. His guests of honor were George Fitzmaurice and Ouida Bergere who leave for Rome to make "The Eternal City"; Montague Glass, Barney Bernard and Alexander Carr, author and title actors respectively of "Potash and Perlmutter," and Clarence Badger who will direct the picture production.

"It is good to be back in production again," continued Mr. Goldwyn. "And it is good to be an independent producer because I firmly believe that it is from the independent producer henceforth in this industry that we must look for the better picture."

Harry Reichenbach presided as toastmaster and a good time was had by all. Speeches were made by Joseph Dannenberg, R. A. Rowland, Barney Bernard, Alexander Carr, George Fitzmaurice and Clarence Badger.

NORMA TALMADGE and Glenn Hunter will act as judges in the Poster Contest conducted by the Society for the Prevention of Cruelty to Animals. In addition to the cash prizes offered by Miss Talmadge and Mr. Hunter, Rachel Crothers, Elsie Ferguson and Margaret Lawrence are also offering prizes of ten dollars each to the girls and boys who make the best drawings of a cat, a dog and a horse, which can be used as posters for the Society.

M. C. LEVEE, producer of Maurice Tourneur pictures and president of United Studios, arrived in New York this week to talk over exploitation matters with First National regarding "The Brass Bottle" and other productions.

THAT Horace Judge is a "hail-fellow-well-met" has been proved in the fine reception tendered him by London film folks. The boys over here hated to see him go and told him in so many words. Which compels us to resort to the ancient and honorable bromide that what is New York's loss is London's gain. H. J. writes that he is trying desperately hard to get down to the brass tacks of business following the fine reception given him by Managing Director Pugh of Associated First National, Ltd., and his fellow directors and staff at the Trocadero restaurant. The dinner was attended by editors of the trade press, the daily press and prominent exhibitors.

H. J. in responding to a toast of welcome, dwelt on the fact of the marvelous popularity of the motion picture in the United States—a popularity which had led even the most conservative newspapers to devote much space to news of interest to picture fans, and, remarking on the apparent present lack of corresponding space in the British lay press, expressed the belief and hope that at no distant date a similar recognition would be accorded news of the cinema in London and Great Britain generally.

Judging from Mr. Judge's past accomplishments he will have no trouble in getting the London papers started on picture exploitation.

WHEN the management of the Strand theatre, Emporia, Kansas (William Allen White's town), received a letter from a boy, lamenting the fact that he was quarantined because of whooping cough and therefore, unable to see "Robin Hood," an idea was hit upon. A special "Whoopie" matinee for all

PICTURES AND PEOPLE

boys who were victims of whooping cough was arranged, but it was learned that the quarantine laws could not be violated.

JACK PICKFORD and Alice Lake, the w. k. dancers, failed to cop one of the three prizes in the grand finale of the Dancing Contest at the Ambassador Coconut Grove last week.

IT has taken a young boy from New York City to ask Governor Smith the most puzzling question that has been hurled at him in many a day.

The executive of the Empire state has made public a letter from the youngster commenting on a bill which was before the legislature and which would have permitted minors under 16 to enter moving picture theatres unaccompanied by some older persons. The Governor said the letter had given him a hearty laugh—and we're laughing with him. It follows:

New York City, May 2, 1923.

Hon. Alfred E. Smith,
Governor of New York State,
Albany, N. Y.

Dear Sir: I read in the papers that a bill passed the Legislature permitting children to go to the movies without their parents. Please tell me of what good is a law like that to a boy whose mother will not let him go there alone anyhow, law or no law.

Yours respectfully,
EDWARD KAYLIN.

Probably Eddie has read by this time that the bill failed to pass in the Assembly.

DOUGLAS FAIRBANKS, JR., who has been breaking into print lately through his desire to emulate his famous dad and become a thespian of the screen, has returned to the United States from Paris where he has been studying the past eight months. Part of his time was occupied in gymnastic exercises in order to keep up his father's reputation—when that screen worthy decides to give up strenuous athletic work.

Young Doug will appear under the management of William Elliot and will be starred in pictures with an adventurous line of action. The boy has inherited his dad's frankness as well as his physique. "One thing I am firm about in my film plans," he said to the newspaper men at the dock, "I am not going to play in any picture that calls for kissing on my part." As the youngster is only thirteen years of age, we'll forgive him for his lack of romantic fervor. Four or five years more and his secretary will be autographing his pictures to be sent to the girls.

E. MASON HOPPER has arrived in New York with his staff and a print of "The Love Piker," which serves as Anita Stewart's first Cosmopolitan production. The director will soon get busy with "Vendella," adapted from Marie Corelli's story.

THOMAS D. SORIERO, general manager of the Century theatre, Baltimore, heartily agrees with the News editorials which condemn the practise of running double and triple bills—and which bring forth the lack of judgment and poor showmanship on the part of the exhibitors. The practise of giving double and triple bills at the New England theatres was originated by Mr. Soriero when he managed the Gayety in Providence and the Park in Boston. He was forced to follow this plan of entertainment by the activities of the exchanges in that territory—since representatives would sell the same pictures to opposition houses.

Mr. Soriero followed the idea for protective reasons, but he writes us that he can see no advantage of exhibitors doing it at the present time, when such measures are not necessary and conditions that existed then, do not exist now.

Mr. Soriero, who knows a thing or two about showmanship, says there are many ways of entertaining the public besides the double and triple bill method. For instance at the Century in Baltimore, he puts on lavish prologues with special music, lighting and scenic effects, etc.

* * *

THE brothers Cochrane of Universal are breathing easier this week, for a cablegram has been received from the company's Shanghai office that brother Negley D. Cochran, formerly editor of the Toledo News-Bee, and his daughter, Dorothy, who were thought to have been captives of the Chinese train bandits have arrived at Peking safely and unmolested. They were on a tour of the world. There is a sextet of Cochrane brothers, but Negley D. is the only one who spells his name without the final "e."

* * *

HE'S off again! We are paging Arthur S. Kane who is on a business trip to the Coast—where he expects to remain for two or three weeks. He is making the journey in the capacity of president of the Arthur S. Kane Pictures Corporation, to confer with one Charles Ray, whom he presents in all his productions. From all accounts Arthur and Charles have something to enthuse over in "The Courtship of Miles Standish."

* * *

PARAMOUNT'S European agents have sent a dozen cases of rare draperies, ancient bronzes and antiques to Cecil B. DeMille, which will be used in the producer's new effort, "The Ten Commandments." The materials were bought in the antique shops of Germany and France. It is said that over 2,500 people will take part in reproductions of the life of the ancient Egyptians and Hebrews as detailed in the Book of Exodus.

* * *

IRVIN WILLAT has picked up his megaphone again after being confined to his hotel with a severe cold. His newest is "Fog Bound," starring Dorothy Dalton.

* * *

CARROLL H. DUNNING, vice-president of Prizma, Inc., has returned to New York from the Coast. Because of the sudden death of his business associate, H. W. Saulsbury, Mr. Dunning has resigned his office in Prizma to assume the presidency of the Pencil Supply Corporation, in which he has been financially interested for many years. H. J. Marshall will take charge of Prizma's sales department in the East.

* * *

LEAVING on the Majestic, May 12th, for England and the Continent, is William M. Vogel, motion picture exporter, who is foreign selling agent of F. N.'s Chaplin comedies, Hodgkinson productions, Burr-Mastodon specials, Public Opinion Pictures, Inc., Chester novelties, Producers Security productions, etc. This is Mr. Vogel's semi-annual tour, and he expects to be back by the Fourth of July.

* * *

CLARENCE BADGER has arrived in New York after an absence of several years for the purpose of directing Sam Goldwyn's production, "Potash and Perlmutter." Long term contracts have kept this director on California soil.

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TEN years ago a young man walked into the offices of "Exhibitors Times," the first name of MOTION PICTURE NEWS, and we got a lot of inspiration from this dynamic personality. He needed no introduction even to newcomers. Everybody in the film business knew "Watty" Rothacker, and he made it his business to know everybody. Three years before this he started the Rothacker Film Mfg. Co. in Chicago, and to-day, he is announcing the thirteenth anniversary of what is to-day one of the finest and most substantial institutions in this industry. Its watchword from the very beginning has been "Service" and every bit of its remarkable growth has been based upon sterling business

principles. There isn't a single person in the business, we believe, but who wishes its founder the best of continued success.

* * *

THE suspense is lifted. After considering several hundred titles submitted in a contest within her own organization, Mary Pickford has decided that "The Street Singer," which was the first name to be presented, is most suitable for her new photoplay. In this feature she will naturally play a tempestuous singer of Toledo, Spain. The romance is built against a background of early nineteenth century atmosphere.

* * *

IN the course of the Federal Trade Commission hearings there has been to date at least one positive statement by a witness, delivered without hesitation and with positive conviction. That was when W. E. Atkinson said that Metro salesmen outsold Famous salesmen every time.

* * *

FACT and rumors from the Coast: We understand that Maurice Tourneur is going to direct "The Two Vagrants," a ripe melodrama of Yesterday—that Jack Dillon is in Los Angeles to direct "Flaming Youth" for First National—that James Young is finishing "Trilby" and getting ready for another—that Joe Schenck is spending a barrel of money on Norma's picture, "Ashes of Vengeance," sets, sets and more sets—some of which will never be seen on the screen—that C. Gardner Sullivan is going with Famous and will have charge of a New York company—that his first story will be "This Side of Paradise," by Scott Fitzgerald—that the latter's script was not so good and that a new one will be prepared and that the title will probably be changed, though we can't see the reason for the change, seeing as how the book has sold in many editions—that George Archainbaud was scheduled to direct the feature but that the plans have fallen through—that Warner Brothers are putting up great administration building in front of their studios, which will resemble Famous Players at Long Island City—that the entire Hearst organization has been recalled to New York—which created quite a furore—that Frances Marion was up in arms, and offered her resignation—that her husband is in a serial at Universal—that Gloria Swanson's husband is getting a divorce quietly and at his own terms—that Jesse Lasky will be in New York in three weeks.

* * *

CHARLES E. WHITTAKER is back from Los Angeles where he spent six weeks at work on the script of "The Magic Skin" for Goldwyn, the production of which has already been started.

"Shorter Features" Is Exhibitors' Cry

THE stand taken by Motion Picture News for shorter features continues to receive sweeping approval by exhibitors throughout the country.

"Padded pictures are driving the patrons from our doors"; "long features rob the program"; "if Brisbane can tell in two paragraphs what it takes a reporter to say in a column, it behooves the industry to search for directors who can make features for the length the story demands and not by the foot"—these sentences summarize the trend of exhibitor thought on this vital question.

The campaign for shorter features inaugurated by William A. Johnston in editorials in the April 21 and 28 issues of Motion Picture News is termed by many exhibitors the most progressive move ever undertaken in aid of the theatre owner and manager.

This week's responses from exhibitors are printed in detail below.

Harry M. Crandall, Crandall theatres, Washington, D. C.: "It must be remembered that not only the first run houses, but all theatres of today must give the public a varied program. They must have

so many minutes of weekly, a comedy is always very important, and in some instances they will want Topics of the Day and a scenic—in fact all of the larger houses will want these, in addition to an overture and in many cases a prologue—all of which are quite necessary today to at least a two hour performance; and an exhibitor will get much better results out of this kind of varied program for two hours than he would if the feature alone ran the full two hours.

"The length of feature films has another disadvantage to the exhibitor that the producer is overlooking. First they are asking today abnormal rentals, and then by the length of the features they are decreasing the exhibitor's possibilities of paying these rentals; so that the exhibitor is hit twice in the same place. And incidentally, the many padded films do no small amount of harm to the exhibitor's business.

"I hope your campaign will help cause the producers to realize the necessity of shorter features."

R. F. Woodhull, Baker theatre, Dover, N. J.: "I am watching with profound interest the expressions of exhibitors throughout the country upon the subject of super-length features and am glad to note that the general opinion of the small town and big city fellows agree upon the fact that five or six reels should be the absolute limit.

"Long pictures have been one of my biggest problems. In order to properly diversify your program, comedy and instructional reels are absolutely necessary. This means that when you have a seven reel feature the whole program must be sent through your machines at a speed that is injurious to the mechanism, but of still greater importance, disgusting to an intelligent audience. And it does not stop there! That other department of tremendous import in the retailing of motion pictures—the orchestra—is compelled to render heavy or ballad-type music continuously when the comedy would permit the use of lighter melodies which would supply relief to the ear.

"I had an exhibitor tell me recently that

when he finds his show running too long he lifts a reel or two out of his feature attraction and in most cases it is never missed by his audience. However, I do not believe that many of us have the nerve to try that method even though we firmly believe that most of the super-specials will kindly lend themselves to the idea."

Roy G. Smart, Amiston Enterprises, Amiston, Ala.: "Two years of agitation for shorter features seems to have brought definite results—longer ones. The sequence was natural and the producers were not to be blamed. Exhibitors developed a growing habit of biting hard at long features; the more footage the harder they bit. But now their pig-iron stomachs are full, their appetites satisfied and experience has shown that shorter menus bring longer life, and, more patrons.

"When this business was a boy it was most ambitious to grow up, to drop the pants from knee to ankle length—to make the performance bigger and longer. And it did. But, Heaven help us if we continue to wear our pants longer and longer!

"The real answer is found in the theatre lobby. Just listen, and watch the yawning, sleepy-eyed, restless and helpless patrons. They all can't like the same thing. There must be variety in the bill. Put your ear to the ground and you will hear, over and over, 'It was a good show, but too long.'

"Eliminating that extra length would often eliminate some of the 'stupidity' so much talked of now. What really big attraction can you name, released during the last two years, that could not have been cut down from 10 to 35 per cent without in any way reducing its value as entertainment?"

Edward L. Hyman, Mark Strand theatre, Brooklyn, N. Y.: "I take this occasion to agree with the opinion in several quarters that many feature pictures are too long, and that over-long features are hurting the box office. You might have added, too, that the over-long features are not pleasing the public any more than the shorter features, thus they have no definite reason or excuse for being longer than the average feature film. In my opinion, the producer would make no mistake in considering those two things—the public and the box office. The former is the ultimate consumer, who always has the last word and whose opinion must always be respected, and the latter is the barometer by which the producer figures in terms of dollars and cents in distributing his product.

"Rarely is there an extra long feature which

has a good alibi for being. Usually the story is padded and stretched and the public of today is too expert in judging pictures to pass this by unnoticed. They want the story told in a straightforward way, and the briefer the better. The mere fact that the producer 'shot' ten miles of film does not justify the retaining of so much footage that the picture is over-long, nor can it soothe the audience because the short reels must be omitted and the musical program curtailed to make way for the tiresome, too-long film. The public would be just as well satisfied if only enough footage was exposed to get the story in six reels.

"We get some of the best pictures made, from various sources, and the shortest ones give the most satisfaction, to public and to us. Short features mean there is no wasted footage; we can give with them a variety program of shorter reels and music not possible with the longer features; monotony is eliminated or minimized; the turnover is more frequent and more steady—but why name more reasons for short features when those are the principal ones?"

Stanley N. Chambers, Miller Theatrical Enterprises, Wichita, Kan.: "You are touching upon the industry's worst evil; long padded pictures. The production of stories far past the necessary length is driving patrons from our doors. The public does not know exactly why pictures fail to entertain them as they once did, but experienced exhibitors are able to put their fingers squarely upon the fault; the pictures are too long, draggy and tiresome. Aside from the tiresomeness of the individual feature attraction, long pictures in addition to certain other necessary and expected units of a program make the entire show too long and sends patrons away dissatisfied and disgruntled.

"The condition brought about by the length of the present features practically precludes the possibility of adding two reel comedies, news features or orchestra and organ selections to our program without making the whole so long as to be tiresome.

"Confronted by this serious problem many exhibitors try to remedy the evil by doing their own cutting and not being skilled in this highly specialized work they butcher the film at the expense of the Producer's reputation.

"Other exhibitors, who do not resort to cutting film, speed it thru their machines giving the characters an unnatural animation and injuring the story value of the picture thereby bringing discredit to all persons associated with it from the star and producer down to the exhibitor.

"It seems that the producers are laboring under the delusion that the more footage the larger the returns. In my case, film over six reels becomes less valuable in direct proportion to the footage beyond that point.

"I might also say that exhibitors in general would almost favor paying a premium per foot on all productions under six thousand feet.

"An organized effort to reduce the length of pictures will save millions annually in raw stock and I am certain that shorter pictures will bring back millions of patrons who have been literally 'bored' out of our theatres."



Harry M. Crandall.



Stanley N. Chambers.

E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans: "If variety is to remain the keynote of unit presentation producers should and must co-operate with exhibitors to keep their feature length dramas within reason. A theatre's policy today sells a show not a feature. Give the fellow who owns it some credit for selling his wares instead of a trademark."



E. V. Richards, Jr.

"If Brisbane can tell in two paragraphs what it takes a reporter to say in a column, it behooves the industry to search for directors who can make features for the length the story demands and not by the foot. These dog days of summer particularly demand one hour and forty minutes as maximum presentation for a diversified program whether it be Broadway or Main Street."

Barry Burke, Palace theatre, Fort Worth, Tex.: "Thank the Lord that the long-drawn-out, padded and otherwise over-done features will begin to get *panned*. Who wants them? I surely do not know. The public does not, and surely the exhibitor does not."

"My patrons do not care to spend the entire evening in a theatre, no matter how comfortable you may make them, and my patrons are no different from any other patrons."

"I will admit that we have lots of pretty weather, very inviting for automobiling, outdoor-sports, etc., but so have a large percentage of the exhibitors in the country. So why, oh why, will not the producers wake up to the fact and give us some real features that do not hold the patrons in the theatre the entire evening?"

"It will not rob the story of its interest, nor will it be necessary to curtail beautiful scenes, but it will be necessary to eliminate the 'padding' and the 'repetition' that one finds in so many pictures."

J. A. Partington, San Francisco: "There is only one side to the over-long features question. With the exception of a few pictures for long run exhibition, the maximum length should be sixty-five hundred feet. Ninety per cent of pictures would be improved by keeping them within this length and a diversified program, the life blood of the business, could be maintained."

"If producers do not remedy this condition soon they will discourage entirely the making of comedies and short subjects, without which the country's great houses will be unable to present variety of attractions which have been mainly instrumental in establishing a regular clientele"

"Reverting back to shorter features should be of mutual benefit as the producer will save money, so will the exhibitor. We congratulate you on your stand and feel confident of the ultimate result."

W. A. Dillon, Strand theatre, Ithaca, N. Y.: "Extra long features are keeping patrons away from theatres, people are shopping for entertainment and are not falling for increased admission because of a few more reels any more than the exhibitor is. They are all wise."

"Everything should be done to keep the confidence of the public. The producers are not co-operating in this matter and never have but there is at this time a concentrated movement on foot to play no feature longer than seven thousand feet. The matter is up and will no doubt be acted on by the exhibitors of

this state in such a manner as to force the situation at a great loss to the producer who does not see that hand-writing on the wall."

"The long picture producer is driving the hearse to his own funeral, while the exhibitor is putting new life into his investment."

"Motto: It's better to have your patrons and not need them than it is to need them and not have them."

Mr. Dillon encloses a letter from a patron of his theatre, which reads as follows: "I think that the pictures you show are too long. I like to see a good picture, but I also like to get home at a decent hour. Please try to make the picture shorter."

A. C. Hayman, Cataract Theatre Corp., Niagara Falls, N. Y.: "I think your editorials and propaganda on this very important matter are in line with your progressive policy. It is hard for an exhibitor who is catering to the public daily and receiving hundreds of complaints that the feature was so long that it tired, to understand why the producers insist upon this enormous padding of features, and I assure you that many a good picture has lost its box-office value on account of being too long."

"I notice that in the past six months long features seem to be the rule with the majority of producers. I attribute the failure of the majority of pictures, at least in the past six months, to the length of same. It is not only a waste of film and an expense from the production end of it, but it shows a lack of ability on somebody's part in the Cutting-Room where these pictures are assembled. The motion picture public are over-pictured and they refuse to accept, with very few exceptions, a picture that runs into eight reels or more and there are very few pictures that warrant such a length."

"Over-long features are a menace to the box-office, as they help to keep the people from coming to motion pictures."

Phil Gleichman, Broadway Strand theatre, Detroit: "The ideal length of a motion picture feature, from the standpoint of a theatre manager, is 5,000 feet. This is because the modern theatre program must satisfy the public and the public expects a feature, a comedy, a news reel or other film, special orchestra numbers and a soloist or prologue on every program."

"When one gets a feature 7,000 or more feet long we must cut out most of the added attractions, and if it's like Tess there isn't time for anything else. The result is that the public goes to the box office and asks why we are not showing a comedy and other pictures as well."

"On every long feature the theatre loses money because the house capacity is less. A good percentage, possibly 40 per cent, will not care for anything but the feature. This allows a good let out at the end of the feature so we can take care of the waiting lines. Not so many persons are held outside. If the feature occupies the entire program, the waiting crowd for the second show at night, is so large that hundreds will walk away with the result that when the first show is over the crowd is not large enough to fill the house again."

"The truth about long features, and this goes for virtually every one, is that the extra footage slows up the action and therefore spoils the story. At least 99 out of every 100 features today are padded."

A. G. Stolte, Booking Manager for A. H. Blank, Des Moines, Iowa: "Congratulations on your attempt to have the producers shorten features. This is by far the best move that has been attempted to aid the exhibitor. The lengthy feature is tiresome and often is injurious as a box office attraction. Also there is no chance to make a program of entertaining value continue the good work. The shorter the feature the more encouraging to the public. It is quality the public wants, not quantity."



A. G. Stolte.

"We have found in building up a program on a two-hour basis that the proper length for a feature should be from five to six thousand feet. The public is contended to sit for an hour, or a few minutes over that to look at a feature, but when it comes to one hour and forty-five minutes they become restless, and the way pictures are being made today, that is, some of them, one really cannot blame the public for being disgusted with the movies at times."

George Rea, Colonial theatre, Washington C. H., Ohio: "Keep up your good work for shorter features. All features over seven reels are draggy and tire the patron so that they don't want to come more than once a week."

"Long features rob the program and kill the entertainment value. You must have dessert and good projection these days. Single reels—good ones—are far between. So if the feature is over seven reels, it's a proposition to give good dessert and projection in a small house."

"Six and seven reels are the kind I prefer."

C. W. Deibel, Liberty theatre, Youngstown, Ohio: "My frank opinion is that features should not exceed six reels, except with unusual subjects where the continuity would be broken by endeavoring to make the picture shorter."

"The average theatre-goer does not want to see more than a two-hour show, and besides the feature, a comedy and another short subject should be introduced."

"There is no reason why most features cannot be made not to exceed six reels."

H. B. Watts, Omaha, Neb.: "A 'super' can be any number of reels. Too many program pictures, called supers, rob theatre of variety. My patrons kick because I can't show high class scenes often. The ideal program is news events, a scenic novelty and a comedy feature. Anybody can make a meal on turkey, but pork chops need potatoes, soup and dessert."



Phil Gleichman.

More Opinions on Feature Lengths Next Week

FURTHER expressions from exhibitors on the length of features will be printed in next week's issue of **MO-TION PICTURE NEWS**.

A large number of opinions have already been received. Exhibitors who have not contributed thus far to the discussion are invited to send in their views.

Government Probe of Famous Continues

*J. D. Williams Chief Witness; Walter W. Irwin
and Group of Film Executives Also Heard*

TAKING of testimony on the charges brought by the Federal Trade Commission against the Famous Players-Lasky Corporation and the other respondents continued this week in New York, with J. D. Williams, organizer of First National and now head of Ritz-Carlton Pictures, Inc., as the chief witness.

Mr. Williams, who testified on Tuesday and Wednesday, told of the formation of First National and overtures he said were made to him by Adolph Zukor shortly after that for a working agreement between the two. On several occasions, said Mr. Williams, he was invited by Mr. Zukor to enter the latter's employ at double the salary Williams was receiving from First National.

Another proposition made by Mr. Zukor, which was rejected by the First National Board of Directors, contemplated the formation of a national booking combine, the witness explained. The bulk of the pictures were to be supplied by Famous Players and First National was gradually to go out of business as a distributor. The First National theatres were to take the Paramount product.

After the First National Board had turned down this proposition at a meeting in Los Angeles in 1918, where Mr. Zukor personally appeared, Mr. Williams said repeated offers were made to him to join Select Pictures Corporation, then owned jointly by Mr. Zukor and Lewis J. Selznick. Mr. Zukor told him, said the witness, that if he "did not leave First National, Zukor would have to buy up enough franchises to put First National out of business." These negotiations took place in the Summer of 1917.

"Select and Famous were to produce all the pictures and First National was eventually to go out of business," continued Mr. Williams. "At that time First National was having considerable trouble with its franchise holders and I didn't know whether he could hold them together."

The witness then said he talked the offer over with H. O. Schwalbe, who advised him to take the \$3,000 salary advance tendered by Select, which was done. Mr. Williams said he gave Select a note to protect the advance in case he did not finally accept the offer. Before the expiration of the 90 days covered by the note, First National, said Mr. Williams, began to gain strength and he declined the Select proposition and paid back the money.

Knowing that Mr. Zukor had "threatened" to attack First National by buying franchises, Mr. Williams said he immediately went out to try to sign up stars, the first new star being Norma Talmadge.

The proposed booking combine was then taken up in detail and Mr. Williams said it contemplated booking Famous and Select product into First National houses. The First National exchanges, he said, were to become mere shipping stations. Mr. Williams quoted Mr. Zukor's idea as being that "if our competitors got too strong, we could pass the word around and lay off their pictures in the first-run theatres."

"Famous Players was to be the main source of supply," Mr. Williams added. "Mr. Zukor wanted First National to stop making contracts with stars and directors and buy only a few independent pictures."

Still another offer was made to Mr. Wil-

Decision Legalizes News Reel Censorship

THE New York State Motion Picture Commission was sustained in its legal right to inspect and license motion picture news reels, by a decision handed down by the Court of Appeals of this state. The decision is of far-reaching interest and has been closely followed from New York to Los Angeles. It forms the concluding chapter of a test case started months ago by Pathe, to determine whether or not the New York State Motion Picture Commission had the right to inspect and license such reels.

The case has gone through the courts but this decision upholding the constitutionality of this section of the law becomes final, sustaining the lower court, as well as the Commission. There was no opinion accompanying the decision. The expenses fall on the Pathe company.

Williams, according to his testimony, when he was approached by Mr. Zukor and H. D. H. Connick in 1920 when the latter was chairman of the F. P.-L. Finance Committee. First National had just bought "Passion" and Messrs. Zukor and Connick, said the witness, wanted him to handle all the German pictures then coming into the country, through the formation of a separate corporation, which Mr. Williams was to head.

"Connick said I ought to be making \$100,000 a year and he offered me \$50,000 yearly salary and a percentage of the profits," said Mr. Williams. "Mr. Zukor was agreeable to this and he and Connick jointly made me the offer. I declined it." He had reported the proposition to his associates in First National when it was made and his action regarding it, he explained.

In 1919, E. H. Hulsey, First National franchise holder in the Southwest, sold out his interests to S. A. Lynch, Mr. Williams testified in reply to questions by Gaylord Hawkins, Government counsel.

"Hulsey told me," continued the witness, "that Lynch had sent men into his territory bulldozing exhibitors and had telegraphed a million dollars to Hulsey's bank in Dallas. Hulsey said he was advised to sell out by his bankers."

Mr. Zukor also conferred with other franchise holders, among them Fred Dahmen, of San Francisco, who also owned 60% of the First National New York exchange, the witness continued, explaining that he construed this action of Mr. Zukor's as an attempt to carry out his "threat" to buy up franchises.

"Dahmen told me if I didn't get the organization together, he would desert the ship," continued Mr. Williams, who then told of the formation of Associated First National Pictures, Inc. The witness said he and Nathan Gordon of Boston went around the country, getting franchise holders to sign the new agreement. The stock of Associated First National was put in a voting trust.

That a booking agreement with Southern Enterprises was consummated by First National in August, 1922, shortly before he left the company, was another highlight of the Williams testimony. The plan was proposed

by E. V. Richards, Jr., according to the witness, Richards contending that extra revenue could be obtained for First National in this way.

The witness said he opposed the plan, but the Executive Committee adopted it. Under its terms, First National was to get 20% of the gross of the larger Lynch theatres in rental; and 25% from the smaller, according to Mr. Williams. Asked whether this agreement was reduced to writing, the witness said he did not know.

Under cross-examination by Robert T. Swains, of counsel for Famous Players, the witness declared that in 1916 Paramount had 60 per cent. to 75 per cent. of the best stars and directors. Swaine then read a long list of stars and questioned the witness closely as to their affiliations at that time, seeking to bring out that a large number of popular stars were not with Paramount in 1916.

Mr. Williams declared that with Marguerite Clark, Mary Pickford, Cecil B. DeMille and Jesse L. Lasky—all with Paramount in that year—Paramount had the bulk of the best material in the industry.

He held to this point throughout the rigid cross-examination, and at the beginning of his testimony on Wednesday, read from a Paramount advertisement printed in *MOTION PICTURE NEWS*, issue of Sept. 23, 1916, and headed "Greatest Stars on Earth in Paramount Pictures."

The advertisement contained a list of some sixty-eight, from which Mr. Williams made a selection of fifteen, who, he declared, when considered along with Lasky, Cecil B. DeMille, George Melford, Marshall Neilan, James Young and William DeMille, directors, constituted "at that time the best material in the industry."

The fifteen stars named by Mr. Williams were: Mary Pickford, Marguerite Clark, Pauline Frederick, Hazel Dawn, Blanche Sweet, Mae Murray, Fannie Ward, Marie Doro, Florence Reed, Louise Huff, Kathryn Williams, John Barrymore, Wallace Reid, Dustin Farnum and Leonore Ulric.

The names of the other fifty-three, which Mr. Williams did not consider first rate stars at that time, were read by him into the record.

Mr. Williams also said he wished to clarify a statement he had made the previous day concerning the 30 or 35 towns in the South in which Southern Enterprises controlled the theatres. He stated that the list was furnished to him by Mr. Morgan, contract manager for First National, who in turn had got the information from the First National field men. The list contained 70 towns, he explained, thirty or thirty-five of which "First National couldn't get into."

Vigorous objection was entered by Mr. Swaine, who characterized the list as constituting hearsay evidence. After a tilt between the lawyers, Examiner E. C. Alvord ruled that the list might be admitted as an explanation of Mr. Williams's statement on Tuesday, but it would not be considered as evidence.

During the argument, Mr. Swaine said he would concede that F. P.-L. owned theatres in more than 70 towns, but he would not concede that it owned all the theatres or all the leading theatres.

The witness then read a statement concern-

Government Probe of Famous Continues

ing various contracts signed with stars by First National when he was with the company. These were:

Contract made with Charles Chaplin in June, 1917, for eight pictures, Chaplin to be paid \$1,075,000.

With Mme. Petrova, August, 1918, for eight pictures, with an advance of \$70,000 and percentage on each.

With Anita Stewart for six pictures, with an option on six more. On the first six, the advance was \$80,000 plus percentage. The option on the additional six called for \$100,000 advance and percentage.

With Mary Pickford for six pictures to be purchased outright at \$250,000 each. This contract was made, the witness stated, in November, 1918.

With Jack Pickford, November, 1918, for three pictures, to be purchased outright at \$50,000 each.

With D. W. Griffith, January, 1919, three pictures with an advance on each of \$285,000.

With Charles Ray, January, 1919, for twelve pictures, with an advance of \$95,000 and percentage.

Two contracts were made with Norma Talmadge. The first in April, 1919, called for eight pictures, each to be purchased outright at \$160,000. The second contract, made November, 1920, called for twelve pictures, with an advance of \$350,000 on each plus percentage.

There were also two contracts with Constance Talmadge, the witness went on. The first, made June, 1919, was for six pictures at \$110,000 each, outright purchase and six more at \$150,000 apiece. The second contract, made November, 1920, was for twelve, with an advance of \$300,000 on each plus percentage.

With Mildred Harris, September, 1919, six pictures, with an advance of \$50,000 on each and percentage.

With Whitman Bennett, March, 1920, for four pictures with an advance of \$175,000 on each and percentage.

When Mr. Williams had concluded the reading of these statements, Mr. Swaine took up again the discussion of star supremacy, and showed Mr. Williams a Goldwyn ad. in a recent issue of *The Film Daily*, which also listed a large number of players. Mr. Williams admitted that advertising claims by a film company did not prove that it had the greatest stars, of course.

Then the contract discussion was resumed for a moment, and the witness explained that "The Kid" was one of the eight contracted for with Chaplin by First National, but a special arrangement had been made on it. "We paid Chaplin seventy per cent of the gross, with a guarantee that the gross would amount to at least \$800,000," said Mr. Williams.

Mr. Swaine produced the 1916 issue of the *Motion Picture Studio Directory* and asked the witness if that publication was considered authoritative in the trade. Mr. Williams said it was and that it was published by *Motion Picture News*, which he considered "the leading trade paper."

Mr. Swaine then said pages 19-128 of the *Directory* contained biographies of players and directors, with about twelve names to the page. This was done to show, according to the viewpoint of Swaine, the large number of "leading players" in the industry in 1916.

Kansas Pastor Runs Picture Show

A MINISTER, who runs large newspaper ads, advertising free motion picture shows in his church on Fridays and Saturdays, the money for the film, which is not limited to religious productions, being derived from a "free will" offering of the church, is the latest opposition which confronts the M. P. T. O. Kansas in Ottawa, Kans.

The pastor is Dr. S. L. Lewis, pastor of the First Methodist church of Ottawa. He has spurned offers of Ottawa exhibitors to aid him in his exhibitions if he would confine them to Sunday only, instead of selecting the two best days of the week—Friday and Saturday—ignoring Sunday. The pictures are of the same type as can be seen on any theatre program, not confined to sacred productions.

Other ministers and the public of Ottawa have plainly displayed their sentiment against such a "bid" for increased church attendance.

"Yes, every player is the greatest, according to his idea," Mr. Williams agreed.

Mr. Williams was then asked whether he had ever had any negotiations with Cecil B. DeMille, while the former was with First National. He said he had told DeMille that he ought to make his own pictures, but he could not recall that he had offered DeMille any definite sum.

The witness then stated that he had also negotiated, directly or indirectly, with Thomas Meighan and Wallace Reid, but not with Gloria Swanson.

"I tried to negotiate with every leading star or director in the business," he added, but I most certainly did not attempt to get any of them to jump their contracts. My idea of production is that each star or director should put his own money into the pictures and thus have definite responsibility. Under the factory system of production, where you have a large number of stars working on salary in one studio, there is soldiering by the players, and too much overhead. When a star or director has his own company this is done away with, and better pictures result."

On re-direct examination, Mr. Williams said Chaplin paid all his production cost out of the money he got from First National, and the same was true of the other stars whose contracts were mentioned above.

He again declared that the main purpose for the reorganization of First National in 1920, when Associated First National Pictures, Inc., was formed, was to prevent Mr. Zukor from buying First National franchises and thus dominating and controlling the theatre situation.

Subfranchises had not been sold, prior to 1920, anywhere except in Texas and Ohio, he stated. It was eighteen months after the decision to nationalize subfranchises, he said, before First National had 3400 subfranchise holders on its books. When he left the company, in 1922, the witness said there were about 2600.

Again on cross-examination, Mr. Williams told Mr. Swaine that, after the failure of his negotiations with Messrs. Zukor and Selznick in 1917, he started out to make First National "the dominating company."

About six subfranchises has been granted to Lynch houses in Tennessee, he said. Mr. Swaine brought out that the subfranchise contained a six months' cancellation clause which could be exercised two years and a half after an exhibitor bought the franchise.

Walter W. Irwin, former vice-president of F. P.-L., another witness this week, declared he had advised Mr. Zukor on certain methods by which to fight First National in 1917 and 1918.

Mr. Irwin said Mr. Zukor had told him that Mr. Williams had sent word to him (Zukor) that Williams would outbid him for the services of Mary Pickford, regardless of how high the bid would have to be.

This was denied by Mr. Williams, in his testimony on Tuesday.

"I advised Mr. Zukor," said Mr. Irwin, "to point out to exhibitors in affidavits in trade paper advertising that this alleged exhibitors' organization would only result in the increased price of pictures, and to tell the exhibitors that First National, instead of being their friend, was their commercial enemy."

Mr. Zukor did not follow his advice, according to the witness, but sought the help of the Executive Committee of the National Association of the Motion Picture Industry in his fight against First National. Later, Mr. Irwin said he advised Mr. Zukor that he ought to "fight fire with fire" and look into the question of acquiring theatres in the cities where the original twenty-six franchise holders had houses.

Shortly after this, in 1918, Mr. Irwin became head of the F. P.-L. Theatre Department, and started to work on theatre acquisition. Sites were bought, he testified, in St. Louis, Indianapolis and other cities, and most of this work was done after the floating of the ten million dollar loan through Kuhn, Loeb & Co.

Harold B. Franklin, present head of the F. P.-L. theatre department, was on the stand for a brief time on Monday. He identified a contract which had been negotiated with William P. Gray by which the latter was made General Manager of nearly all the Black houses in New England.

Agreements made between F. P.-L. and Lynch and the Stanley Co. were identified for the record on Monday by Elek J. Ludvigh, of Famous Players counsel. While on the stand, Mr. Ludvigh stated that neither Mr. Zukor nor F. P.-L. had participated in organizing the Stanley Company. It originated locally in Philadelphia, according to his understanding of the situation. Mr. Zukor is a director of the Stanley Company, but only in an ex-officio capacity, he pointed out.

Questioned about loans to exhibitors by F. P.-L., Mr. Ludvigh stated that the only loans made from September, 1919, to May 1923, so far as he could learn, was \$12,500 to Phil Gleichman of Detroit.

At the Friday hearing last week testimony on the New York first-run situation was heard from Al Lichtman; Elmer Pearson, general manager of Pathe; Winfield R. Sheehan, of Fox; Louis Rosenbluh, New York exchange manager for Fox; John S. Woody, and R. H. Cochrane of Universal.

All these witnesses, except Mr. Woody, produced lists of pictures which they considered entitled to first-class first-runs and told their experiences in booking them on Broadway.

Educators to Aid in L. A. Festival

Assistance of West Coast College Heads Assures Accurate Pageant at Centennial

TO determine just what episodes shall be represented in the historical revue, which will be an integral part of the Monroe Doctrine Centennial that is to be held in Los Angeles from July 2nd to August 4th, a commission of prominent West Coast educators has been selected. Their willingness to serve guarantees an accurate pageant that will graphically picture the successive steps in the making of America, from its discovery down to the present day.

Those who have agreed to serve on this educational commission are Dr. Rufus B. von KleinSmid, president of the University of Southern California; Dr. Ernest C. Moore, dean of the University of California, Southern Branch; Dr. J. A. Blaisdell, president of Pomona College; Dr. Remsen D. Bird, president of Occidental College; Dr. Ray L. Wilbur, president Leland Stanford, Jr. University; Dr. Amelia H. Reinhardt, president of Mills College; Dr. Tully Knowles, president of College of the Pacific; Dr. Harry N. Wright, Whittier College; Dr. Victor L. Dukes, University of Redlands; Arthur H. Fleming, California Institute of Technology; Mark Keppel, superintendent of Los Angeles County Schools; Mrs. Susan B. Dorsey, superintendent of schools, city of Los Angeles; Mrs. Martha Nelson McCan, president of Los Angeles Board of Park Commissioners.

At its first session, this commission found that there is so much dramatic material in the history of the United States since 1492 that to reproduce anywhere near all of it would require more of a year and permit of a different pageant every day. As the Monroe Doctrine Centennial will last only thirty days, it means that merely the highlights can be presented, although the program will be changed daily.

The revue will be put together in such a manner that all who see it will have a comprehensive idea of the more important episodes in the story of their country's life in the last four hundred years. As the Monroe Doctrine Centennial is being put on under the auspices of the motion picture industry of Southern California, it has at its disposal all of the skilled directors, technicians and mimetic workers. No other group could undertake a project of this magnitude so fittingly. Wherefore it is certain that the historical revue will be carried out on the scale that it merits.

Several interesting outlines have already been presented for this phase of the big display which will be held in the new coliseum that has just been completed by Los Angeles

in Exposition Park. When the educational commission has made its selection, the plan will be turned over to a pageant-master of national reputation; and he will be supplied with a small army of designers, artists, costume-makers and other workers to externalize the plans.

While a vast number of people are expected to see this historical revue actually unfold in Los Angeles, coming from all parts of the country, they alone will not be the only ones to enjoy the privilege. The Monroe Doctrine Centennial management has a broader vision. That it may be available for everyone else who is interested, it is to be filmed on a big scale for exhibition after the end of the exposition.

Clara Kimball Young, Ruth Roland and Madge Bellamy, as modern apostles of good cheer, are touring the country right now and spreading the gospel of the Monroe Doctrine Centennial. They are being received enthusiastically everywhere, according to report; and their experiences are truly unique. Miss Young was called on to serve as godmother to 2,000 of Uncle Sam's sailormen in San Diego. Mayor-Elect William E. Dever, of Chicago, accepted an invitation to attend the exposition, personally extended by Miss Bellamy, who is traveling under the Thomas H. Ince colors; while Miss Roland as hostess of the "Momus Special" has the distinguished duty of asking Mayor Hylan to Los Angeles's party. Those who know Ruth are betting that he will not refuse.

Southern Enterprises Buys Oklahoma Criterion

Half interest in the Criterion Theatre Corporation at Oklahoma City, Okla., has been purchased by Southern Enterprises, Inc., according to Manager S. S. Wallace of the Capitol theatre and confirmed by A. E. Fair, director of theatres at Dallas, Texas.

The merger will take place on May 13, at which time Manager S. S. Wallace will assume the management of the Criterion theatre and Henry Brownlee of the Price theatre, Houston, Texas, will take charge of the Capitol.

The Criterion will show the pick of the Paramount pictures and will also show the best pictures on the market with exception of the Goldwyn and First National, which will be shown at the Empress.

N. Y. Child Admission Law Dies in Committee

All efforts to have the Antin bill, relating to the admission of children to motion picture theatres in the metropolis, reported out of the assembly committee before the close of the session last week, failed and the bill died in committee.

The measure had received favorable action in the upper house on Tuesday, but was doomed to defeat when the committee failed to report it out, for action in the lower house. The bill would have admitted children between the ages of 8 and 16 years to the motion picture theatres of New York City, provided they were accorded a segregated section, and certain other requirements.

Martin Smith in Race for M. P. T. O. A. Presidency

Martin G. Smith, President of the Motion Picture Theatre Owners of Ohio, has thrown his hat in the ring as a candidate for the Presidency of the Motion Picture Theatre Owners of America.

He telegraphed Motion Picture News this week as follows: "The desire of the Executive Committee and members of the M. P. T. O. of Ohio as well as friends elsewhere has developed into an emphatic and insistent demand that I announce my candidacy for President of the National Organization. Complying therewith, I authorize announcement on my candidacy."

Mr. Smith is head of the East Side Amusement Co., Toledo, and is one of the best-known state exhibitor leaders.

Schools to Use Theatres as Laboratories

Assistant Superintendent of Schools Kramer of the District of Columbia Department of Education has decided to commit the city schools of the Nation's capital to the modern method of visual education. Starting in a cautious sort of way, he indicates that Washington is launching the biggest thing in new, novel and practical educational methods ever attempted.

"Admittedly we are pursuing an uncharted course in the novel and startling new department. We propose to use the theatre in each neighborhood as a laboratory for instruction in every subject capable of screen treatment. Even careful choice of English in the titling of film topics will give the student subject a grasp and command of language not possible to one who absorbs the slangy usage of the street. The school is not fitted to be a theatre; therefore we must let the theatre managers grubstake us in this venture. We will be dependent on such co-operation with our department of Visual Instruction by the theatres; in return the discard of school movie projection equipment will eliminate any element of competition between school and theatre," states Mr. Kramer.

Forty-eight sets of text cards and stereos of the lessons on trade and geography will be supplied for each class, as stereos and still views will be used in the plan. Recitation will be from these cards and views, supplemented at intervals, by the motion picture lectures at the theatre.

Educational Films Shown Russian Children

To the Kazan, Russia, unit of the American Relief Administration goes the distinction of having launched the first educational film series in connection with child relief work in Russia. The scheme, which is destined to delight the hearts of more than a half-million Russian, Tartar, and Chuvash children now being tried by the A. R. A. in the Kazan section of the Volga, involves the use of several reels of colored film, a slap-stick comedy, a two-reel photoplay, scenes from an orphanage and a projector equipped for use either with electricity or carbide.

The fact that the film is older than many of the children who will view it does not detract from the interest already manifested, by the few who have seen it, as more than 90 per cent. of the youngsters in this part of Russia have never seen a movie.

Miniature Apparatus Bills Up to N. Y. Governor

TWO bills, introduced in the New York state legislature, by Assemblyman Steingut, are now in the hands of the Governor, each relating to miniature picture apparatus. One of the bills amends the general business law to the end that machines must be of a type approved by the National Board of Fire Underwriters, and so operated in an approved box of fireproof material so constructed that it can be immediately closed in case of combustion. The other bill is along much the same line, and amends the general city law.

M.P.T.O.A. Convention Program Announced

Elaborate Plans Made for National Meeting of Exhibitors at Chicago, May 21-25

THE program for the national convention of the Motion Picture Theatre Owners of America which will be held in the Coliseum in Chicago from May 21 to 25 inclusive, is about complete.

President Sydney S. Cohen and other national officers have been at headquarters during the greater part of the week, putting the finishing touches on the convention arrangements. There will be meeting of the National Board of Directors and National Executive Committee in Chicago, Saturday, May 19 before the Convention, at which matters of an important nature pertaining to the convention will be finally determined.

The convention will be opened by the National President or one of the National Vice-Presidents on Monday, May 21 at 11 a. m., and an address of welcome by the representative of the Chicago and Illinois Motion Picture Theatre Owners will be followed by an official address of welcome by Mayor William Dever of Chicago.

There will be a response to this on behalf of the national organization after which the convention will be declared in session and committees named. Then will follow a report on the Motion Picture Palace of Progress or Exposition previous to the noon recesses.

The first business of the afternoon session will be the reading of the report of the National President. Mr. Cohen will give a review of the three years in which he has been National President and will make suggestions for the future development of the organization.

During Monday afternoon, addresses will be delivered on "Exploitation and Salesmanship" with reference to motion picture theatres by Editor Robert E. Welsh, of *Moving Picture World*; on "Advertising Pictures" by William A. Johnston, Editor of *MOTION PICTURE NEWS*; "On Modern Methods of Exploitation" by Martin J. Quigley, Editor of *Exhibitors Herald*. Others will also discuss details of picture presentation. Exploitation from the theatre owner's standpoint will be handled by leading exhibitors from different parts of the country representing varied types of theatres and communities. All of these addresses will be short and to the point, it is announced.

Representatives of the Departments of Agriculture, Post Office, Labor, Commerce, and Interior of the United States government having exhibits at the Motion Picture Palace of Progress, will also address the convention Monday afternoon on matters related to their government displays, and point out the lines of co-operation between these Department activities and the theatre owners.

On Tuesday, May 22nd, the convention will open at 10:30 a. m. Reports will be received from the Committee on Credentials, Rules and other committees, ready at that time to present their reports. This will be followed by the report of the National Treasurer, John T. Collins, of Rutherford, N. J.

A complete presentation of the Music License question will be made at this session and addresses on that subject will be delivered by Attorney George P. Aarons, of Philadelphia and Attorney S. A. Handy, of Kansas City, Missouri, and others from various parts of the country. These men will handle the legal details and the other phases of it will be presented to the convention by Sydney S. Cohen and others.

Meanwhile, any business of a general nature which may be presented by the delegates will be considered by the convention.

Tuesday afternoon, Governor J. A. O. Preus, of Minnesota, who will soon be the United States Senator from that state, will discuss "Theatre Insurance." The Governor is an insurance expert and previous to becoming Governor, was Insurance Commissioner in his state.

Following Governor Preus in this discussion, Bruce Dodson, of Kansas City, Mo., a specialist in "group insurance," who has demonstrated in many instances the great utility of that plan and its absolute safety, will carry the subject into minor details.

Another insurance expert from Michigan and others from Pennsylvania and elsewhere, will also discuss insurance after which theatre owner delegates will complete the consideration of the subject. It is likely that this matter will then be referred to a committee with instructions to report definitely at a later session of the convention.

So complete has been the consideration of this subject by the National Officers, that it is certain a saving of upwards of 25 per cent. on all insurance premiums can be effected, and it is stated, theatre owners will be able to take advantage of this benefit immediately following the convention.

The next subject considered will be that of protecting the public against fraudulent stock sales. This matter has been a sore spot in the Motion Picture industry for some times, and a great many people, both in and out of the business have been victimized by sharp practices along these lines. This discussion will be led by a prominent member of Congress, the announcement says.

The other phase of this discussion of protecting the public will be handled by William J. Burns, Chief of the United States Secret Service who will point out the methods by and through which the Theatre Owners and others may co-operate with the Federal government in affording the public complete protection along this line.

Co-operative banking will be discussed by Peter Brady, of New York City, chairman of the Educational Department of the American Federation of Labor, and president of the Allied Printing Trades of New York City. This subject will be handled at the banquet Wednesday evening by Warren S. Stone, of Cleveland, Ohio, grand chief of the Brotherhood of Locomotive Engineers, who is also the head of the co-operative banks established in Cleveland and elsewhere by that organization.

On Tuesday, W. D. Burtford, of Chicago, national director of the Motion Picture Theatre Owners of America, and chairman of the committee that framed the equitable contract form submitted by the national organization to Will H. Hays, will make a report on "uniform and equitable contract." This will take into account all phases of the negotiations with Mr. Hays.

Public service in practical application through the motion picture theatre, will be reported on by M. J. O'Toole, of Scranton, Pa., chairman of the National Public Service Committee.

The "Code of Business Ethics" arranged by a joint committee of Theatre Owner members

of Rotary, International, Kiwanis, Lions, Keystone, Civitas and other clubs will be presented by the chairman of that body, E. W. Collins, of Jonesboro, Arkansas, president of the Motion Picture Theatre Owners of Arkansas.

If the time of Tuesday will not permit of the entire program as outlined, the discussions will be extended into the Wednesday session, with such additional business on Wednesday as may develop from reports of committees, or introduced on the floor by different delegates.

George Eastman, of Rochester, N. Y., will address the convention on Tuesday afternoon, as well as a number of other notables from different parts of the country.

Wednesday evening, the convention banquet will be held in Hotel Sherman. With Mr. Stone, others who will respond to toasts at the banquet, will be John H. Puelicher, of Milwaukee, Wis., president of the American Bankers Association, Dr. John J. Tigert, United States Commissioner of Education, and others. This list will include a prominent producer and director of Motion Pictures, the Governor of one of the mid-Western states and a United States Senator. The latter, however, are not definite with respect to the time they will be able to appear in Chicago, and on that account, the appointments on the convention and banquet program are held open for them so as to conform as far as possible with their convenience.

This applies to a part of the convention program, as a number of other prominent persons, including leading Motion Picture actors and actresses, have definitely signified their intention of coming to the convention and authorized the national officers to list them accordingly, but have requested that the particular day be left open for the present so that they may be able to fit the same into the studio of appointments.

It is expected by national headquarters that at least from three to four thousand theatre owners will be present in Chicago at this convention.

A large delegation is expected to attend the Chicago convention from New York, according to a statement issued by President Cohen this week. A meeting was held May 2 by the Greater New York Division of the M. P. T. O. A., at which a committee was appointed to make arrangements for exhibitors who will go from the city.

This committee, which is composed of John Manheimer, Morris Needles, Louis Geller, Phil Rosenson and Clarence Cohen, will, it is announced, communicate with similar committees from the Buffalo, Rochester, central and southern New York divisions of the M. P. T. O. A., with a view to having a complete New York State delegation on the same train for Chicago.

Mr. Cohen's office expects several hundred at the convention from the Empire State.

As convention time draws near, it is apparent that a strong sentiment favorable to Al Steffes, of Minnesota, for president of the Motion Picture Theatre Owners of America, has developed in Illinois, according to a dispatch from the News' Chicago correspondent. It is understood a large majority of the Illinois delegates have already pledged their votes to the Minneapolis organization leader.

N. Y. Censorship Repeal Is Defeated

Short Debate in Assembly Precedes Action Because of Strong Opposition

A DEBATE of less than an hour preceded the defeat of the motion picture censorship repeal in New York State, in the Assembly, Thursday night. The gain of five Republicans to the ranks of those backing the measure could not offset the revolt of three Democratic members who joined the forces of those fighting for the retention of censorship. The feeling was apparent that with the struggle to get the bill out of committee, the repeal would have to fight against strong opposition, and as much as possible had already been done for its advancement. This was reflected when Minority Leader Charles D. Douhne, in defending the bill, said:

"I feel that the men in this chamber have made up their minds as to how they feel on this bill. Any facts or references which I might advance in favor of the repeal of motion picture censorship would only fall on the unwilling ears of those opposed, and but strengthen those who will vote for it."

Mr. Donohue proceeded to call attention to the Democratic platform, and quoted the paragraph in the Governor's message of January 3, denouncing censorship as against our ideas of liberty, freedom of worship and freedom of speech.

One of the strongest talks in favor of the repeal was by Russell B. Griffith, Republican, of Monroe county. Mr. Griffith said he was against the idea of three persons having the regulatory power of what has become one of the biggest industries of the country.

"Another peculiar thing about this censorship," said Mr. Griffith, "is that the state of New York releases a large proportion of the films used in the entire country and the regulation of the state of New York is practically a national organization. I very much question whether it is sound legislation or sound principles for the state of New York, constituting 10 per cent. of the population of the

country, to take upon itself the regulation of the entire motion picture industry."

Louis A. Cuvillier, of New York, speaking in favor of the repeal, said that the law had not produced the expected revenue, and that it had driven out of the state the commercial motion picture business, to a considerable degree.

Walter F. Clayton, introducee of the bill two years ago, which created the motion picture commission, claimed that the measure had been introduced for the benefit of the children of the state.

Majority Leader Simon L. Adler, of Monroe, summed up the opposition to the repeal by saying that for a number of years prior to the enactment of censorship, moving picture producing organizations had come to Albany, and promised year after year, to regulate the industry themselves.

The roll call showed that the three Democrats who failed to line up with their forces were: Guernsey T. Cross, of Sullivan; Oscar Kahler, of Chemung; and Robert R. Livingston, of Columbia. The Republicans who voted in favor of the repeal included George N. Jesse, Sol Ullman and Joseph Steinberg, of New York; Vincent B. Murphy and Russell B. Griffith, of Monroe. Four Republicans were absent from the body of the house when the vote was taken, these being Assemblymen Barnes, of Oswego; Benson, of Onondaga; Jenks, of Broome and Seelbach, of Erie.

Balaban & Katz Award \$1,000 Music Prize

The \$1,000 first prize, offered by Balaban & Katz, for an orchestral composition, written and first produced in America, has been awarded to P. Marinus Paulsen of Marion, Ind. The work is a suite called "Four Oriental Sketches."

Late Wire Briefs from Coast

"MARYANN" is the title of story to be used by Mabel Normand on completion of "The Extra Girl," now being directed by Richard Jones.

Jack Daugherty and Babara LeMarr were married May fourth, at Ventura, California. Daugherty is playing at Universal. The honeymoon trip to Europe is planned in August.

Fox has purchased "Ladies to Board," a novel by William Dudley Pelley, for Mix or Buck Jones.

New Companies Launched During Week

Motion picture companies incorporating in New York State the past week, showed the following directors and capitalization: Special Enterprises, \$20,000, Allyn Carriek, Jacob Berger, Harry G. Kosch, New York; Newark Theatres, Inc., Newark, N. Y., \$5,000, Harold L. Brainard, Lester Hoofman, and H. P. Dygerg, of East Rochester; the Tophole Corporation, \$25,000, Joseph Cohen, Ella L. Bishop, and Sophie Cohen, New York; Genesee Theatrical Enterprises Incorporated, Batavia, \$5,000, N. D. Dipson, John R. Osborn, E. A. Washburn, Batavia.

Pictures Will Stimulate Home Buying

Motion pictures will play a big part in the Home Building exposition to be held at the Auditorium, Milwaukee, during the week of June 3, it has been announced by the committee. Twenty-five films depicting home structure are to be shown, assisting the purpose of the exposition which is to induce Milwaukeeans to invest in their own homes, thereby improving the city and indirectly stabilizing labor, banking credits, and general business conditions.

Amended Lien Law Reaches N. Y. Governor

An amendment to the lien law, designed to protect motion picture film laboratories, is now in the hands of Governor Smith, following passage in both houses of the Legislature before adjournment.

The bill gives to laboratories or persons engaged in the business of developing, assembling or reproducing motion picture films, a lien on negative and positive prints in their possession, until any money due them is paid. The bill was introduced by Senator Meyer Levy, of New York.

Films Will Be Admitted Free to Fiji

The following changes in the Fiji Import Tariff made by Ordinance No. 32 of 1922, passed on December 21, 1922, are reported to the Tariff Division of the Department of Commerce.

Films for cinematographs, kinetoscopes, and bioscopes, will be admitted free of duty until such date as the Governor in Council shall by Proclamation direct and appoint. Under the Tariff of 1921 films of foreign origin were dutiable at 12½ per cent ad valorem and films of British origin were free of duty.

Michigan Declares James Ritter Serious Candidate For Presidency

"THERE is no truth in the statement that Michigan has no serious intentions of putting James C. Ritter over as a candidate for National President, and that his entrance in the field was made only to divide the field in favor of someone else," says a statement issued Monday by H. M. Richey, Manager of the Michigan Organization. "Michigan is bending every effort to put over their candidate at Chicago and request the exhibitors of the country to come to Chicago unpledged but with an open mind to investigate the various candidates and to judge accordingly.

"We ask that Mr. Ritter be judged purely on his merit; that petty politics and personalities play no part in the selection of a President and Board of Directors this year, for the Chicago Convention will mark a turning point in the life of the Organization. Investigate his activities in Michigan. Investigate his business success. Investigate his qualifications for the office based on what he has done in the past.

"Read his platform. Know what he stands for. Know what the other candidates stand for. Judge accordingly.

"During the week, one of the important matters touched upon by Mr. Ritter was the importance of the building of confidence, not alone within the Industry, but without. The practice which has more or less been followed in the past by exhibitors and exchanges in their discussions, telling about what poor business men the others are, should be discouraged, because of the bad impression that it gives the general public of the industry that we are both interested in. Let's cut out the mud slinging and do more psalmsinging of the praises of our Industry.

"Ours is a great Industry and it is deserving of the respect of everyone. Our Organization must demand the respect of the Public and the Producers. We cannot have it without giving them that same respect."

Michigan is going to Chicago determined that there shall be an efficient National Organization, if any effort that one state can put forth can accomplish that end, and with the conviction that Jim Ritter is the man who can do it.

High Schools Vote on Picture Preferences

Questionnaire Returns from 37,000 Students
Develop Interesting Facts

A PRELIMINARY report on the tastes and preferences of 37,000 high school students, as respects motion pictures, has just been made public by Clarence Arthur Perry, chairman of the National Committee for Better Films of New York City. The report shows that in the popularity vote of boys and girls combined Mary Pickford, Norma Talmadge and Constance Talmadge stood at the top among screen actresses. It is interesting to note that for the first time in history of the screen two sisters, Norma and Constance Talmadge, stand together on the heights of popular favor. Wallace Reid, Rudolph Valentino and Douglas Fairbanks led all of the male motion picture actors. Among the boys alone Douglas Fairbanks stood first, while Rudolph Valentino led in the poll of the girls' vote. Among the male actors preferred by the girls, Wallace Reid was second and Richard Barthelmess was third, just ahead of Douglas Fairbanks.

These preferences are based upon the returns to a questionnaire which was filled out by 17,000 boys and 20,000 girls in the high schools of 76 cities and towns in May, 1922. The questionnaire is so comprehensive that it has taken a full year to tabulate and analyze the results. The bodies which have worked together in carrying the investigation through are the National Committee, the Russell Sage Foundation, through its Department of Recreation, and Associated First National Pictures.

The results on attendance show that high school boys attend the movies an average of 1.23 times per week, while the girls go 1.05 times. Among the boys 83 per cent. and the girls 88 per cent. do not attend oftener than twice a week, and those who go more frequently than four times a week reach only 26 out of 1,000 boys and only 9 out of the same number of girls. Students in the second year of high school attend more frequently than those in the first, while those in the third and fourth years attend less frequently than either of the earlier classes.

In an interview Mr. Perry made the following comments upon the results of the study which are of greatest significance to the industry: "The vast bulk of the motion picture audience is made up of people from 10 to 49 years old. According to the United States census nearly one-third of the persons between these ages are not over 19. It is evident therefore that any information regarding the likes and dislikes of the young people in the 'teens is of importance to the persons who are trying to fill motion picture theatres. Now as to what these young people like:

PER CENT OF TOTAL NUMBER OF PREFERENCES ACCORDED EACH CLASS OF PICTURES BY BOYS AND GIRLS:

	Boys	Girls
Western and frontier....	30.0	15.6
Comedies	27.0	19.4
Detective stories	18.6	10.7
Love stories	11.5	27.4
Society life	5.5	18.3
Serials	4.8	4.2
Sad ending stories.....	2.6	4.4
Total.....	100.0	100.0

"Here is a table in which their preferences as regards certain types of motion pictures are

Arthur Levy Appointed to Censor Commission

FOLLOWING the defeat of the Walker bill calling for the repeal of the motion picture censorship law, Governor Smith on Friday appointed Arthur Levy of New York City, well known in the wholesale cloak and suit business, as a member of the Commission. Mr. Levy succeeds Joseph Levenson, of New York, secretary of the Commission, whose term had expired on December 31, last. The salary will be \$7,500.

The Commission is now made up of two Republicans and one Democrat. The term of Helen M. Hosmer, of Buffalo, expires in 1924, while that of George H. Cobb, chairman, of Watertown, ends in December, 1925. At the time the Commission was formed the law called for the appointment of three members for a term of five years each, except in the terms of the original appointees, which were to expire in 1922, 1924 and 1925.

set forth. A glance shows what appeals to the boys most are the tales of adventure and daring on the frontier. Comedies come in second place and stories of a detective character in third. They have the least liking for serials and tragedies. The girls, on the other hand, place love stories first, with comedies and society life second and third. They, too, have little use for serials and tragedies. Comparing the tastes of the boys in the lower grades with those in the higher grades there is an increasing regard for love stories and society life, and a corresponding falling off in their liking for frontier and detective stories. To the fourth year young men comedies are more interesting even than the western or frontier films.

"Girls, as they grow older, show an increasing regard for love stories and society life. Their other tastes remain about the same, except that their liking for serials grows less and less each year. Boys also show an increasing distaste for serials. Both sexes, it is to be noted, show a slightly greater appreciation of tragedies each year of school life.

"The results show that the tastes of these young men and women vary decidedly as to certain pictures. In other words, there is a picture which is obviously a man's picture, and others which are obviously women's pictures. For example, 'The Birth of a Nation,' 'Three Musketeers' and 'The Connecticut Yankee' are decidedly men's pictures, while 'Way Down East,' 'Over the Hill' and 'Smilin' Through' are decidedly pictures which appeal to the ladies.

"One of the most significant things is the fact that nearly a quarter of the returns volunteered criticisms upon the current motion picture output. Both sexes protested most vigorously against the slapstick comedy. 'I do not like comedies in which the principal characters spend a great deal of the time bombarding each other with cakes and pies,' is the kind of remark that appeared over and over again. Pictures that were not true to life were

next in distavor. 'I don't like pictures in which the worthy but poor young man, against impossible conditions, wins the hand of the young millionairess', illustrates this type of criticism. The girls were especially outspoken about the prevalence of murder and shooting on the screen stage, but this objection was not so strongly urged by the male of the species. What the boys did object to—much more than the girls—was the mushy kind of thing: 'I don't like stories where they are always hugging and kissing during the whole show.' Ten per cent. of the boys' objections and eleven per cent. of the girls' were against pictures of 'vamps and such like' and pictures 'that are vile and that you have to be ashamed of.' The films that were bad artistically and also those which exhibited brutality also came in for condemnation.

"One of the most striking results of the study appears in the uniformity of likes and dislikes shown by students of all parts of the country from Maine to California. Pictures which stood high with 4,000 boys in New York stood high with similar numbers of students from west of the Mississippi. There were, of course, some pictures which had a special appeal for certain sections of the country. 'Way Down East' naturally went strong in New England, while 'The Birth of a Nation' captured the Southern boys.

"The leading actors with both boys and girls were at the top in four out of six of the geographic districts from which returns were received. The uniformity with which the various classes of pictures were liked or disliked on the part of the boys and girls in the eastern, central and western states was remarkable. These facts all suggest to me the possibility that the vote of an average audience in New York City—if it could be taken in the right way—would give an index to the comparative popularity of a picture which would be found to hold for other parts of the United States as well. This would not, of course, hold for the few pictures which have a different appeal for the various sections of the country."

Loew Theatres in Toronto Show Prosperity

The annual statement of Loew's Theatres, Limited, Toronto, Ontario, operating Loew's Yonge Street theatre and Loew's Uptown theatre, two local houses, which was presented at the annual meeting of shareholders on April 26, showed that the company had made a general improvement in position during the past year, revenues having advanced steadily and bank loans having been cut by a considerable extent. In addition to this progress, it was shown that taxes for two years had been paid and the operating deficit for 1921 had been practically wiped out.

It was also pointed out that earnings for the first three months of 1923 were running some \$1,800 a week ahead of the corresponding weeks of last year and this excess had been used for the wiping out of bank loans. The Uptown theatre, which is on a percentage basis, netted the company approximately \$1,000 a week for the whole of 1922 as against only \$4,325 for the whole 12 months of 1921.

Rothacker Observes Anniversary

Enterprise Founded Thirteen Years Ago in Chicago Has Had Remarkable Growth

WATTERSON R. ROTHACKER found an inspiration in the 1923 anniversary of the founding of the original Rothacker enterprise. This year May the Chicago organization was thirteen years old.

Mr. Rothacker believes others in the industry can derive inspiration in the same way, and he passes on the formula for what it may be worth:

"We are all so busy progressing that we ordinarily don't take the time to pause a moment to appreciate just how fast we are going. On the anniversary of your advent into the motion picture industry dedicate several moments to projecting a few close-ups of the past on memory's screen. You'll get a kick out of the results. If you've been identified with the industry any number of years you'll be awed by the tremendous progress since the day you received your cinema baptism. Even if you have contributed to that progress you needn't feel conceited, because an art that has progressed with such speed in the past will probably move much faster at some time in the future."

In 1910 Mr. Rothacker became a film advertising specialist. "At that time, thirteen years ago, Chicago was still the world's production center," reminisces Rothacker. "California as yet was not taken very seriously except by Colonel Selig. A little group of scrappers led by Carl Laemmle and R. H. Cochrane were fighting for the screen's independence against the powerful General Film monarchy. I remember that when we first took a camera out to shoot advertising films we took along a couple of 'protectors' to fight off camera wrecking crews who threatened physical patient interference.

"In those days the Griffith star was just beginning to ascend. Mary Pickford was being advertised by Carl Laemmle as 'Little Mary.' She was then the world's highest paid screen artist at a salary—well, guess what it was.

"The trade papers had neither earned nor learned their A B C's. Directors were beginning to sell themselves on the proposition that all 'fillum' did not necessarily have to end with a chase. As yet a two-reeler was generally considered a feature length picture. Thirteen years! What a change!"

Mr. Rothacker wrote the first book on motion picture advertising. After his practical picture business was firmly established he branched out into the laboratory field—first in Chicago and then in Hollywood with the Rothacker-Aler Laboratories, of which he is president. His laboratory organization was

the first to send service and maintenance men into the field. It was the first to wax film in the plant and it originated the practice of sending continuity sheets out to exchanges.

Annual Fox Convention Called for June

PREPARATIONS are rapidly being completed for the tenth annual sales convention of the exchange managers, district representatives and sales executives of Fox Film Corporation. The meeting this year will be held for one week starting June 11 at the New York office, and promises to be the most successful convention ever held by this film company.

One important object of the yearly gathering will be to show the managers the completed product for next season, in order to make them thoroughly familiar with the 1923-24 productions. Prospects are exceedingly bright for Fox productions for the coming season judging by the impressive array of pictures already completed and those now in production.

The 1923-24 list of productions comprise the most ambitious program ever announced by Fox Film Corporation.

Among the pictures to be shown the delegates to the convention will be the William Fox screen version of A. S. M. Hutchinson's novel, "If Winter Comes," "The Eleventh Hour," "St. Elmo," "The Shepherd King," "The Valley of the Kings," and numerous other super specials to be released in the near future.

Caldwell Selects Cast For New Feature

Fred Caldwell, Director of "Night Life in Hollywood," has just completed selection of principals for his next feature, "Hogan in Hollywood." It is an original story by J. Stewart Woodhouse, work on which will be commenced within a few days.

In the cast are, Chas. Mack, Gale Henry, Violet Schram, Charles Dale, and Gene Metcalf; several other important parts are yet to be definitely assigned.

Jack Daugherty and Barbara La Marr Married

Jack Daugherty and Barbara La Marr culminated a romance of the motion picture studios with marriage at Ventura, California, on May 4th. Because of present contracts their honeymoon will be delayed until August, when they will depart on a trip to Europe. Daugherty is at present playing at Universal.

Noted Polish Artist Paints Marion Davies

Tada Styka, Polish artist, who is considered one of the finest portrait painters in the world, has just finished a painting of Marion Davies, Cosmopolitan star.



Watterson R. Rothacker.

Paul C. Mooney Returns From Western Trip

PAUL C. MOONEY, general manager of the New York offices of Louis B. Mayer Productions, Inc., returned to his desk a few days ago after a six weeks' trip in the interests of his firm during which he visited practically every motion picture exchange city of consequence in the country. Mr. Mooney's trip was undertaken in accordance with Louis B. Mayer's general policy of keeping his organization accurately informed of the constantly changing conditions in the industry to the end that all his production and sales plans may be sound from his customers' viewpoint.

Definite sales and promotion work done in the field on this particular swing around the circuit had to do principally with "The Famous Mrs. Fair" and "Hearts of Flame," which the Mayer company is now marketing through Metro Pictures Corporation.

Mr. Mooney's itinerary as outlined in the very comprehensive confidential report which he has submitted to the officers of his company includes the key cities. He was particularly careful to talk to the rank and file of exhibitors, visiting not only the first run accounts but also the smaller exhibitors whom the Mayer organization have always regarded as tremendously important.

It is pretty generally understood in the trade that a producer's representative, interested primarily in the sales end of the business, is never permitted to return to New York with the impression that the motion picture business is wildly booming in the territory which he has visited. However, Mr. Mooney brought back well supported information to warrant the conviction that the approaching fall and winter season is likely to be one of the most active and prosperous which the industry has ever known.

Pettijohn and Willis Back from Long Trip

Charles C. Pettijohn and Lloyd D. Willis of the Will Hays organization, returned to New York during the week after a trip which took them to all parts of America. They visited all but three exchange centers in the interest of the nationalization of F. I. L. M. Clubs under the uniform contract and Hays arbitration plan.

Exhibitors to Aid Choice of Director

FRANCHISE holders and prominent exhibitors have been asked by First National to read Gertrude Atherton's novel "Black Oxen" and name their choice of a director to produce this story upon the screen for First National.

In seeking the opinions of franchise holders First National is acting upon the belief that the exhibitor's point of view will be of practical assistance in selecting the director best qualified.

American Releasing Has New Productions

AMONG the pictures acquired by American Releasing for early distribution are "Clansmen of the North," "Toilers of the Sea" and "The Cricket on the Hearth."

"Clansmen of the North," written and directed by John W. Noble, was produced in its entirety in Nova Scotia with a cast featuring Richard Travers, De Sacia Mooers and Ruth Dwyer.

"Toilers of the Sea," suggested by Victor Hugo's novel, was filmed in Italy by R. Wm. Neill with a cast of American players including Lucy Fox, Holmes Herbert and Lucius Henderson.

"The Cricket on the Hearth" is a picture of Charles Dickens' immortal story of home life. Directed by Lorimer Johnston, the cast comprises Josef Swickard, Virginia Brown Faire, Paul Gerson, Fritzi Ridgway, Margaret Landis, Paul Moore, Joan Standing and Lorimer Johnston.

"To the Last Man" Being Made in Tonto Basin

"To the Last Man," a Zane Grey production adapted from the author's story, will be filmed in the Tonto Basin in Arizona.

The featured players are: Richard Dix, Lois Wilson, Noah Beery, Robert Edeson and Frank Campeau.

Zane Grey is assisting personally and is expected to join the company on location in a few days.

The company left Hollywood by rail for Phoenix, the nearest railway station which is more than 200 miles from location. From here they are motoring to Payson and the remaining nineteen miles is being covered on horseback.



F. B. O. will distribute "Mary of the Movies," from which the scenes above have been taken.

Mayer to Increase Production Arranges for New Stahl Series and Additional Specials, Making Twelve for Year

ANEW series of John M. Stahl productions, for release by First National, was arranged for by Louis B. Mayer, who completed a whirlwind visit to New York on May 1 and is now en route to the Coast.

The next Stahl release, filmed under the title "The Wanters," but likely to be marketed under another name, is being provided First National on an existing contract. The arrangement just made provides for three more.

Mr. Mayer also announces that in addition to three big pictures by Fred Niblo, three by Reginald Barker and three by Mr. Stahl, the Mayer output for the next year will include three specials, of which no previous announcement has been made. A number of stories are being considered and negotiations conducted with directors for these productions.

Three pictures are now in work at the Mayer plant on the Coast. Mr. Niblo is filming "Captain Applejack," Reginald Barker is well along with "The Master of Woman," and Mr. Stahl is shooting on the production now titled "The Wanters." The Niblo and Barker productions are for Metro release.

While none of these releases will be available for play dates before fall, Mr. Mayer said all of them would be in New York completely cut and titled before July 1. The three directors will then start immediately on additional subjects.

There is great activity at the Mayer plant, where the scenario staff, which includes Jack Hawks, Paul Bern, Bernard McConville and Monte Katterjohn, is at work on a number of stories. One of these is the Robert W. Service poem, "The Trail of '98," inspired by the discovery of gold in the Yukon. Mr. Katter-

john has drawn this as a special continuity assignment. Tentative plans are to make it a Reginald Barker release.

The Mayer activities, reflected mostly in the current release of "Hearts Aflame" and "The Famous Mrs. Fair" through Metro and "The Dangerous Age" through First National have gained considerable attention in the trade. Irving Thalberg, who recently joined the organization as vice-president, is closely associated with Mr. Mayer in production. Huntly Gordon, Norma Shearer, Renee Adoree, Robert Fraser and John Roche are under long-term contracts to appear in Mayer pictures. To this list Hedda Hopper was recently added. The camera staff includes Alvin Wyckoff, Percy Hilburn and Ernest Palmer.

Blanche Sweet Chosen for "In Palace of King"

The role of the heroine, Dolores, in Goldwyn's film version of the F. Marion Crawford novel, "In the Palace of the King," will be played by Blanche Sweet, wife of Marshall Neilan. Miss Sweet was selected some months ago to play Tess in Neilan's picturization of Thomas Hardy's "Tess of the D'Urbervilles," but that production is waiting while Neilan produces "The Rendezvous" for Goldwyn. Emmett Flynn, who is directing "In the Palace of the King," selected the actress for the leading role.

Aside from Miss Sweet, the cast embraces Sam de Grasse as King Philip II of Spain, Hobart Bosworth, Pauline Starke, Aileen Pringle, Charles Clary and others.



"Trilby" has been a stage success for many years. First National now offers it as a screen attraction.

Sam Goldwyn To Start Production

Alexander Carr and Barney Bernard to Get "Potash and Perlmutter" Under Way

ABE POTASH and Mawress Perlmutter will be at home on and after May 15 at Fort Lee, New Jersey, when Clarence Badger will start filming the famous play "Potash and Perlmutter" for Samuel Goldwyn for First National release. Coincident with the announcement that production is soon to start on this picture comes word that the two leading characters of the story, will be portrayed in the screen version by Alexander Carr and Barney Bernard, who played the roles on the stage during the entire run of the play on Broadway.

The third member of the cast to be selected is Vera Gordon, noted portrayor of "mother" roles.

The screen adaption of "Potash and Perlmutter" has been completed by Frances Marion. These two famous personalities, Abe and Mawress, will bring to the screen all the quaint, zestful and characteristic sayings which made them beloved on the American and English stages, it is claimed.

Director Clarence Badger arrived in New York last week and immediately started preliminary arrangements for the production. He will surround himself with an experienced technical cast.

"Potash and Perlmutter" will be a First National attraction, according to the terms of a contract recently signed by Samuel Goldwyn and Associated First National Pictures, whereby the latter company will distribute all of Mr. Goldwyn's product. "Potash and Perlmutter" will be the first of this new product.

George Fitzmaurice is leaving for Rome at an early date to start filming the Hall Caine story, "The Eternal City" for Samuel Goldwyn.

Hopper to Start Work on New Cosmopolitan

E. Mason Hopper, now directing for Cosmopolitan, has returned from California with his staff. Hopper brought with him a first print of "The Love Piker," Frank R. Adams' story which was picturized on the Coast with Anita Stewart in the leading role. With him came Walter Futter, E. J. Babbie, Assistant director and George Barnes, cameraman.

Miss Stewart left California for New York this week. Hopper will shortly start work on his next Cosmopolitan production, "Vendetta," a screen adaptation of Marie Corelli's story.

Massive Set Built for "The Alibi"

"The Alibi," which David Smith is now directing for Vitagraph, is an original story by C. Graham Baker. The technical staff is building a section of a metropolitan city on the Vitagraph lot which, it is said, will cover twenty acres.

In the leading roles are Cullen Landis, Alice Calhoun, Percy Marmont and Joseph Kilgour.



Eosta Ekman and Georges Calliga, new players signed by Goldwyn.

Sweden's Matinee Idol Is Coming to Goldwyn

Eosta Ekman, idol of the Swedish screen and stage, is coming to America to play the lead in a photoplay for Goldwyn Pictures Corporation, it has just been announced.

Ekman is said to be the most popular actor in Sweden. Not yet 30, he has been the dominating figure of the Swedish theatre in Stockholm for twelve years.

Ekman will play the principal role in one Goldwyn picture and then return to Stockholm where he is under direction of Albert Ranft, the Scandinavian Belasco, in time for the 1923-24 season.

Drawing on the world for its acting talent, Goldwyn has also signed Georges Calliga, well known as leading man in Paris and London, who will work in his first American picture at the Culver City studios.

Jane Murfin Enters Field as Producer

Entering the motion picture field as a producer-director, Jane Murfin, playwright, will start work in a few days at the Ince studio on the screen version of "The Sign," a play written by Mrs. Murfin and Jane Cowl.

May Allison, who has just returned from a tour around the world, will again be seen on the screen in the leading feminine role. Others in the cast are Rockcliffe Fellows, Edward Everett Horton and Harry Mestayer.

Justine H. McCloskey is to co-direct with Mrs. Murfin. Mrs. Murfin will be the second woman to produce and direct her own productions and the only woman who has written, cast, directed and produced her own pictures.

Tom Mix "Stepping Fast" May 13 Release

Tom Mix exchanges his famous Stetson for the round white hat of a sailor during part of the action in "Stepping Fast" which was released May 13th by Fox Film Corporation.

Joseph Franz directed the picture from the story by Bernard McConville. Claire Adams has the leading feminine role and the others in the cast are: Donald McDonald, Hector Sarno, Minna Ferry Redman, Edward Peil, George Seigmann, Tom S. Guise, Ethel Wales and Edward Jobson.

Trauner Takes Trophy as Leading Salesman

Saul Trauner has been awarded the Waltham watch offered its salesman by the American Releasing Corporation's New York Exchange. His sales exceeded those of all other salesmen. Trauner handles the Brooklyn territory for American Releasing.



"Trailing African Wild Animals," Mr. and Mrs. Martin Johnson's jungle feature, which is being distributed by Metro, embodies the views given above.

Associated to Distribute McGowan Features

CONTINENTAL PRODUCTIONS, Inc., of Miami, Fla., this week selected Associated Exhibitors, Inc., for the distribution of a feature starring J. P. McGowan and Helen Holmes, and four features in which Mr. McGowan alone will be starred. Arrangements were made in two contracts closed with Roy Crawford, vice-president and treasurer of Associated Exhibitors.

The first contract calls for the handling by Associated of "Deep Waters," the drama by Anthony W. Donaldson, in which Mr. McGowan and Miss Holmes are co-starred, Mr. McGowan himself directed this production. The second contract provides for the distribution of the four additional photoplays starring Mr. McGowan. The first of these, according to the announcement made this week, will be a semi-Western.

Arliss Now Busy with "Green Goddess"

Production activity on "The Green Goddess" is now in full swing at the New York studios of Distinctive Pictures Corporation for Goldwyn-Cosmopolitan distribution. This is the dramatic spectacle, based on William Archer's melodrama, which will mark Alice Joyce's return to the screen after an absence of two years. Miss Joyce will support George Arliss, who will be featured as the Rajah of Rukh—the role in which he has been starring on the legitimate stage for two years.

Mr. Arliss completed his theatrical season last week at the Bronx Opera House and now will devote his entire time for many weeks to come to the screen version of "The Green Goddess."

Bert Ennis Will Direct Publicity on Coast

Bert Ennis, for several years in charge of publicity and exploitation for Sawyer and Lubin and the various enterprises controlled by Weiss Brothers, will leave for California next week for the purpose of assuming charge of the publicity department of S. L. Pictures, located in Hollywood.

Ennis will relinquish his post with Weiss Brothers in New York, and in addition to handling the publicity of the various pictures produced for Metro by Arthur H. Sawyer and Herbert Lubin, will also be actively associated with Arthur H. Sawyer of the new S. L. rental studios now being erected in San Diego, Cal., by Sawyer and Lubin.



Lloyd Hamilton in a scene from "F. O. B." for release by Educational.



Here is a group of scenes made from "Rustle of Silk," a F. P.-Lasky production.

Belasco in Tribute to Warners

Declares It Was Their "Sincerity of Purpose" that Made Him Enthusiastic About Alliance

DAVID BELASCO, in the first interview he has given since he formed an alliance with Warner Brothers, this week paid tribute to "the sincerity of purpose" of that concern, and made a number of interesting observations on the relation of stage and screen.

"There are great truths that can only be expressed by silence," so said St. Martin a long time ago. It was this thought in its relation to a new way of telling a story that lured me into moving pictures. The motion picture has come to stay. It has possibilities of amazing delicacy and power and they have come into a consciousness of their purpose," said Mr. Belasco.

"I don't think there should be any rivalry between the stage and the screen. They each have endless possibilities for expressing their story of the human soul, and they can each do it from totally different angles. Every artist wishes to tell his or her story to the greatest number of people. That I suppose is the humanitarian motive back of all art. What possibilities the pictures give for that! How wonderful it would be if only we had a screen record of the greatest and most glorious of actresses—Sarah Bernhardt, during the early part of her career. Bernhardt as she was in Paris when she first played 'Camille.' It was real belief in the Warner Brothers' sincerity of purpose that made me enthusiastic about having Miss Lenore Ulric do 'Tiger Rose' for the screen.

"'Tiger Rose' carries a great message and Lenore Ulric with that intense sincerity that is part of her character will be able I am sure to tell the story, in pictures, of that little French-Canadian girl, who through love found her spiritual outlook on life.

"The stories I think will change, even now they are changing. Audiences today are more analytical. Therefore they seek logic back of the emotions. The trend of the new plays and

photoplays will be to represent normal human beings as they are, whose actions spring from their characters, rather than from the old idea of serving the plot.

"Shakespeare's observation about 'The tide in the affairs of men, which taken at its flood, leads on to fortune,' can be understood in more senses than one, but in connection with pictures I think it applies to the Warner Brothers. They have shown wisdom and courage in the selection of their stories and an American intuition in grasping opportunities."

Lucille Rickson Is Given Neilan Lead

Lucille Rickson has at last come into her own in motion pictures, after several years in the films as a child actress. She has been selected by Marshall Neilan and the Goldwyn casting department for the leading feminine role in Neilan's production of Madeleine Ruthven's story, "The Rendezvous."

This is a story of Russia and the role that Miss Rickson will play is that of a peasant girl. This young actress is but sixteen years old.

Opposite her, as leading man, will be Conrad Nagel, who makes his first appearance in a Goldwyn picture in this production. Others selected for the cast are Sydney Chaplin, Emmett Corrigan, Elmo Lincoln, Eugenia Besserer, William Orlamond, Richard Travers and Cecil Holland. Director Neilan has already started photography.

Ellis on Art Work for Niblo Picture

Robert Ellis, internationally known painter, is doing the settings for the Fred Niblo productions, which are released as Metro-Louis B. Mayer attractions.

Sixteen From Lichtman Next Season

Several Books and Stage Successes On Production Schedule for 1923-1924

SIXTEEN productions will be released during the 1923-24 season by the Al Lichtman Corporation, according to plans laid out at recent important conferences of the officials and franchise holders of the company.

The first conference, held ten days ago, was attended by B. P. Schulberg, president of Preferred Pictures; Mr. Lichtman, head of the corporation; J. G. Bachmann, treasurer of both organizations, and the following franchise holders: Harry Charnas, Cleveland; Harry Asher, Boston; Ben Amsterdam, Philadelphia; Sam Zierler, New York; J. L. Friedman, Chicago and J. S. Grauman, head of the Lichtman Milwaukee branch.

The second meeting was attended by Irving Lesser, of Los Angeles and New York; A. H. Blank, of Des Moines; Harry T. Nolan, Denver, and M. L. Finkelstein, Minneapolis.

At the Schulberg studios, at least three production units will be kept constantly busy, it was announced. The directors under contract to make Preferred Pictures are Gasnier, Tom Forman, and Victor Schertzinger.

While Lichtman was abroad recently, he acquired the rights to several European stories and Schulberg closed for a number of books and stage plays before he returned to California. Among the literary properties now opened by Preferred, all of which will form a part of the next year's program, are:

"April Showers"—a Tom Forman production featuring Colleen Moore, Kenneth Harlan and Ruth Clifford. "Mother-in-Law"—an original screen story by Agnes Christine Johnson and Frank Dazey, directed by Gasnier with Gaston Glass, Ruth Clifford and Josef Swickard in the cast. "The Broken Wing"—adapted from the Broadway stage success by Charles W. Goddard and Paul Dickey. A Tom Forman production featuring

Kenneth Harlan, Miriam Cooper, Miss Dupont and Walter Long. "The Parasite"—from the novel of Helen Martin. A Gasnier production.

"The Mansion of Aching Hearts"—a Victor Schertzinger production from a story by Harry Von Tilzer and Arthur Lamb. "The Aristocrat"—adapted from the magazine story by Larry Evans. "The Satin Woman"—by Evelyn Campbell. "Frivolity, or When a Woman Reaches Forty"—Royal A. Baker. "Exclusive Rights"—an original screen story.

Fox Schedules New Carter Melodrama

Another Lincoln J. Carter melodrama is announced on the 1923-24 schedule of releases of the Fox Film Corporation in "The Eleventh Hour," which Bernard J. Durning has directed and in which two Fox stars are featured.

Charles Jones, and Shirley Mason are the stars. June Elvidge, a star in her own right, is also in the cast with Alan Hale, noted "heavy," Edward Martindale, Richard Tucker, Walter McGrail and Frederick Kelsey.

Some of the exciting moments which will feature the production are: The destruction of an entire mountain by the explosion of a secret vial, a fight between a government hydroplane and a submarine manned by sea pirates, a terrific ocean storm, the sinking of a submarine, the explosion from a sunken submarine of a torpedo containing human cargoes, the flight of the heroine from the pirates, the explosion of a large factory, a fight in a lion's cage, a hundred foot leap from a building into the water, and the swinging of a girl by a crane over a huge cauldron of molten iron.



F. B. O. offers "The Mysterious Witness," from which these scenes were made.

Illness of Star Rawlinson Delays Production

Production of "Thicker Than Water," Herbert Rawlinson's latest starring vehicle for Universal, has been temporarily delayed because of the illness of the star.

Rawlinson has been confined to his home for several days with a severe cold, but is expected to return to work in the production soon.

"Thicker Than Water" is a screen adaptation from Margaret Bryant's novel, "Richard." Charles Kenyon, author of "Kindling" and other notable stage and screen successes, wrote the scenario for the play.

Edmund Mortimer, who directed "Alias Jimmy Valentine," "The Misfit Wife," "The County Fair," "The Hushed Hour," and other screen plays, is directing the production.

Supporting Rawlinson in the play are David Torrence, Esther Ralston, Lionel Belmore, Alfred Fisher, Herbert Fortier and Mike Donlin.

Kruger to Make Debut in "Under Red Robe"

Otto Kruger has finally felt the call of the silent drama and will make his motion picture debut in "Under the Red Robe," the film version of Stanley Weyman's story which Alan Crosland is now directing for the Cosmopolitan Corporation. Kruger will impersonate the character of de Coebeforet.

Although this will mark Kruger's first appearance on the screen he is well known to patrons of the speaking stage.

"Under the Red Robe" will include in its cast: Robert B. Mantell, John Charles Thomas, Alma Rubens, Sydney Herbert, William H. Powell, Genevieve Hamper, Rose Coghlan, Ian Maclaren, Mary McLaren, Gustav Von Seyffertitz and George Nash.

Sydney Chaplin Is to Play in First National Film

Sydney Chaplin is to play the leading role in "Her Temporary Husband," Edward Paul-ton's farce comedy stage success which is to be filmed at the United Studios for First National Pictures.



Scenes from "The Ragged Edge," a Distinctive Pictures release through Goldwyn. Alfred Lunt and Mimi Palmeri have the featured roles.

Cast Selected for "Long Live the King"

The cast to support Jackie Coogan in "Long Live the King," his first production for Metro Pictures Corporation, has been chosen. In addition to the engagement of Ruth Renick, Rosemary Theby, Alan Forrest and Alan Hale, announced earlier, new additions are Vera Lewis, Walt Whitman, Robert Brower, Don Franklin, Loretta McDermott, Miss Braithwaite, Sam Appel, Sidney D'Albrook, George Bax, Alan Sears, William Machin and Monti Collins.

Victor Schertzinger will direct. The picture will be photographed by Frank Good and Robert Martin and edited by Irene Norra. J. J. Hughes is the art director and W. Van Brincken is director of research.

London Permits Screening of Bonded Films

Arrangements have just been effected with the British Customs officials whereby importers of positive prints arriving in London in bond can screen them on six different occasions, whether for the purpose of re-editing or selling, and there is no limit to the number of people the agent can invite to the screenings. This word comes from E. Peterson, manager of the Bonded Film Stores of London.

Playgoers Will Release "Counterfeit Love"

Playgoers Pictures announced this week that it has arranged to release on June 10 the five-act production, "Counterfeit Love," which Murray Garsson is presenting. With the story by Thomas Fallon and Adeline Leitzbach, and direction by L. R. Sheldon and Ralph Ince, the feature has brought together a cast that includes Joe King, Marian Swayne, Jack Richardson, Norma Lee, Irene Boyle, Isabel Fisher, Alexander Giglio, Danny Hayes, Francis Grant and William Jenkins.



These scenes are made from Maurice Tourneur's production, "The Brass Bottle," a First National attraction.

Bennett to Produce for Vitagraph Will Make Six Special Productions with Pre-Arranged Exploitation Angles

WHITMAN BENNETT and Vitagraph have signed a contract whereby six specials with pre-arranged exploitation angles will be produced under Bennett's personal supervision in Yonkers, N. Y., and released by Vitagraph.

The first of the series is already in production under the direction of Charles Giblyn with a cast that includes Brandon Tynan, Mary Carr, Faire Binney, Buster Collier, Blanche Craig and Charles MacDonald.

The nature and title of the subject have not been announced, but it is stated that the picture will be a modern melodrama that will lend itself to immediate exploitation. A tie-up has already been effected with one of the largest organizations in the country, the announcement says.

"Entertainment and exploitation will go hand in hand as logical twin elements in this series of pictures," said Bennett. "Exploitation will be given as careful consideration as the story and the money getting value of each production will be the first consideration. And just how carefully we have considered the exhibitors' box office angles will be seen when we make the complete announcement of the first big special."

"Marriage Morals" Is New Nigh Feature

Will Nigh's latest production to be distributed by L. Lawrence Weber & Bobby North has been completed. The title is "Marriage Morals." It is seven-reel in length.

Tom Moore makes his return to the screen as an independent star as the male principal. Others in the cast are Ann Forrest, Harry T. Morey, Edmund Breese, John Goldsworthy, Florence Billings, Shannon Day, Tom Lewis, Charles Craig, James Cullen and the two juvenile prodigies, Micky Bennett and Russell Griffin.

Fox Announces Purchase of "Ladies to Board"

Announcement has just been made on the coast that Fox has purchased "Ladies To Board," from the novel by William Dudley Pelley. It has not yet been decided whether Tom Mix or Buck Jones will be starred in the picture.



Some of the outstanding features in the campaign for "Hunting Big Game in Africa With Gun and Camera" at the Forrest Theatre, Philadelphia.

Personnel of Pathe Highly Praised

Executive Declares Composition of Board Guarantees Absolute Fairness to All

"THE composition of Pathe's Board of Directors and officers is such that one can forecast the company's policy almost with exactness," says Elmer Pearson, vice president and general manager of the Pathe Exchange, Inc. "It is very clear that such men can have no other watchword than absolute fairness to all.

"The dominant note is certain to be aggressive progressiveness.

"It has been demonstrated that they consider it more profitable to lose an investment in a poor subject than to offer it to our trade who are coming rapidly to know that Pathe can be relied upon to offer nothing but the very best of its kind.

"The corporation was never in better financial condition than today.

"Never in its history did it have contracts for product all of which was of such high excellence.

"Pathe Exchange, Inc., enjoys the good will of practically every theatre in the land because of its excellent service and its invariable policy of absolute fairness to its customers.

"We are not content to live upon past laurels but are going to extend that good will to the utmost.

"Our neutral and independent position giving us entree to every theatre, enables us to secure for our producers a very broad distribution, thus enabling us to merchandise at live and let live prices and yet secure a larger gross for any subject than would be possible with restricted distribution even though rental prices be secured that are difficult for the exhibitor.

"As this policy is further developed and becomes better known, Pathe Exchange, Inc., must become a better and better middle man between producer and exhibitor.

"Last year Pathe Exchange, Inc., delivered to exhibitors of the U. S. over one million five hundred thousand shipments of film totaling over two and one-half millions of reels.

"This is an average of 30,000 shipments of film per week and averaged over thirteen thousand exhibitors served per week.

"With the remarkably increased excellence of our product for this year we anticipate a much greater business and will not be content

until we number as regular customers every one of America's seventeen thousand exhibitors.

"We are very grateful to our customers for their patronage during the past years and they may depend upon our best efforts to deserve its continuation."

New Warner Studio on Coast Completed

Warner Brothers' new studio on the West Coast has been completed.

The new edifice is said to have been built at an approximate expenditure of \$250,000 and it covers nine and one-half acres of ground. It has all the latest lighting and stage equipment, 100 dressing rooms, thirty executive offices, library, and all other modern appliances in addition to a stage fully 300 feet in length.

The entire Warner staff of directors, scenarists, players and publicity department took possession of the new quarters last week.

"Kipps" Signed for Leads by F. B. O.

George K. Arthur, prominent in England on the stage and screen and better known as "Kipps" because of his appearance in the character of that name in a photoplay based on H. G. Wells' novel "Kipps," has been signed by P. A. Powers to appear in leading roles in productions for the Film Booking Offices.

"Kipps" is at present play in the James Cruze production "Hollywood," being filmed at the Lasky studios, but will begin his work at the Powers lot soon.

Mary O'Hara to Scenarize "Dust in Doorway"

Mary O'Hara, well known scenarist, has been engaged by Arthur H. Jacobs, producer of Frank Borzage productions for First National, to write the continuity of "Dust in the Doorway," Dixie Willson's novel, which is to be filmed at the United studios, Hollywood.

The cast for the picture will be selected shortly.

Marguerite Courtot to Act Leading Role

MARGUERITE COURTOT, has been engaged by the Distinctive Pictures Corporation to play the leading feminine part in "The Steadfast Heart," the Clarence Budington Kelland story now running in Collier's Weekly. Sheridan Hall will direct this picture from the adaptation made by Philip Lonergan. The picture will be distributed by Goldwyn.

Miss Courtot's engagement to play Lydia Canfield completes the cast for "The Steadfast Heart." Joseph Striker will play the male lead, and others who will be featured are Mary Alden, Joe Depew, Jerry Devine, Sherry Tansey, Miriam Battista and William B. Mack.

Miss Courtot's most recent pictures are "Down to the Sea in Ships," "Pirate of the Sea" and "Rogues and Romance." She has the lead in "Teeth of the Tiger," "The Rolling Stone," and "The Kiss." Besides these features Miss Courtot has appeared in many screen serials.

"Mortal Love" Wm. de Mille's Next for Paramount

William de Mille's next picture for Paramount, on which production will start about June 1, has been definitely titled "Mortal Love." Mr. de Mille is now in New York preparing "Only Thirty-Eight," his last photoplay, for release, with the aid of Clara Beranger, who adapts all of his plays to the screen.

"Mortal Love" is an adaptation of "The Faun," Edward Knoblock's stage success.

"Three Weeks" Goes Into Production Soon

"Three Weeks," Elinor Glyn's popular novel, has been purchased by Goldwyn for picturization. The director and cast are now being selected, and production is to begin shortly at the Culver City studios.

Goldwyn at present is picturizing "Six Days," an original story by Miss Glyn. Charles J. Brabin is directing this film, which has a cast including Corinne Griffith, Frank Mayo, Myrtle Stedman, Cyril Maude, Claude King and Robert De Vilbiss.



Above is a group of executives of the Pathe Exchange, Incorporated. From left to right they are: Elmer Pearson, vice-president and general manager; Bernhard Beason, vice-president; Lewis Innerarity, secretary, and John Humm, treasurer.

"Street Singer" is Title of Pickford's Next

"THE STREET SINGER" has been chosen as the title for Mary Pickford's new photoplay, a romance with Nineteenth Century Spain as the background. The complete cast has also been selected. It includes, besides the star: Holbrook Blinn, Irene Rich, George Walsh, Charles Belcher, Frank Leigh, Mme. Mathilde Comont, George Periolat, Bert Sprutte, Snitz Edwards, Mme. de Bodamere, Phillips De Lacey, Donald McAlpin, and Doreen Turner.

The winning title, which Miss Pickford believes will lend itself readily to exploitation possibilities, was suggested by Dennis F. O'Brien, an officer of United Artists. The film will be released early in the Fall.

Frances Marion to Write "Beau Brummel" Script

Frances Marion, well-known scenarist, has been engaged by the Warner Brothers to write the continuity of "Beau Brummel," the Clyde Fitch play which will feature John Barrymore.

Production of "Beau Brummel" will be started following the arrival of Mr. Barrymore from abroad. Preparations are being made for the feature at the Warner Coast studios by Sam and Jack Warner, production managers, who are negotiating with a prominent director for the picture.

Finishing Scenes for New Barrymore Picture

Lionel Barrymore and the Cosmopolitan company making "Unseeing Eyes," adapted to the screen by Bayard Veiller from Arthur Stringer's popular story, "Snowblind" have arrived in New York from Banff, Canada.

The company has been on location around Banff, Montreal and Lake Louise for the last two months. Work on the picture is being completed here. E. H. Griffith is directing and Barrymore and Seena Owen appear in the leading roles.

Screen Advertisers to Hold Two-Day Session

The Screen Advertisers Association, affiliated with the Associated Advertising Clubs of the World, will hold a two-day session at the annual world advertising convention at Atlantic City, June 3-7.

The underlying theme of the sessions will be educational films, industrial pictures, motion pictures in community advertising and non-theatrical films, all vital subjects today in the motion picture world.



Bull Montana as he appears in "Snowed Under," a Metro comedy presented by Hunt Stromberg.



Harry Carey's latest for F. B. O. is "Desert Driven," from which the above layout was made.

Paramount Executives in Convention

Problems of Organization Are Discussed At First of Series of Gatherings

PARAMOUNT executives and salesmen from all over the East were in New York this week for the semi-annual convention of the Distribution department of the Famous Players-Lasky Corporation, which opened Tuesday morning at the Hotel Pennsylvania. More than 125 home office executives, District and Branch managers and salesmen were present.

H. G. Ballance, Divisional Sales Manager, presided and the discussions were led by S. R. Kent, General Manager of Distribution, assisted by executives of the home office. Throughout Tuesday's sessions sales policies were discussed. Mr. Kent, in his opening remarks, declared that reports from the company's forty-six branch offices in this country and Canada showed that in many sections the exhibiting business had returned to the prosperous conditions that prevailed immediately following the war. Several other sections, however, had not yet emerged from the slump, he said.

"Returning prosperity," said Mr. Kent, "means better pictures for motion picture patrons. Reports from Los Angeles are that production in all of the studios has reached a high level. So far as our own company is concerned, some of the biggest pictures we have ever made are scheduled for next Fall's release. 'The Covered Wagon,' the screen version of the late Emerson Hough's novel, which is having a tremendous success in the cities where it has been shown, is a forerunner of the type of big production which will be given to the public next season."

Wednesday's sessions were devoted to detailed discussions of each of the productions scheduled for release during the months of August, September and October, opening the Paramount year. Jesse L. Lasky, first vice-president in charge of production; Robert T. Kane, general production manager, and Mr. Kent led in these discussions. The convention closed with an informal dinner at the Pennsylvania Wednesday evening.

On Thursday evening the home office executives left for Chicago where the second of the four conventions will open at the Drake Hotel Saturday and continue through Sunday. This convention will be in charge of

Divisional Sales Managers John D. Clark and George W. Weeks. The party will then entrain for New Orleans for the third convention and then go to Los Angeles where the final convention will open at the Hotel Ambassador Monday, May 21.

Those making the trip are Jesse L. Lasky, S. R. Kent, Eugene Zukor, John D. Clark, George W. Weeks, E. E. Shaner, Mel Shaner, Herman Wobber, Claud Saunders, C. E. McCarthy, A. M. Botsford, G. B. J. Frawley, G. M. Spidell, A. M. Hoggan and A. O. Dillenbeck.

In addition to the above, those who attended the New York convention were G. E. Akers, W. A. Bach, E. English and G. E. Smith from the Canadian offices; District Managers H. H. Buxbaum, W. E. Smith and G. J. Schaefer; Branch Managers W. R. Seates, J. D. Powers, J. H. MacIntyre, M. W. Kempner, A. S. Moritz, P. A. Bloch, H. Hunter, E. M. Sweigert and salesmen from the New York, New Jersey, Boston, New Haven, Maine, Albany, Buffalo, Philadelphia, Washington and Wilkes Barre exchanges.

"Ten Commandments" Staff Is Enlarged

Fred Elles and Edward Chandler are the latest additions to the staff of aides Cecil B. DeMille is assembling in Hollywood preparatory to commencing work on his film version of "The Ten Commandments," certain scenes of which will use over three thousand people. Elles and Chandler will be subordinates of Assistant Director Cullen Tate.

"Soul of the Beast" for New York Rialto

Announcement was made by Metro Pictures Corporation that "Soul of the Beast," a Thomas H. Ince production, released through Metro, will be shown at the Rialto theatre, New York, beginning Sunday, May 20. The showing will be elaborate in every respect, a special prologue being arranged by Hugo Reisenfeld, managing director of the Rialto.

Universal Celebrates Anniversary

Company Launched Eleven Years Ago; Laemmle Again Pledges Every Cooperation

UNIVERSAL this week is celebrating its eleventh anniversary. Just eleven years ago, the company headed by Carl Laemmle, came into being, during an era of the motion picture industry when companies existed for a day and when the outlook for the future was dark. "This week, the Universal chief in a resume of company prosperity, called attention to its immense studio, its branch exchanges in every corner of the world, and its array of super pictures now made or in production."

As a surprise to Mr. Laemmle and in celebration of the anniversary week, the exchange force, headed by Art Schmidt, general sales manager, arranged for Universal Weeks in thousands of theatres.

The results, according to the sales department, speak for themselves. It has been the greatest single week in the history of Universal pictures. The product has appeared upon the screen of practically every theatre in the United States, it is claimed. Many houses, Schmidt reports, played solid Universal programs.

The anniversary celebration arranged by the sales department was a distinct surprise to Mr. Laemmle, and was a source of great gratification to him. He expressed himself in especial sympathy with the new method of putting over anniversary weeks and characterized it as a exhibitor aid, not an exhibitor hindrance.

An indication of the great forward steps taken by Universal under Carl Laemmle's direction during the last decade is to be seen in the array of Jewel production, used by exhibitors during the past week. "The Abysmal Brute," "Baru," "Hunting Big Game in Africa," "Driven," "The Flame of Life," "The Flirt," "The Kentucky Derby," "Under Two

Flags," and "The Storm," are in the list of the specials put out by Universal during the last six or eight months.

In commenting upon Universal's great growth and future prospects, Laemmle reiterated his belief in the absolute tie-up between the welfare of the industry as a whole and the industry of the small and independent exhibitor.

"The film industry always has advanced and always will advance step by step with the advancement of the independent exhibitor. No theory of progress which is not based upon the welfare and better business of the independent exhibitor is worth a continental hurrah.

"From the day when the independent producers banded together to fight the General Film Company more than a decade ago, I have constantly preached exhibitor welfare," said the Universal head. "And I have constantly practised what I preached. Today there is not an exhibitor in the United States who can say he had not had fair play at the hands of Universal. Most exhibitors are only too glad to come out and give Universal credit for being their friend."

To Exploit Fairbanks Films in the Antipodes

Edmund H. Benson has gone to Australia as special representative for Douglas Fairbanks, his mission being to stimulate business for the early Fairbanks' releases through United Artists and to assist in putting over "Robin Hood" in the Antipodes.

Sam Blair, of the New York office of United Artists, who has already sailed for Wellington, New Zealand, will co-operate with Benson.

"Common Law" Will Be Released by Selznick

ROBERT W. CHAMBERS' "The Common Law," produced by Myron Selznick, will be released by Selznick Distributing Corporation, according to announcement this week by President W. C. J. Doolittle.

"Because there has been a certain amount of speculation as to the probable releasers of this picture, I feel it is necessary for us to make an official statement," said Doolittle.

Arrangements are being made for a Broadway showing after which the release date will be determined.

The cast includes Corinne Griffith, Conway Tearle, Elliott Dexter, Hobart Bosworth, Bryant Washburn, Doris May, Harry Myers, Miss Dupont, Phyllis Haver, Wally Van and Dagmar Godowsky.

New Pathe President Host to Employees

Thirty-four officers and members of the Home office organization of Pathe exchange were guests of Paul Fuller, newly elected president, at an informal dinner given at the Hotel Vanderbilt on Thursday evening, May 3. Mr. Fuller made use of this occasion to get personally acquainted with Pathe people with whom he had not come into personal contact during his years of service to the company on the board of directors.

The guests present were: C. E. Merrill, E. C. Lynch, Elmer Pearson, Bernhard Benson, John Humm, Lewis Innerarity, G. L. Chanier, E. A. Eschmann, J. E. Storey, Miles Gibbons, E. O. Brooks, Emmanuel Cohen, Victor M. Shapiro, P. A. Parsons, W. C. Smith, L. S. Diamond, Harry Lewis, L. E. Franconi, J. T. Richards, Charles J. Fischer, F. Clarke, William Raynor, Harry Lyons, William Parke, George A. Gray, Herbert Crooker, C. W. Allers, J. W. Kyle, Curtis Dunham, Robert Richards, R. K. Haakensen, Charles Brady, A. Miller, A. Richard.

J. W. Kyle was toastmaster. Short addresses were made by officials of the company—Mr. Lynch, Mr. Pearson, Mr. Benson, Mr. Humm, Mr. Innerarity and Mr. Chanier; also by Mr. Merrill and heads of departments: Mr. Eschmann, Mr. Storey, Mr. Gibbons, Mr. Brooks, Mr. Cohen, Mr. Shapiro, Mr. Parsons, Mr. Raynor and Mr. Lyons.

Lila Lee Opposite Meighan in "Homeward Bound"

Lila Lee has been selected to play the leading feminine role opposite Thomas Meighan in his next Paramount picture, "Homeward Bound," an adaptation by Jack Cunningham of Peter B. Kyne's "The Lights to Leeward."

Ralph Ince will direct the picture at the company's Long Island studio and production will start in a few days.

Art Director Picked for Jackie's Newest

J. J. Hughes has been engaged as art director for Jackie Coogan's first Metro, "Long Live the King." The script has been finished by Eve Unsell and Victor Schertzinger will direct.

Hughes was art director for several Metro productions, including "The Four Horsemen" and "Peg O' My Heart."



These scenes were taken from "Youth Triumphant," a Victor B. Fisher production.

William Duncan to Start "Steel Trail"

Definite date for William Duncan to open operations at Universal City was set for May 30. Together with his co-star, Edith Johnson, Duncan is to start work on the opening episode of "The Steel Trail."

Some weeks ago the chapter play star sustained a badly fractured right hand but the injury has healed to an extent where Duncan is not worrying.

Xydias Announces Series of Eight 5-Reelers

Anthony J. Xydias, President and General Manager of Sunset Productions, Los Angeles, has announced as a forerunner of his production plans for 1923-24, a series of eight five-reel comedy-drama Western features, starring J. B. Warner.

Production is now under way on the first subject, which will be ready for early fall State Rights distribution.

Virginia Pearson Returns After Two Years

Virginia Pearson, former Fox star, is returning to the screen after an absence of two years in which she starred in vaudeville. She has just signed a contract with Arthur H. Jacobs, to play the leading feminine role in the next Frank Borzage production for Associated First National Pictures, Inc.

Sylvia Breamer to Have Featured Role

Sylvia Breamer will be seen in "The Lord of Thundergate," which will be her first picture under her new contract with First National, whereby her services are obtained for featured roles for a period of years.

Miss Breamer plays the leading feminine role in "The Girl of the Golden West," current First National release.

First National Names New Eastern Manager

Ralph H. Clark, manager of the First National New York exchange, has been appointed First National eastern district manager. It was announced this week. Robert Smeltzer, formerly a Pathe district manager, succeeds the late Walter E. Lusk, who died recently, as manager of the First National Washington exchange.

Santell to Direct Features for F.B.O.

Al Santell this week signed a contract with F. B. O. as a feature director. The contract is for three years. Santell's first production will be "Lights Out."

Jerome Beatty to Join Al Lichtman Corp.

JEROME BEATTY will shortly join the Al Lichtman Corporation as head of the newly formed advertising and exploitation department. Morrie Ryskind will continue as Director of Publicity and Karoly Grosz as Art Manager. Beatty was formerly head of the Famous Players publicity and advertising departments. About a year ago he was sent by Jesse L. Lasky to the West Coast as special studio representative.

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Orville Caldwell in New Mae Murray Film

Robert Z. Leonard is fast nearing completion on "The French Doll," Mae Murray's latest vehicle now in the making on the West Coast. The supporting cast is headed by Orville Caldwell, popular leading man of the stage and screen. With Mr. Caldwell are such players as Rod La Rocque, Rose Dion, Paul Cazeneuve, Willard Louis, Bernard Randall and Lucien Littlefield.

Rapid Progress Made on Pickford Vehicle

Exceptional progress is being made on Mary Pickford's new photoplay feature, "The Street Singer," according to reports from the Pickford-Fairbanks studios in Hollywood where this film is now in the process of making, under the direction of Ernest Lubitsch.

Of the thousand scenes to be taken, 431 already have been shot, and twenty-one of the forty-five sets have been disposed of.

Robert Priest Moves into New Quarters

Robert W. Priest, independent distributor, announces the establishment of new quarters in the Strauss Building, New York City.

The announcement states that owing to the extension of his activities, including the distribution of projectors in the non-theatrical field, Mr. Priest has found it necessary to desert the Great White Way for the more sedate atmosphere and environment of Fifth Avenue.

George Merritt Added to Cast of "Her Only Son"

George Merritt has been added to the cast of the new Daniel Carson Goodman picture, "Her Only Son," now in the course of construction. Others in the cast include Mary Carr, Charles Mack and Mildred Harris. Merritt has just completed a role in "Barred Doors" for the Distinctive.

Cast Selected for "Under Red Robe"

"Under the Red Robe" is promised a strong cast. Robert B. Mantell impersonates Cardinal Richelieu; John Charles Thomas makes his screen debut as Gil de Berault, and Alma Rubens appears as Renee. Others who have prominent parts are Genevieve Hamper Mantell, Ian MacLaren, Mary MacLaren, Rose Coghlan, William H. Powell, and Gustave Von Seyffertitz. Alan Crosland, who directed "Enemies of Women," is directing.

Alfonso and Lloyd George See "Robin Hood"

"Douglas Fairbanks in Robin Hood" was shown recently to King Alfonso of Spain, at the palace in Madrid, and to David Lloyd George at the former British premier's country place in England.

Both were request performances and were arranged by R. W. McFarland, personal representative of Fairbanks in Europe.

"The Good Bad Man" Is Being Edited

John Emerson and Anita Loos are now at work editing "The Good Bad Man," the second of the pictures of famous stars to be released by Harry Aitken and Oscar Price. This picture, acknowledged one of the best Westerns that Douglas Fairbanks ever made, will be released following "The Americano."

Arrow Is Compelled to Enlarge Space

Due to expansion of business the Arrow Film Corporation has enlarged its office space and is now occupying much larger quarters on the same floor in the Candler Building, 220 West 42nd Street, where this concern's headquarters have been located for a number of years.

Mabel Normand's Next Will Be "Mary Ann"

As soon as Mabel Normand has completed "The Extra Girl," she will start work on a new picture, the title of which is to be "Mary Ann." "The Extra Girl," now in production, is being directed by Richard Jones.

Vaudeville Dancer in C. K. Young Film

David Marvel, vaudeville dancer, has been added to the cast of "In Old Madrid," Clara Kimball Young's newest Metro vehicle. It is his first appearance on the screen.

"Circus Days" Is Jackie's Next First National

"CIRCUS DAYS" has been chosen as the title for Jackie Coogan's next First National release. The picture, founded on the story "Toby Tyler," by James Otis, is being given its final editorial touches.

The winter quarters of the largest circuses in Southern California served as locales for many of the exteriors. Eddie Cline directed.

PROGRAMS FOR THE WEEK OF MAY 6TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—

Film Numbers—Capitol Magazine, Vanity Fair (Goldwyn), additional short subject to be selected. Musical Program—"Dance of the Hours" from "La Gioconda" (Overture with divertissements), Impressions of "Rigoletto" (Tabloid Opera), Recessional (Organ).

Mark Strand Theatre—

Film Numbers—Scars of Jealousy (First National), Odds and Ends, Mark Strand Topical Review, The Barn Yard (Vitagraph).

Musical Program—"Melodies Populaire" (Overture), "The Porcelain Clock" (Divertissement), "One Fine Day" (Soprano with Duo-Art), Recessional (Organ).

Rialto Theatre—

Film Numbers—The Ne'er-Do-Well (Paramount), continued from Rivoli.

Rivoli Theatre—

Film Numbers—The Rustle of Silk (Paramount), Cinema tribute to John Howard Payne, Adventures in the Far North.

Musical Program—"Keltic Suite" (Overture), Historic reproduction of the premiere of "Home, Sweet Home," "Veil Dance" (Divertissement).

Cameo Theatre—

Film Numbers—Down to the Sea in Ships (Hodkinson), continued.

Criterion Theatre—

Film Numbers—The Covered Wagon (Paramount), continued.

BROOKLYN

Mark Strand Theatre—

Film Numbers—The Bright Shawl (First National), Mark Strand



Four-column ad for "Trailing African Wild Animals" used by the Ohio theatre, Indianapolis

Topical Review (selected), The Treasure Hunter. Musical Program—"Les Preludes" (Overture) with color harmonies and effects: thunder, lightning, rain, rainbow and sunshine; Mischakoff, violinist, "Zigeunerweisen" (Sarasate); Symphonized Jazz: "South Sea Eyes," "Got To Cool My Doggies Now," "Song of India," "Lost, a Wonderful Girl," "Falling," atmospheric prologue in three episodes, in special setting: "A Maid of Spain," Everett Clark, tenor; Dance Espagnole, ballet, and "Lolita," Carlo Feretti, baritone; Organ, "Fanfare" (Lemmens); "Shadow Dance," a silhouette, by ballet.

LOS ANGELES

Kinema Theatre—

Film Numbers—Bell Boy 13 (First National), A Good Scout (Educational), Topics of the Day (Pathe), International News, Daddy-Long-Legs (Prizma).

Musical Program—"Jolly Robbers" (Overture), "You Know You Belong to Somebody Else" (Organ solo).

Grauman's Third Street Theatre—

Film Numbers—Bavu (Universal), Fun from the Press (Hodkinson), Pathe News.

Musical Program—"Tannhauser" (Overture), Waring's Pennsylvanians in Jazz Concert, "Prince of Pilsen" (Organ Solo), Personal appearance of Stuart Paton, Sylvia Breamer and Estelle Taylor in prologue to feature, titled "Moscow Artists," with 10 singers and dancers.

Metropolitan Theatre—

Film Numbers—The Ne'er-Do-Well (Paramount), Pathe Review, Pathe News.

Musical Program—"Tannhauser" (Overture), "Carolina in the Morning" (Orchestra), "You Tell 'Er, I Stutter" (Organ with slides and voice), "Simonetta" (24-person act, posing in reproduction of 12 famous paintings.)

Hollywood Egyptian Theatre—

Film Numbers—The Covered Wagon (Paramount), continued.

California Theatre—

Film Numbers—Wonders of the Sea (F. B. O.), International and Fox News, The Pill Pounder (Educational), Kellum Talking Pictures.

Musical Program—"William Tell" (Overture), "Intermezzo Sinfonico" and Classic Jazz.

Miller's Theatre—

Film Numbers—Hunting Big Game in Africa (Universal), continued.

Loew's State Theatre—

Film Numbers—The Little Church Around the Corner (Warner Bros.), International News (Universal), Land of Tut-Ankh-Amen (Fox), Fun from the Press (Hodkinson).

Musical Program—"Mary" (Organ), "Brides of All Nations," (Musical act, 25 people), "Chocolate Soldier," "When Will the Sun Shine for Me?" (Orchestra), "My Heart at Thy Sweet Voice" (Cornet Solo).

Hillstreet Theatre—

Film Numbers—The Prisoner (Universal), Movie Chats (Hodkinson), Dad's Boy (Century), Aesop's Fable (Pathe), International News.

Musical Program—Six acts of vaudeville.

Mission Theatre—

Film Numbers—Main Street (Warner Bros.), continued.

Pantages Theatre—

Film Numbers—The First Degree (Universal), six acts of vaudeville.

Symphony Theatre—

Film Numbers—Night Life in Hollywood (Arrow), continued.

Rialto Theatre—

Film Numbers—Enemies of Women (Goldwyn), continued.

SAN FRANCISCO

Loew's Warfield Theatre—

Film Numbers—Dollar Devils (Hodkinson), Thrills of a Lumberjack (Howe), a Waggin' Tale, Loew's Own Minute Views and Pointed Paragraphs.

Musical Numbers—"Home Sweet Home the World Over" (Overture), A Story Told in Songs on the Organ, Added

Attraction, Famous Mosconi family, dancers, together with saxophone soloist.

Tivoli Theatre—

Film Numbers—Within the Law (First National), continued.

Granada Theatre—

Film Numbers—The Go-Getter (Paramount), Looping the Loop, News (Pathe and International), Fun from the Press (Hodkinson).

Musical Program—Selections from "Naughty Marietta" (Overture), "Narcissus" (violin, cello and piano), "Valse Erika" (trombone), "Who's Sorry Now" (Solo), "Beale St. Mama" (Concert).

California Theatre—

Film Numbers—Souls for Sale (Goldwyn), News Review (International), Hodge Podge (Lyman Howe).

Musical Program—"Flower of Araby" (Overture), "Day By Day" (Orchestra), "I Stole You from Somebody Else" and "Spaniard Who Blighted My Life" (Trio), "Farewell Blues" (Special Setting).

Imperial Theatre—

Film Numbers—Bella Donna (Paramount), continued.

SEATTLE

Coliseum Theatre—

Film Numbers—The Glimpses of the Moon (Paramount), Fun from the Press (Hodkinson), Felix Wakes Up (State Rights), Current Events (Kinograms and Pathe News).

Musical Program—"Slavonia Rhapsody" (Overture).

All the Rules of Love Aren't in the Ten Commandments!

THERE are those who say of girls like her in Washington—vital, strong, suffering—seeking for happiness. Come and see her!

The Nth Commandment
by Fannie Hurst

A love story as great as Humoresque made of the joys and sorrows of plain folk

with Colleen Moore, James Morrison, Bette Phillips, and George Cooper

Directed by Frank Borzage
Scenario by Frances Marion
A Genesee Production
LOEW'S PALACE STARTING TODAY

Loew's Palace, Washington, used this ad on "The Nth Commandment."

STILLMAN
Commencing Today
REX INGRAM
Presents With Distinction and Artistic Finesse
His Newest Cinema Creation
"WHERE THE PAVEMENT ENDS"
With RAMON NAVARRO and ALICE TERRY

Ad used by the Stillman theatre, Cleveland, on "Where the Pavement Ends."

INDIANAPOLIS

Colonial Theatre—

Film Numbers—Burning Sands (Paramount), Current Events (Pathe), Aesop's Fable (Pathe).

Musical Program—Selections by American Harmonists and Liberty Entertainers, singing orchestras.

Apollo Theatre—

Film Numbers—Brass (Warner Bros.), Exit Stranger (Educational), Current Events (Fox), Fun from the Press (Hodkinson).

CLEVELAND

Stillman Theatre—

Film Numbers—Within the Law (First National), Family Troubles (Educational), The Land of Incas (Prizma).

Musical Program—"Tales of Hoffman" (Overture).

Allen Theatre—

Film Numbers—Prodigal Daughters (Paramount), Blazes (Educational), Fun from the Press (Hodkinson), International News (Universal).

Musical Program—"Midsummer Night's Dream" (Overture), "The Fountain Fairy" (Saxophone solo).

State Theatre—

Film Numbers—The Hero (Al Lichtman), Local Grams. Musical Program—"Popular Potpourri" (Overture).

Miles Theatre—

Film Numbers—Tess of the Storm Country (United Artists), Pathe News.

Musical Program—"Light Cavalry" (Overture).

Reade's Hippodrome—

Film Numbers—Westbound Limited (F. B. O.), Plain Dealer Screen Magazine.

Musical Numbers—"Jazz Medley" (Overture).

Park Theatre—

Film Numbers—Scars of Jealousy (First National), Oil's Well, Fun from the Press (Hodkinson), Kinograms (Educational).

Musical Program—"Zampa" (Overture), "Swinging Down the Lane," "Honolulu Blues" and "Babbling Brook" (Jazz unit).

Standard Theatre—

Film Numbers—Fools and Riches (Universal), Dad's Boy (Century), Desperation (Universal), International News (Universal).

BUFFALO

Shea's Hippodrome—

Film Numbers—Safety Last (Pathe), Current Events (from Pathe, Universal News), Fruits of Faith (Pathe).

Musical Program—"Creme de la Creme" (Overture), Vocal Selections (Hippodrome Quartette), "The World Is Waiting for the Sunrise" (Organ Solo).

Lafayette Square Theatre—

Film Numbers—The Woman of Bronze (Metro), Current Events (Fox), "Snub" Pollard comedy (Pathe).

Musical Program—"Lady Butterfly" (Overture), "Old Pal" (Organ Solo).

Loew's State Theatre—

Film Numbers—Brass (Warner Brothers), Current Events (Pathe News), Cartoon, Mutt and Jeff; Local Grams and scenic.

Musical Program—Medley of Popular Airs (Emmett Luedcke's Harmonists), Overture.

New Olympic Theatre—

Film Numbers—The Love Letter (Universal), Current Events (Universal), Dad's Boy (Century), The Radio Active Bomb (York Norroy Secret Service story).

Musical Program—"Good Bye Songs of Now and Then" (Organ Solo).

Palace Theatre—

Film Numbers—Deserted at the Altar (S. R.), Fighting Blood (F. B. O.), International News (Universal).

Shea's North Park Theatre—

Film Numbers—You Can't Fool Your Wife (Paramount), Current Events (from Pathe and Universal News), The Artist (Fox).

PHILADELPHIA

Stanley Theatre—

Film Numbers—Souls for Sale (Goldwyn), Current Events (Fox and Pathe), Topics of the Day (Pathe), Screen Snapshots (Pathe).

Musical Program—"Pomp and Circumstance" (Overture), and Minerva Rose Chadwick, soprano, singing "Flowers, Who'll Buy," and "Cry of Rachael" (vocal).

Stanton Theatre—

Film Numbers—Bella Donna (Paramount), Current Events (Fox), Oasis of the Desert (S. R.), Topics of the Day (Pathe).

Aldine Theatre—

Film Numbers—Trail of the Lonesome Pine (Paramount), Fun from the Press (Hodkinson), Current Events (Pathe and International), The Cobbler (Pathe).

Areadia Theatre—

Film Numbers—Money, Money, Money (First National), Current Events (Pathe), Movie Chats (Hodkinson), Winter Has Come (Educational).

Karlton Theatre—

Film Numbers—Down to the Sea in Ships, second week (Hodkinson).

Victoria Theatre—

Film Numbers—The Village Blacksmith (Fox), Current Events (Pathe), Kids and Skids (Fox).

Regent Theatre—

Film Numbers—Darby of the Rich (S. R.), Traffic (Educational).

Capitol Theatre—

Film Numbers—You Are Guilty (Metro), Kinograms (Educational), His Royal Snyss (Pathe), Moon Blind (Educational).

Palace Theatre—

Film Numbers—Glimpses of the Moon (Paramount), Current Events (Pathe), Topics of the Day (Pathe), The Cobbler (Pathe).

DETROIT

Adams Theatre—

Film Numbers—Bella Donna (Paramount), Current Events (Detroit Free Press & International).

Musical Program—Songs (Selected).

Broadway Strand Theatre—

Film Numbers—Hunting Big Game in Africa (Universal), Extra, Extra (Educational).

Musical Program—Song (Selected).

Capitol Theatre—

Film Numbers—Modern Marriage (Am. Releasing), Current Events (Pathe), The Dahlia (Scenic), Don't Flirt, Bushman and Bayne in person, (added attraction).

Madison Theatre—

Film Numbers—Rustle of Silk (Paramount), Trailing African Wild Animals (Metro), Current Events (Pathe), Fun from the Press (Hodkinson), White Wings (Pathe).

Musical Program—Songs (Selected).

Shubert Detroit Theatre—

Film Numbers—Fabiola (State Rights).

ST. LOUIS

Missouri Theatre—

Film Numbers—The Ne'er Do Well (Paramount), Felix Cat Cartoon, Fun from the Press (Hodkinson), Missouri Magazine (Selected).

Musical Numbers—Syncopated arrangement of "Three O'Clock in the Morning" (Overture by Missouri Symphony Orchestra), "Just a Little Blue for You" (Organ solo by Stuart Barrie), Imperial Quartette (Vocal).

Grand Central, West End Lyric and Capitol Theatres—

Film Numbers—Within the Law (First National), The Dude (Educational), Current Events (Pathe, Fox, International), Topics of the Day (Pathe).

Musical Numbers—"Naughty Marietta" (Overture), "Railroad Man Blues" (Intermission), selected vocal numbers.

Rivoli Theatre—

Film Numbers—The Abysmal Brute (Universal), The Kid Reporter (Universal), Current Events (International), Fun from the Press (Hodkinson).

Musical Numbers—Overture.

Delmonte Theatre—

Film Numbers—Trailing African Wild Animals (Metro), Oh, Nurse (Universal Century), Fun from the Press (Hodkinson), Current Events (selected).

Musical Numbers—Overture, popular selections.

William Fox Liberty Theatre—

Film Numbers—Down to the Sea in Ships (Hodkinson), Current Events (Fox).

Columbia Theatre—

Film Numbers—Gossip (Universal), first episode, Haunted Val-

lew (Pathe), Current Events (Fox News and Educational). Musical Numbers—Overture and five acts of vaudeville.

CINCINNATI

Grand Theatre—

Film Numbers—Hunting Big Game in Africa (Universal).

Musical Program—"Dearest" (Overture).

Strand Theatre—

Film Numbers—Souls for Sale (Goldwyn), Current Events (Pathe).

Musical Program—"Sweethearts" (Overture).

Capitol Theatre—

Film Numbers—The Ne'er-Do-Well (Paramount), Current Events (Pathe), Garden of Geysers (Lyman Howe).

Musical Program—"Andante Cantabile," with variations (Overture).

Walnut Theatre—

Film Numbers—Safety Last (Pathe), Current Events (Pathe), Aesop's Fables (Pathe).

Musical Program—"Orpheus" (Overture).

KANSAS CITY

Newman Theatre—

Film Number—Grumpy (Paramount), Newman News and Views (From Pathe and Kinograms).

Musical Program—Selections (Overture), "Memory's Garden" (A De Luxe Stage Specialty), "A Musical Melange" (Harpist and Soloist), Organ Selections.

Liberty Theatre—

Film Numbers—Brass (Warner Bros.), Capitol Shots (Pathe), Out of the Inkwell (S. R.), Pathe and Fox News.

Musical Program—"Firefly" (Overture), "The Arcadians" (Musical Entertainers), Organ Selections.

Royal Theatre—

Film Numbers—Down To the Sea In Ships (Hodkinson), Royal Screen Magazine (From Pathe and Kinograms).

Musical Program—Selections (Overture), Organ Selections.

Twelfth Street Theatre—

Film Numbers—The Sunshine Trail (First National), Aesop's Fables (Pathe), Fighting Blood (F. B. O.), Twelfth Street Screen Magazine (From Pathe and Kinograms).

Musical Program—Selections (Overture), Organ Selections.

DES MOINES

Des Moines Theatre—

Film Numbers—The Famous Mrs. Fair (Metro), The Love Nest (First National).

Musical Program—Olive O'Neil (The Singing Usher), "Just a Little Cottage" (Organ solo).

Strand Theatre—

Film Numbers—The Ne'er Do Well (Paramount), Winter Has Come (Educational), Kinograms (Educational).

Musical Program—"Mother In Ireland" (Solo).

Garden Theatre—

Film Numbers—One Exciting Night (United Artists).

 NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

JACK HERSCHMAN, formerly Goldwyn salesman in the Wisconsin territory, is now connected with Famous Players-Lasky's Chicago organization. Harry O'Brien has been transferred from city to the country territory formerly covered by Joe Wolf, who went to the New York headquarters of Paramount, and Bill Washburn, who has been covering country territory is now selling Paramount pictures in Chicago.

Cecil Maberry has been in Chicago for the past two weeks, and although at present he is not actively connected with the motion picture business, spent considerable time visiting along film row. Oil has been found on properties near the Oklahoma ranch owned by Mr. Maberry and developments indicate that his acres may be included in the oil belt. His many friends are hoping that he soon may be an oil magnate.

Chicago will be Paramount headquarters on May 12 and 13 when the chief executives of this company come to Chicago for a convention at the Drake Hotel. Besides the New York officials, division managers, sales managers and salesmen of the Central West will attend and it is understood that this will be the most important meeting of a series being held throughout the country by the Famous Players-Lasky organization.

District Manager Hickey and Chicago Manager Reingold of Goldwyn were scheduled to leave for Atlantic City this week for a big convention of their organization. District supervisors and branch managers from all over the United States are to attend the meeting, as well as the executive heads of the company.

Bill Brimmer is again connected with the sales department of First National and will cover the territory, of which Quincy, Ill., is the principal key center. Salesman Nelson, formerly with Select, is now traveling country territory for First National.

Manager Jack Sampson of F. B. O.'s Chicago office has recently added Charles E. Elfenbein to his sales staff. Mr. Elfenbein will cover eastern Illinois and northern Indiana territory. He has recently been connected with American Releasing Company's Chicago exchange and is also well known in Minneapolis, where he was engaged

in the film business for several years.

Herman Stern presided at a meeting of Universal's Indianapolis district sales staff last week and remained several days in the Hoosier metropolis.

R. C. Seery, who recently returned from First National's annual stockholders meeting in New York, believes he set a traveling record during the month of April, when he rode the Pullmans for 9,000 miles.

Sam Von Ronkel, producer of the Gump Comedies, who has been in Chicago for several days conferring with Cartoonist Sid Smith on the pictures which will be released at an early date, has returned to the West Coast. Mr. Von Ronkel brought working prints of some of the Gump comedies with him and secured the ideas of Mr. Smith on just how the pictures should be cut and the sentiment he wishes to express in them. The Gump Cartoons will be released through Universal.

Carl Laemmle and the Randolph Theatre will be hosts to Chicago orphans Wednesday and shows "Hunting Big Game in Africa With Gun and Camera" at the Auditorium on that day. H. A. Snow, who made this splendid picture, will be present and address the youngsters, and Mayor Dever of Chicago has also promised to appear. Arrangements are being made whereby all the orphans from the different institutions of the city will be brought to the auditorium in Ford cars free of charge.

"Safety Last," Harold Lloyd's laugh producer, is scheduled to open at Orchestra Hall on May 28. Martin Henoch of the Stratford theatre having leased the big Michigan avenue theatre for seventeen weeks and taken over the feature for its Chicago premier. Mr. Henoch, it is understood, has arranged for a large orchestra and other features which will give atmosphere to the picture during its run.

The National Screen Service moved its Chicago office from 738 South Wabash avenue to the seventh floor at 845 South Wabash on May 1. The Automatic Ticket Register Company will also be located at 845 South Wabash after June 1. The Siple Studios are also scheduled to move into the same building.

Daylight saving became effective Sunday, April 29, and the majority of theatres in the city felt the bad

effects immediately. While the big loop houses and a few of the larger neighborhood theatres did their usual Sunday business others report as high as 25 per cent decrease in attendance for that day. The Standard Time League, coincident with the daylight saving becoming effective, enlivened its campaign to have the period of daylight saving shortened or abolished altogether, and many theatre men spurred by the bad effects of the change in time on theatre attendance are co-operating with the League in its efforts.

Ground was broken on April 30 for a new 600-seat house in North Chicago. This theatre, which will be a handsome and up-to-date picture house, is expected to be ready to open September 1. It has been leased for ten years by J. P. Dromey and will be managed by A. L. Childers.

Nicolas Young, of Brunhild & Young, took a vacation trip recently in company with one or two friends, motoring to South Bend, Grand Rapids, Lansing, Flint and other Michigan points, and is back on the job this week with renewed pep and energy.

A new picture house costing \$350,000 and seating 2,000 persons is to rise on the site of the present Chatterton theatre at Springfield, Ill. George C. Hickox is head of the realty company which has been managing the Chatterton.

Elgin voters defeated the daylight saving proposition by a vote of 6,309 to 5,255.

Another Illinois city is added to those whose residents are privileged to view movies on Sunday as a result of a recent referendum vote in De Kalb. This is the third election held on the question of Sunday opening.

"The Little Girl Next Door," a Blair Coan production, which has the distinction of being the first feature picture made in Chicago for some years, was shown at Jones, Linick & Schaefer's Orpheum theatre last week and is scheduled to go into the Washington theatre, Detroit, for the week of May 5.

Nat Royster, well known in Chicago amusement circles, where he has been engaged for many years as an exploitation and publicity man, is handling the publicity for the Motion Picture Palace of Progress and has also opened offices in the Hartford building at 8 South Dearborn street, where he is prepared to handle exploitation for mo-

tion picture theatres, producers or other amusement enterprises.

George Larkin, who is en route to the West Coast, stopped off in Chicago last week for a visit at Russell Productions' headquarters in the Hartford building. Mr. Larkin, as soon as he arrives in California, will start work on a series of six features for Russell Productions.

The Aledo Opera House at Aledo, Illinois, has been leased by L. J. Trevor, from J. W. Edwards.

Al Steffes gave a luncheon for officers and directors of the Illinois Motion Picture Theatre Owners at the Hotel Sherman last week. Accompanied by Messrs. Kopold and Kaplan, of the Minnesota organization, he was on his way from New York to Minneapolis. Mr. Steffes is enthusiastic over the outlook for a great exhibitors' convention in Chicago and believes that it will have the greatest number of exhibitors attending a similar event.

President Glen Reynolds, of the Illinois Motion Picture Theatre Owners, has appointed the national convention entertainment committee, which includes, Messrs. Hopp, Silha, M. Siegel, Berve and Frank. The committee already has submitted a program of entertainment to President Sidney S. Cohen for his O. K. which, if carried out as proposed, will assure convention delegates and exhibitors a rousing good time while in the city.

Recent changes in the Chicago censor board are viewed with satisfaction by Chicago motion picture men. The new appointments were made following the inauguration of Mayor Dever. Mrs. Amy Adams became chief censor, succeeding Mrs. Kerr. Other appointees are Mrs. Sorensen and Mrs. Bennett, the latter of whom was reappointed.

Fitzpatrick & McElroy have started work on their new theatre and office building at the southeast corner of Kedzie and 63rd Street and it is hoped to have the new house completed by the 1st of October. The building, it is reported, will cost \$400,000. This firm, which operates a large string of theatres, has not been represented in Chicago for several years.

Edward Collins has arrived from New York to assume his new duties as assistant manager of Fox's Chicago exchange. It is understood that Assistant Manager Cavanaugh is slated for a promotion to branch managership, but will remain at the local office until some time in June.

STUDIO LEASE AND EQUIPMENT FOR SALE

LOW RENT, EASY TERMS, fully equipped one company studio in accessible location in Manhattan.
Modern lighting equipment, large stage, ample sets.

McLAUGHLIN & STERN, 15 William St., New York

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Bella Donna—

A big drawing picture. Did good business, opening a run. (East.)

Not as big as her other pictures, but did well on a splendid program. (East.)

Artistic production, but a great disappointment. Business only fair. (Middle West.)

The Glimpses of the Moon—

Went over very well. (West.)

Good picture; average box office value. (Middle West.)

A picture not liked so well on account of the slimness of the story. Business fair. (Middle West.)

The Tiger's Claw—

Average week's attendance for the week. (Middle West.)

Nobody's Money—

Picture only fair. Business dropped and picture was taken off after three day run, instead of a week. (West.)

Prodigal Daughters—

A very big picture which did tremendous business. (East.)

Set new house records. Gloria's best. (Middle West.)

The Nth Commandment—

A good feature, well produced. Box office smiled. Five stars in person drew. (East.)

Mr. Billings Spends His Dime—

Average light comedy picture. Fair business. (East.)

Burning Sands—

Fair picture. Poor business. (Middle West.)

Adam's Rib—

This offering was very well received. (West.)

The Snow Bride—

An indifferent picture. Business bad all week. (East.)

The Ne'er Do Well—

Thomas Meighan always pulls them in big. (East.)

The Go-Getter—

Fast moving action comedy. Went over big. (Middle West.)

You Can't Fool Your Wife—

The attendance for a week's run was about the usual average. (Middle West.)

Rightly styled a super production. Critics and patrons united in praising it. Good box office attraction. (Middle West.)

Big audience picture. Our patrons liked it immensely. Splendid week. (Middle West.)

Grumpy—

Entertaining comedy drama in which Theodore Roberts does fine work. Pleased our crowds. Business big. (Middle West.)

A picture which pleased everybody who saw it. Business very good. (Middle West.)

FIRST NATIONAL

Within the Law—

One of Norma Talmadge's strongest roles. Story interesting and production throughout is very fine. Played to big business. (Middle West.)

Excellent adaptation of stage play; about average box office value. (Middle West.)

Jammed them in all week. A fine picture, well liked by patrons. (East.)

Mighty Lak' a Rose—

Pleasing, but not startling production. Good vaudeville was big help in pulling business. (Middle West.)

Bell Boy 13—

This comedy went big in this house. (West.)

Daddy—

Chalk up another good one for Jackie Coogan. Good box office attraction. (Middle West.)

Heroes and Husbands—

Just a fair program picture. Business fair. Star well liked. (East.)

FOX

The Madness of Youth—

Nice little picture. Patrons like it. (Middle West.)

GOLDWYN

Enemies of Women—

A great picture. Played to record breaking houses. (Middle West.)

Gimme—

Poor business, but we expected it. (Middle West.)

Good picture. Business fair. (West.)

Backbone—

Up to your audiences. Didn't appeal to some, but others praised it. Did nice business. (Middle West.)

Hungry Hearts—

Picture of better than average quality. Didn't pull, however. (East.)

Souls for Sale—

Ordinary pictures. Film stars shown made it somewhat especially attractive, however, and it did nice business. (Middle West.)

METRO

Trailing African Wild Animals—

Good picture of animal life. Business very good for first few days of run, but then began to drop off. (West.)

Where the Pavement Ends—

Not so good. Business only fair. (East.)

The Last Hour—

A fair picture. Business fair. (East.)

UNITED ARTISTS

One Exciting Night—

A very entertaining picture with plenty of thrills. Did excellent business at popular prices on second run showing here. (Middle West.)

The Girl I Loved—

Holding it for second week. Splendid business. The kind of picture superficial critics roast but audiences like. Think it is Ray at his finest. (Middle West.)

Tess of the Storm Country—

Splendid production. All Pickford fans delighted. Business good and picture held over for extended engagement. (East.)

Robin Hood—

The first picture in the history of the house that ever has held over for a fourth week. (Middle West.)

UNIVERSAL

Hunting Big Game in Africa—

In second week went as strong as opening seven days. Should go good anywhere. (Middle West.)

Very good picture of its type. Business very good, despite fact that another house ran hunt pictures in opposition. Broke several house records. Was advertised bigger than usual. (West.)

Fine picture, personal appearance of explorer helped to draw

the crowds; held for second week. (Middle West.)

Greatest of its kind shown here. Packed 'em during week and held over for extra run. Should go good anywhere. (Middle West.)

Educational and entertainment value of this feature is unsurpassed. Continues to play to capacity houses.

The Abysmal Brute—

An excellent picture which did poor business. (East.)

Results big with this one. (West.)

HODKINSON

Down to the Sea in Ships—

A disappointment. (East.)

The Kingdom Within—

Pleasing picture. Business good. (West.)

Bull Dog Drummond—

Typical melodrama; only a fair picture. Business fair. (East.)

WARNER BROS.

Little Church Around the Corner—

Very good picture. Business good for a ten day run, despite the fact that the picture opened on a Wednesday. (West.)

Brass—

Wonderful picture. Best drawing card of April. (Middle West.)

Picture well liked. Went over well to good business. (East.)

Business nothing exceptional. (West.)

PATHE

Safety Last—

Up to usual Lloyd standard; held for second week. (Middle West.)

Exceeded our fondest hopes. A sure knockout. Did a tremendous business for two weeks. (Middle West.)

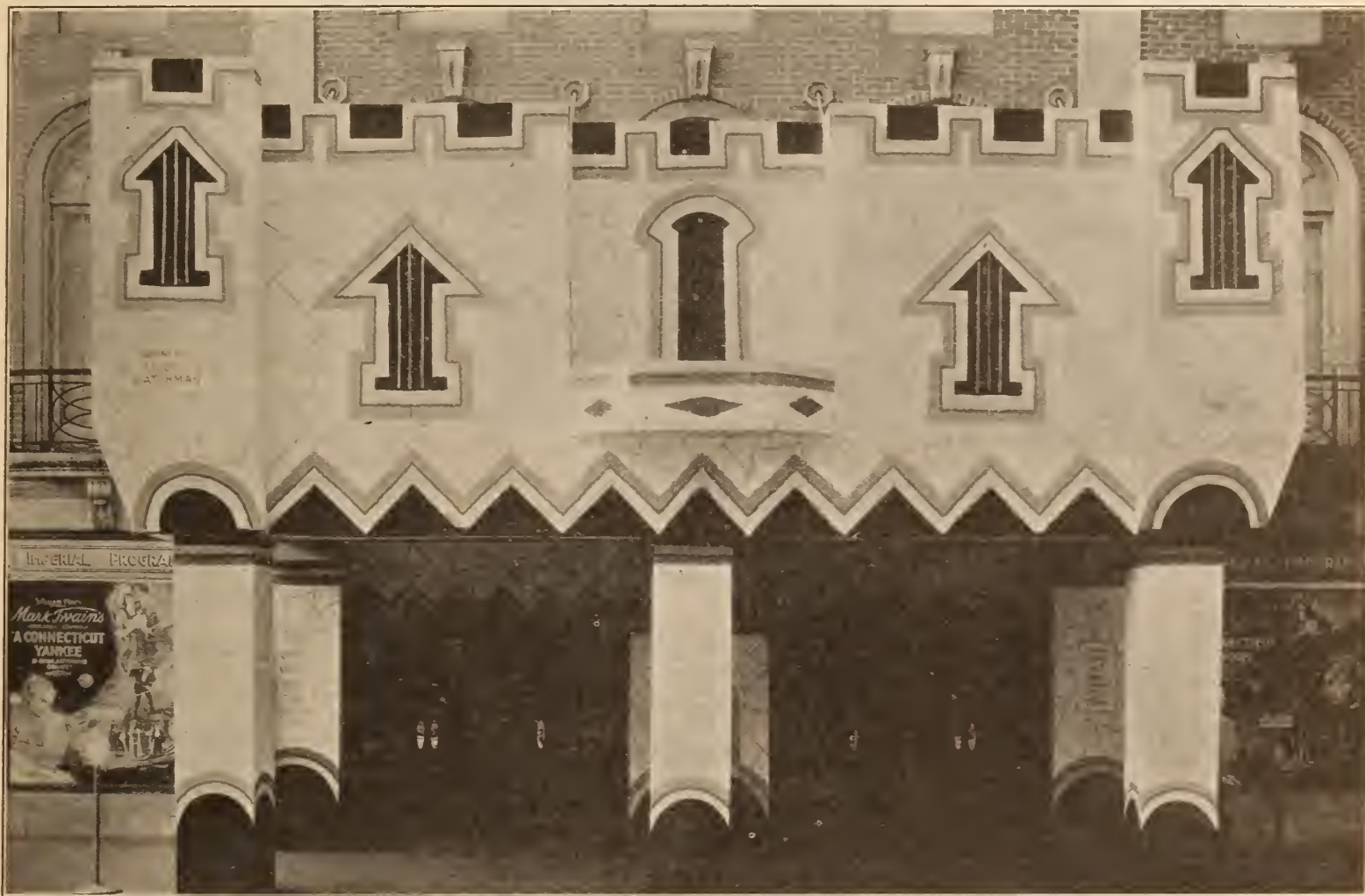
Lloyd's best. A real feature comedy. Went big on return engagement. (Middle West.)

Now playing its third week and still drawing good crowds. (Middle West.)

ARROW

Night Life in Hollywood—

Proved excellent attraction. Drew well throughout week. (Middle West.)



Striking lobby display which helped Manager Albert B. Hill of the Imperial theatre, Jacksonville, Fla., to put over "The Connecticut Yankee"

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.
 M. C. Horator, Alhambra theatre, Toledo.
 Edward L. Hyman, Strand theatre, Brooklyn.
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 Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
 Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
 William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.



Animated lobby display on "Racing Hearts" at the Modjeska theatre, Augusta, Ga. F. J. Miller, manager

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
 L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.
 Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
 Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
 Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
 George Tooker, Manager, Regent theatre, Elmira, N. Y.
 W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
 Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
 J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.
 Paul A. Noble, Manager, Liberty theatre, Portland, Ore.
 William J. Sullivan, Manager, Rialto theatre, Butte, Mont.
 H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.
 Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.
 G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.
 William Cutts, Manager, Columbia theatre, Portland, Ore.



"Safety Last" lobby display at the Liberty theatre, Wenatchee, Wash., making effective use of poster cut-outs

Illuminated Boards Feature of "Souls for Sale" Campaign

Providence, R. I.—An energetic exploitation campaign was put over for "Souls for Sale" at the Emory Majestic theatre, working with Martin Touhey, William Mahoney and Alton C. Emery of the theatre staff.

The special stunt that they used was the placing of a big illuminated board with the "Souls for Sale" 24-sheet poster on it on South Square which is one of the most prominent squares in Providence and which can be seen from three streets converging at that spot. The fact that this board was illuminated made it as effective advertising at night as it was in the day time.

A 24-sheet poster was also put up on the back of the Emory Majestic, which every motorist going down town can not avoid seeing. This sign was also illuminated and it, too, faced three streets, Washington, Aborn and Empire. This gave a wonderful flash on the clear wall that had never been used before for such purposes. This is the finest outdoor advertising space in Providence. Permission was obtained to hang a mounted 24-sheet poster on the front of the Washington Building in Washington street, an exceptionally good location. The building is one of the finest that Providence boasts, and the posting of this 24-sheet cost nothing. Six sheets were also hung in the Emory Billiard Parlors, one of the busiest places in the city.

Flaming Lobby Display for "The Eternal Flame"

SUMTER, S. C.—For a lobby display on "The Eternal Flame," Manager Oscar White of the Rex theatre used a six-sheet cut-out of Norma Talmadge. Strips of red paper were pasted to the edges of this cut-out and an electric fan was put back of it. The breeze from this fan kept the strips of paper shooting out from the cut-out. A red light was placed back of this.

In front of this was a compo board sign reading "Norma Talmadge in 'The Eternal Flame.'" Back of this were more red lights.

The guessing contest was also pulled on the burning candle.

Safety Pin Throwaways Are Used on "Safety Last"

NEWARK, N. J.—During the run of "Safety Last" the lobby of the Rialto theatre displayed a highly amusing cut-out showing a New York sky-scraper skyline with Lloyd performing his thrilling stunts. Throwaway teasers had been scattered broadcast—a small envelope inscribed: "When embarrassed Use the Enclosed." Inside was a card with a safety pin attached containing a miniature reproduction of the lobby cut-out, with the theatre's announcement and the line referring to the pin—"First Aid for Busted Buttons, Use This."

The Rialto's "Safety Last" plans included Saturday morning performances for school children.

"Java Head" Tied Up with Recruiting A-Boards

WILKES-BARRE, PA. — Manager Ted Reilly, of the Savoy theatre, and Vernon Gray, Paramount exploiteer, effected an excellent navy recruiting tie-up on "Java Head."

Reilly and Gray sold the officer the idea of tying up with the Chinese atmosphere of the picture. This got the A-Boards, owned by the Navy and Marine Corps. On one side was yellow Chinese-like lettering, urging men to see the wonders of China by joining the navy, and to see also what China was like by paying a visit to "Java Head."

The other side of the board contained stock publicity scenes from China issued by the Navy Department.

Cuban Shawl Displayed to Aid "Bright Shawl" Showing

Brooklyn, N. Y.—An artistic and unusual window display was arranged on "The Bright Shawl" by Edward L. Hyman, managing director, and Lee S. Ferguson, publicity director, with the Abraham and Straus store for the showing at the Brooklyn Mark Strand theatre.

On Saturday before the picture opened shoppers along Fulton Street, Brooklyn's principal shopping thoroughfare, had their attention drawn to the display in a large window adjoining the main entrance of the store. The window setting consisted of a lovely Cuban garden with a solitary figure, a woman, standing a little to the left. Around her shoulders and draped from neck to heels was probably the most beautiful Spanish shawl ever displayed in public. Its gorgeous colors drew the attention of those passersby who were on the opposite side of the street, and it was noted that hundreds crossed especially to see it.

On a neatly lettered card in the window was this explanation: "This \$25,000 bright shawl was given to Dorothy Gish by the Cuban government when she made scenes of 'The Bright Shawl' in Havana, in appreciation of the story's sympathy for Cuban freedom."



Window display in book store obtained through a tie-up on "Main Street" during its premier showing at the Mission theatre, Los Angeles



"Lorna Doone" book window, with cut-out, stills and cards, for the run at B. F. Keith's National theatre, Louisville, Ky.

"Make a Gown" Contest Staged to Exploit "Thelma"

Boston, Mass.—A practical and effective exploitation stunt, which is capable of wide adaptation, has just been completed here with the closing of the "Make a Gown" contest.

The tie-up was made by Ed Hurley of the Film Booking Offices between the Tremont Temple, the Boston Evening Telegram and Houghton and Dutton Company department store here. The keystone of the contest was the picture "Thelma."

Daily from April 1st until April 28th the Boston Telegram carried the story on their front page and often gave it as much as a half page on the inside. The nature of the contest was to out-dress Jane Novak and the beautiful gowns she wore in "Thelma." Five hundred dollars in cash were offered to the girls of Greater Boston to make their own gowns.

The success of the contest can be readily seen by the number of entrants. There were one hundred and ten women and girls who entered the affair with eighty-seven of these entering the fashion parade held for the selection of the winners.

The "Make A Gown" contest opened April 1st, the day that "Thelma" opened at the Tremont Temple. The Telegram in announcing it gave it a three column head on the front page, an eight column streamer line and a half page of copy and pictures on the inside. The money offered in prizes was put up by the paper and the department store. The only conditions governing the affair was that no contestant must be a professional dressmaker and that no gown entered should have cost more than twenty dollars to make.

Theatre Takes Own Medicine on Buried Letter Stunt

CHICAGO, ILL.—The management of the Palace theatre figured that if buried letters enhanced the value of merchants' ads in co-operative pages, it should be profitable for themselves.

For the week's ad for "The Leopardess," "Adam and Eva" and "The Headless Horseman," the theatre buried certain letters. Anybody finding them all and arranging them to spell "Marion Davies" received a free ticket to "The Leopardess."

The prizes offered were—first prize, \$200; second prize, \$100; and four prizes of \$50 each.

At the opening of the contest Houghton and Dutton store turned over their entire main floor and two windows on the principal street. In addition to this they had four hundred large cards printed and hung up on the walls on different floors. These cards read—"Join the 'Make a Gown' contest, outdress Jane Novak at Tremont Temple in 'Thelma' and win \$500 in cash prizes." The store followed this with turning over part of their advertising space in the other Boston papers.

A coupon was run daily in the paper that, filled out, entitled the bearer to select any pattern they wanted in the store and experts were on hand to guide women in the making of the gowns. As a contestant filed her application at special booth in the store she was presented with a pair of tickets to the Tremont Temple in order to see the gowns worn by Miss Novak in "Thelma."

Newspaper Contest Put Over on "What's Wrong with Women"

Tampa, Fla. — The title of the picture, "What's Wrong with the Women," suggested to Manager Robert C. Frost, of the Strand theatre, a newspaper tie-up along the lines of the title.

The newspaper co-operated with him in this, and every day for a week in advance they had special articles by prominent citizens expressing their ideas as to the glaring faults of the women of today.

On the following Sunday, the day of opening, a co-operative double truck came out in the morning paper. Every ad in the truck used the title, "What's Wrong with the Women" as the slogan for their advertisement.

Manager Has Street Repaired as "Fast Mail" Publicity

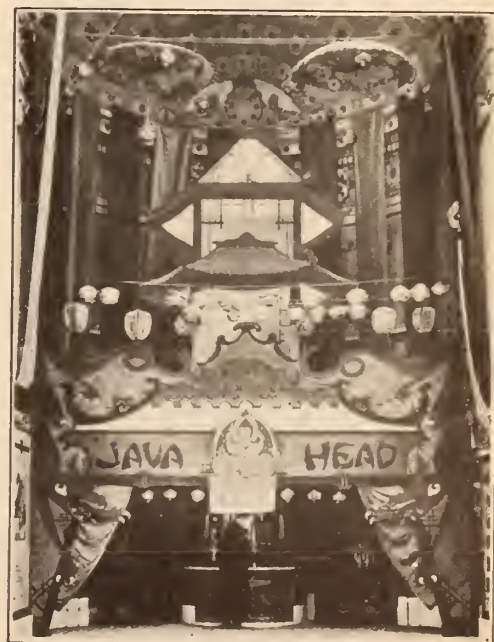
Perth, West Australia.—A unique publicity tie-up was arranged with the Perth Council when "The Fast Mail" played at the Theatre Royal. The city authorities had the road in front of the theatre repaired in anticipation of the great crowds expected to see this picture.

The road in front of the theatre was in very bad shape at the time the picture was booked for this particular house. The Australian manager decided to devote extra work to this campaign. In order to land a photo in the Perth newspapers it was necessary to have some unusual tie-up, as they did not favor the usual ballyhoo photos for publicity purposes.

The theatre manager sold the Perth Council on the idea of remaking a stretch of the road in order to take care of the crowds he expected to attend the theatre during the run of "The Fast Mail." A picture of the road repairers at work with an announcement of the coming attraction was then carried in the Perth Sunday Times before the opening date.



Street ballyhoo for "Driven" used by the Granada theatre, San Francisco



Highly decorative front for "Java Head," prepared by Al Birch, manager of the Princess theatre, Denver



Oriental lobby display used during the run of "The Toll of the Sea" at the Metropolitan theatre, Baltimore, arranged and decorated by Bernard J. Depkin, Jr.

Thorough Sales Campaign Put Behind Showing of "Brass"

Macon, Ga.—Manager E. C. Kingman of the Rialto theatre started his campaign on "Brass" early and continued it right through the run.

Posters and accessories were put out eight days in advance. Newspaper teasers were started a week in advance. Slide advertising was started a week in advance.

The central feature of the lobby display was the cut-out from the 24-sheet, the ring with the couple pulling at it. The letters forming the word "Brass" were mounted and hung in the center of the ring on invisible cord, harmonizing with a purple velvet background, immediately behind the ring and title only. Behind the cut-out were gold and yellow streamers, radiating from the floor to the ceiling. In front of these was a row of amber lights. Above and extending across the lobby were four cards with catch lines from the press book on them.

A window display of wedding rings was put on by a local jeweler. In the window was a card reading, "Is your wedding ring brass? It would not be had he bought it from us. See 'Brass' at the Rialto, Monday, Tuesday, and Wednesday."

A tie-up was also arranged with a music house. They put on a display of musical instruments and in their window was a card reading, "Some of these instruments are brass, but the quality and workmanship is unsurpassed. See 'Brass' at the Rialto Monday, Tuesday, and Wednesday."

Special Book Aids "Thorns and Orange Blossoms"

NASHVILLE, TENN.—The special photoplay edition of "Thorns and Orange Blossoms" is being widely used as an exploitation aid on the picture.

The Knickerbocker theatre in Nashville is one of the houses which has recently given away souvenir copies of this story in advance of the picture's run. Every lady in Wednesday's audience, the week before the film opened in that house, received the book, which is illustrated with stills from the picture and features on the cover Estelle Taylor, Edith Roberts and Kenneth Harlan.

Ushers Tell Patrons About "Adam's Rib" Showing

PEORIA, ILL.—Manager R. C. McMullen of Ascher's Palace theatre has his doormen and ushers say to each patron, "Remember 'Adam's Rib' plays here the first week in April," for two weeks before the run.

Mr. McMullen and Norman E. Dixon, Paramount exploiteer, also tied up the paper for an "Adam's Rib Tongue-Twister Contest," for such masterpieces as these: "Paramount Pleases Peoria People Partaking Pleasure Particularly 'Adam's Rib,'" or "Fifty-five flippy, flirting flappers frivolously frolicked from 'Adam's Rib'" and the like, were brought out.

"Broken Chains" Synopsis Is Run by Newspaper

OMAHA, NEB.—Nate Frudenberg, publicity director of the Goldberg theatres, and Charlie Raymond, Goldwynner, engineered a tie-up with the Omaha News on "Broken Chains" in which the synopsis was run on the front page of the late edition in six installments.

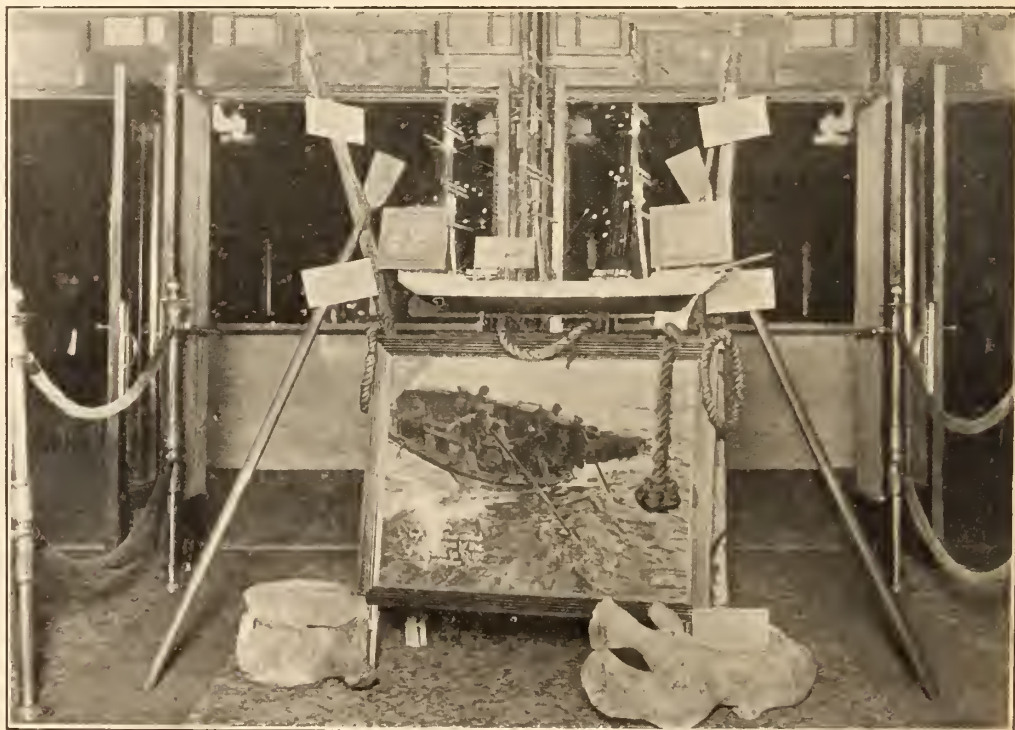
The day the story opened, a large layout of pictures was used on the second page. The editor, Neil Jones, reported it one of the most interesting features he had run in some time.

Horse Race Staged in Street to Aid "Kentucky Derby"

Casper, Wyo.—Manager Thomas Villnave of the Wyoming theatre, co-operating with T. Bidwell McCormick, Universal exploiteer, put over a smashing campaign for "The Kentucky Derby."

It was launched by special stories started in the newspapers long before the opening date was announced. A tie-up was then effected with the evening paper which sponsored a horse race held on one of the downtown streets, near the central business district. On the day of the race which marked the opening of "The Kentucky Derby" at the Wyoming theatre banners were to be seen everywhere about the "race track," and in addition the newspaper devoted much space to the event and its connection with the picture. Several thousand persons were on hand to witness the race.

The morning paper tied up to sponsor a children's matinee. A prize of a pair of tickets to see the picture was offered one child in each of the 116 rooms of the school who should receive the best grades for the week in their school work. A special feature of the matinee was that each child attending was given the choice of a big bag of peanuts or an ice cream cone. Although preparations were made for an unusually heavy attendance, more supplies had to be secured before the afternoon was over.



Display of whaling relics, model of ship and oil painting in the lobby of the Karlton theatre, Philadelphia, for "Down to the Sea in Ships"



Attractive Oriental effect in lobby display for "The Voice from the Minaret" at the Rialto theatre, San Antonio, Texas

Clever Newspaper Tie-Up Made on "A Front Page Story"

Boulder, Col.—The Daily Camera and the management of the Curran theatre, with the permission of Mayor J. O. Billig, framed up a stunt on "A Front Page Story" that arouse widespread interest.

The newspaper began its week's tie-up in its Saturday edition, in which it announced on the front page with a spread head that the Camera would publish the inside story of a quarrel between the editor and the mayor.

On Monday the editor followed up his statement with another front page story headed, "Louis Herman Favors the Fullest Publicity of the Scrap Between Editor and Mayor," and on Tuesday there was still another story on the front page which carried the head, "Camera Editor Declines to Retract from Stand on Matter of Dispute With Mayor Billig." On Wednesday the Camera published its final advance story, also on the first page, and headed, "Camera Editor Declines to Bulge for Billig or for Mayor's Friends who Advise Silence," and said that, as previously announced, the full story would be printed the following day. The announcement on Wednesday was supplemented by the distribution of thousands of cards reading:

"Don't Miss a Front Page Story. The Truth About the Mayor. It Will Be Published in Thursday Night's Camera."

On Thursday came the punch.

A three-column spread head at the top of the front page of the Camera read: "Mayor of Boulder Has Failed to Make Any Income Tax Return on His Annual Salary as Mayor."



Castle effect on compo-board in lobby of Trieb's Capital theatre, Roswell, N. M., of which Archie E. Post is exploitation manager, for "Douglas Fairbanks in Robin Hood"

Greensburg Has Tag Day of Its Own as Stunt on "Gimme"

GREENSBURG, P.A.—When "Gimme" was shown at the Strand theatre, Greensburg, had a tag day of its own, engineered by Goldwynner Wm. N. Robson and Manager E. E. Rutter of the Strand.

A special tag bearing the word "Gimme" was printed and two thousand of these were distributed just as tags are on tag days. The school children proved especially valuable in tagging pedestrians and soon had their elders doing the same thing.

A teaser campaign was used in the newspapers, tying the picture up with events of local interest. The word "Gimme" in large type occurred on each of these teasers.

Then followed a cleverly written two-column story in which it was bluntly charged that the mayor had paid no income tax on his salary and that this was the cause of the quarrel between the editor and the mayor. Tucked away down near the end of the story was the following solution:

"Careful inquiry was instituted by the editor of the Camera and the facts elicited are made public today. The mayor pays no income tax on his salary.

"Later: The matter has been referred to the Internal Revenue Collector.

"Still later: City Manager Scott Mitchell notifies the editor that the mayor hasn't been paid any salary.

"The latest: City Attorney Moorhead calls the editor to notify him that the law provides no salary for the mayor of Boulder."

White Gardenia Stunt Worked to Exploit "Grumpy"

Atlanta, Ga.—Inexpensive paper gardenias were used by Howard Price Kingsmore of the Howard theatre, and Oscar Kautner, Paramount exploiter, in their campaign on "Grumpy," based on the fact that a white gardenia plays an important part in the story. Attached to the blossoms was a tag reading:

"Follow the trail of the white gardenia to the Howard theatre to see "Grumpy"—grouchy, lovable, wise, grumpy Theodore Roberts—solve the mystery of the white gardenia and the theft of the \$400,000 Lawson diamond."

Suggestion Stirs Up Curiosity in "Lost and Found" Ads

Toronto, Ont.—Manager Ben Cronk, of the Allen theatre, put across a unique newspaper advertising stunt for the recent presentation of the feature, "Lost and Found on a South Sea Island." For several days he used display space in the newspapers to address a general invitation to all residents of Toronto to express frank and personal opinions regarding whether the picture should be shown in Toronto at all or not.

Mr. Cronk referred to the feature as "this startling picture of life and love in the tropics" and "one that created a sensation in New York." He asserted that "if there is a real objection among patrons to its showing here we will be pleased to follow the decision of the majority of our public." Those who knew the story were asked to send their letters of protest to the manager of the theatre if they believed the picture to be too risqué.

Later, Mr. Cronk announced that Toronto had decided to see the feature and it would, therefore, be presented.



Marquee display for "Peg o' My Heart," with smilax and roses, by A. B. Morrison, manager of Loew's Palace, Memphis



Attractive window display on "Where the Pavement Ends" arranged by B. F. Rosenberg, manager of the Los Angeles Metro exchange, during the run at Loew's State in that city

Unique "Third Alarm" Prologue Staged in Theatre Alley

Alhambra, Cal.—On the opening night of "The Third Alarm" Manager Rudy Schleusner of the Temple theatre, by pre-arrangement with Fire Chief Frank A. Bovet, turned in an alarm and the entire fire-fighting apparatus of the city dashed out of the fire house and made one of the swiftest runs on record, bringing up at the theatre entrance in exactly 46 seconds by a stop watch.

Announcement of the run had been made in newspaper stories and advertisements and on the screen. Long before the time set for the run the main thoroughfare was lined with people and a crowd blocked the street in front of the theatre.

Manager Schleusner, however, was not satisfied with giving the general public a thrill; he reserved one of the most unique prologues ever staged as a thrilling introduction to the picture. Just before the showing of "The Third Alarm" the operator pulled every light switch in the house. The curtain was raised, disclosing what appeared to be a frame in the distance, the inside ablaze with light. Two pieces of apparatus with headlights blazing and manned by firemen in uniform were stationed 200 feet down an alley back of the theatre and, at a given signal, with siren screaming and gong clanging, dashed past the opening. The screen was lowered and as the main title of the picture was flashed on the sound of gong and siren died down as in the distance. The

"The Hottentot" Exploited Through Collar Tie-Up

KANSAS CITY, MO.—The Hottentot brand of Arrow collars arrived in Kansas City just in time to catch the run of "The Hottentot" at Newman's theatre and the hook up was good for an attractive window in many of the leading haberdashery stores, namely those handling Lion collars.

Managing Director Milton Feld, familiar with every merchant in the vicinity of the theatre, made a tie-up on riding togs with the Schmelzer company on Grand avenue, of "Happy Hottentot" records with a prominent music store, and riding boots and saddles with another store. The saddle alleged to have been used by Douglas MacLean in making the picture was there as exhibit A.

entire audience that had gasped at the unusual scene arose to its feet and cheered.

The prologue was staged through the opening of a door, 14 feet high by 14 feet wide, in the back wall of the theatre usually used for the handling of scenery. Across the alley two posts were erected and the house street drop hung to serve as a background. Flood lights were set high up on the wall, arranged so as to throw light on the drop. The prologue was staged at every performance during the run of the picture and goes to prove that—if you haven't a stage large enough for a prologue, use the alley.

Paper Declines "Oliver Twist" Serial; Manager Prints It

Washington Court House, Ohio.—When the local newspaper declined to print the serial fictionization of "Oliver Twist," R. J. McLean, manager of the Palace theatre, announced to his patrons that he would publish it himself as a theatre house organ. The result was that a small issue was exhausted shortly after publication and a re-order had to be placed.

Mats for the six instalments were obtained from First National's New York office and a job printer with a casting box did the rest. It was printed under the name of "The Palace News" and the six instalments were sent to a select mailing list, the circulation, in response to written demand, increasing with each instalment.

Coal Mine Entrance Built for "Flame of Life" Lobby

Birmingham, Ala.—Manager Thomas G. Coleman of the Galax theatre played up "The Flame of Life" with a special lobby display in which the front of the theatre was transformed into what appeared to be the entrance to a coal mine. This was accomplished by boarding up the lobby across the front with rough lumber. A large opening was left in the center. This opening was framed up with what appeared to be very heavy timbers, and with diagonal braces across the top to give the desired effect which was that of supporting a very heavy load.

Over these rough boards on each side of the opening a three-sheet was posted. Inside and on the left was a cut-out of Priscilla Dean going down a ladder. A real lantern was put in her hand with a red electric light globe inside. On the right side was a miner ballyhoo, a man dressed as a miner, with cap, lamp, pick and a dinner pail. This man was on duty 10 hours a day. All around inside were hung miners' tools, picks, shovels, etc. The lights under the marquee and inside the lobby were all dyed red. On the top of the marquee was a cut-out of Priscilla Dean wading through the water in the mines.

A special appeal was made to the miners of Ensley, a mining district just outside of Birmingham.



Front of the Fox theatre, Springfield, Mass., during the run of "Shirley of the Circus"



Well arranged department store window display for "The World's Applause" obtained by Manager Swain of the Grand theatre, Shreveport, Louisiana



E B Roberts, manager of the Majestic theatre, Austin, Texas, prepared this "Java Head" lobby. The display piece in the center is especially interesting

Many Hearts Used in Display for "Hearts Aflame"

Tampa, Fla.—Manager Robert C. Frost, of the Strand theatre, centered his display on "Hearts Aflame" around the box office, which was covered with a large beaver board heart. This was then practically covered with a number of small hearts. A fire effect was produced from the bottom, which gave the impression that flames were leaping over the whole heart and that it was all on fire.

About the lobby and on each side of the box office hearts four feet in diameter were suspended. On each one was mounted a head of one of the principal players, which was cut out from the stock six-sheet.

The marquee was also dressed in keeping with the rest of the display. Criss-crossed along the front and under the marquee were strings of little hearts about four inches in diameter.



Foyer shadow-box on "Peg o' My Heart" used by Manager A. B. Morrison of Loew's Palace theatre, Memphis

Cinderella Shoe Stunt Used to Aid "Adam's Rib"

FRANKLIN, IND.—"Adam's Rib" at the Opera House was given a strong boost through the always reliable Cinderella slipper stunt.

Manager O. I. Demaree and Fred E. Walters, Paramount exploiteer, landed a shoe store which offered pairs of 2-A slippers to persons who could wear them.

The display consisted of the Curtis art stills and the special publicity photographs tying up with the pre-historic footwear seen in the picture.

Puzzle Contest Is Put Over as "The Christian" Tie-Up

Calgary, Canada.—A puzzle contest that proved very effective exploitation of "The Christian" was arranged between the Palace theatre and the Calgary Daily Herald. The contest ran through five issues of the Herald. The first daily prize in the contest was a copy of a fine edition of Sir Hall Caine's novel, "The Christian." Free passes to the picturization of the novel at the Palace theatre were given each day to two other persons.

To win the prize, the readers of the Herald were to take the number of mixed letters run in each announcement of the newspaper and from that construct the title of one of Sir Hall Caine's novels. For example, the first mixed letter puzzle was—IAH — TER — HONDN. The announcement of the puzzle in the following issue of the paper gave the answer to the first puzzle. The title to be constructed from the first mixed letter puzzle was "The Iron Hand." Another was—DER — TES — TEM — HE. The novel whose title can be found in these letters is, of course, "The Deemster."

This contest was most popular among the readers of the Calgary Herald, and hundreds of answers were received every day. It formed the most valuable kind of publicity for "The Christian." The management also sent out an announcement of the showing of the film of an invitation to attend it, but at the bottom of the invitation in small letters were the words, "Regular admission prices."

Appeal to Teachers Proves Aid to Showing of "Robin Hood"

Spartanburg, S. C.—Manager Frank Strozier of the Rex theatre created interest in "Douglas Fairbanks in Robin Hood" by making a direct appeal by letter to the principals of each school, inviting each teacher to be his guest at the Rex theatre on a certain day to view this film. The teachers, after viewing the picture gave it their personal endorsement to all the children, urging them not to miss it. In the same manner, the Better Films Committee was reached. And their endorsement was given publicity in both the morning and evening papers.

As an additional advance stunt, every family in Spartanburg was approached by telephone, informing them that "Robin Hood" was playing the Rex theatre such and such a time, also giving them the starting hours.



"Main Street" book store window display in Los Angeles in connection with the run at the Mission



Window displays obtained to exploit "Daddy" at the Broadway theatre, Council Bluffs,

Two Novel Stunts Prove Aid in Exploiting "Racing Hearts"

Faribault, Minn.—Intensive exploitation, with a couple of brand new angles, was used by the Grand theatre on "Racing Hearts," at a total cost of less than \$10.

First, Manager M. J. Glaser and Jack Hellman, Paramount exploiter, tied up with the Buick dealer and the newspaper for an announcement of a stunt similar to the one with which the picture opens. The plan was to send up a balloon with a Buick suspended. Of course, the objection came up that it would endanger lives and they withdrew with the greatest of pleasure. The paper went so far to announce that the "balloon stunt can be watched with safety on the screen of the Grand."

The newspaper announced that the man who bobbed Agnes Ayres hair for the race scene in the picture would be in Faribault to bob and trim girls' hair free of charge. The foyer of the theatre was rigged up into an improvised barber shop and a student barber was secured from Minneapolis.

Singer Appears in Prologue to Aid Showings of "Fury"

ROSEVILLE, N. J.—The Tivoli theatre here is one of the houses in middle-sized towns that have found an effective prologue to "Fury" in a personal appearance of Adolph Milar, screen actor and member of the Metropolitan Opera Company.

Milar played the part of Yusk in "Fury." In addition to his screen ability he possesses a rich baritone voice. The combination tell the answer to his desirability as a prologue star.

His act has always been a combination of song and story. He tells something about the ships of the sea, the difficulties encountered in making "Fury" and winds up with a sea chanty. When the scene showing the burial of the father comes on he sings "Nearer My God To Thee."

Any good singer will do; but Milar has conceived the idea, put into practice and shown its value from a showman's standpoint.

Manager Starts Free Auto Parking on "Minnie"

MILWAUKEE, Wis.—A real convenience has been made available to patrons of Saxe's Strand by Manager E. J. Weisfeldt, who inaugurated the system during the run of "Minnie."

Owners of motor cars who wish to attend the performance at the Strand need not worry when they go into the theatre, that on their exit they will find the unwelcome red tag, inviting them to appear the following day before "Judge So-and-So." For Manager Weisfeldt has arranged with the Michael Ert garage, within a very short distance from the theatre, for free parking space during the attendance of the Strand theatre performance.

"Mr. Billings Spends His Dime" Given Good Start

MEMPHIS, Tenn.—Manager A. B. Morrison of the Majestic theatre, in exploiting "Mr. Billings Spends His Dime," had 5,000 dime tickets printed, size about four by five and one-half inches, with good sales talk, introducing Walter Hiers as a star. These were distributed all over town for three days in advance. A similar ad was run in the newspaper. A ticket or one of the newspaper coupons and a dime was all that anyone needed to get into the Majestic.

A number of dimes were made out of cardboard, large size, and liberally strung over the marquee. In the center of the lobby was a dime about six feet in diameter, with a cut-out of Walter Hiers in the center of it, together with the title of the picture.

Atmospheric Spanish Prologue for "The Bright Shawl"

Brooklyn, N. Y.—Managing Director Edward L. Hyman devised a prologue in three episodes to get his audiences into the proper mood for "The Bright Shawl."

For this a set Spanish house, with balcony, was used on the presentation stage, with Spanish set row and entrance arch and transparent housetop set piece. This was all backed up by a deep blue plush curtain, and the effect was a Spanish garden in the evening. There were rustic chairs and tables, and an electric lantern hung, lighted, over the entrance arch of the garden. Flowers were twined along the wall and through the lattice of the balcony.

As the curtains were drawn, three Spanish dancers were discovered, going through an introductory dance, while native girls and Spanish officers sat at the tables, drinking. Then one of the officers, a tenor, sang "A Maid of Spain," and this was followed by a Spanish dance by the premiere danseuse of the ballet corps. The number closed with "Lolita," sung by baritone, and the picture was flashed on the screen immediately to connect it more closely with the prologue.



"The Girl in the Moon," presented by Managing Director Herschel Stuart of the Missouri theatre, St. Louis, as a prologue to "The Glimpses of the Moon"



Two views of the attractive atmospheric lobby for "East is West" prepared by Manager W. J. Bittner of the Cambria theatre, Johnstown, Pa.

Trees and Stuffed Bears in "Hearts Aflame" Lobby

San Diego, Cal.—A comprehensive exploitation campaign which included an elaborate lobby display and the co-operation of the U. S. Forest Service and the San Diego Museum of Natural History, was put over by Richard A. Addison, publicity director of the Pickwick theatre, on "Hearts Aflame."

The climax of "Hearts Aflame" is a spectacular forest fire. One section of the Pickwick lobby presented a duplicate of some of the forest scenes in the picture before the fire. Actual trees and shrubbery were used before a magnificent backdrop.

Another section represented the great forest swept by roaring flames. Here again actual trees were used, but the beautifully painted backdrop in this case showed the giant trees ablaze, and through the burning forest rushed a locomotive, a replica of the little engine that charged through the heart of the fire in "Hearts Aflame." Real stuffed animals, rabbits, bears, foxes, were placed here and there in the shrubbery to duplicate the scene in the picture where the forest animals flee before the oncoming flames.

Addison was extremely successful in obtaining the co-operation of outside bodies, notably the United States Forest Service and the Wild Life Conservation Department of the San Diego Natural History Museum. The stuffed animals which added so much to the effectiveness of the lobby display were lent by the latter institution.

The Forest Service detailed a ranger to accompany Mr. Addison to the woods to get all the trees necessary for the lobby.



Liberal use of poster cut-outs and other display material for "Shadows" by Manager George Rea of the Colonial, Washington Court House, Ohio

Hidden Horn in Front For "Mighty Lak' a Rose"

CINCINNATI, Ohio. — Extensive publicity for the run of "Mighty Lak' a Rose" at the Strand theatre was obtained through tie-ups with music stores, in which advance advertising heralds were distributed to purchasers of phonograph records, etc.

William A. Clark, in charge of advertising for the theatre, designed an imposing front for the lobby and arranged with a talking machine dealer to establish a hidden amplifying horn attached to a phonograph, which played several of the available records of the song from which the picture took its title. An advance advertising campaign conducted through the theatre, linked the picture with the spirit of "Rose Week" and florists' windows in the city consequently blossomed with roses in celebration of the unofficial but attractive event.

Tin Telescope Used in Stunt on "Glimpses of the Moon"

Atlanta, Ga.—Enlisting the services of a tin shop and the Atlanta distributor for Indiana trucks, Howard Price Kingsmore, manager of the Howard theatre, and Oscar A. Kantner, Paramount exploiter, put across an elaborate street ballyhoo for "Glimpses of the Moon."

The tinmer made a fifteen-foot telescope, bronzed and mounted on a tripod, which was placed on a flat platform body of an Indiana truck. The truck was driven in the streets of Atlanta during the daytime and at night was placed on prominent street corners. Larger banners were placed on the sides of the truck reading as follows:

"Tonight, free 'Glimpses of the Moon.' See through this monster telescope."

The banner displaying ad for truck read: "Astronomy is more or less a mystery. Indiana truck performance and reliability are a fact."

Permission was secured from the police department to park the display on the streets at night, and this was done with the "monster telescope" pointing directly on the large Howard theatre sign, which read, "The 'Glimpses of the Moon' with Bebe Daniels and Nita Naldi."

The stunt created a great deal of mouth-to-mouth advertising and hundreds of people ascended the truck platform and looked upon "The Glimpses of the Moon" and the Howard theatre illuminated sign.

Exhibitor Starts Family Night as Permanent Feature

Anniston, Ala.—Manager Roy L. Smart, of the Noble theatre, is a great believer in new stunts, his latest for Anniston being Family Night.

Several weeks in advance he designated Monday night, March 19, as his opening Family Night. This is to be a permanent institution, so he worked hard to get it well established on the opening night.

His campaign was as follows: House slides were used from the first, telling of the idea and listing the Family Night pictures. The Noblette, his house organ, featured the idea for several weeks. One of his best stunts was to tie up with the Anniston Star and let them give the first night. This is how it was done: The Star published a coupon which was good for one admission on the opening night, this coupon ran for a week before opening, during this time the Star gave the Noble much good publicity, including some front page stories. The Family Night idea and program were included in all of the regular ads for the Noble.

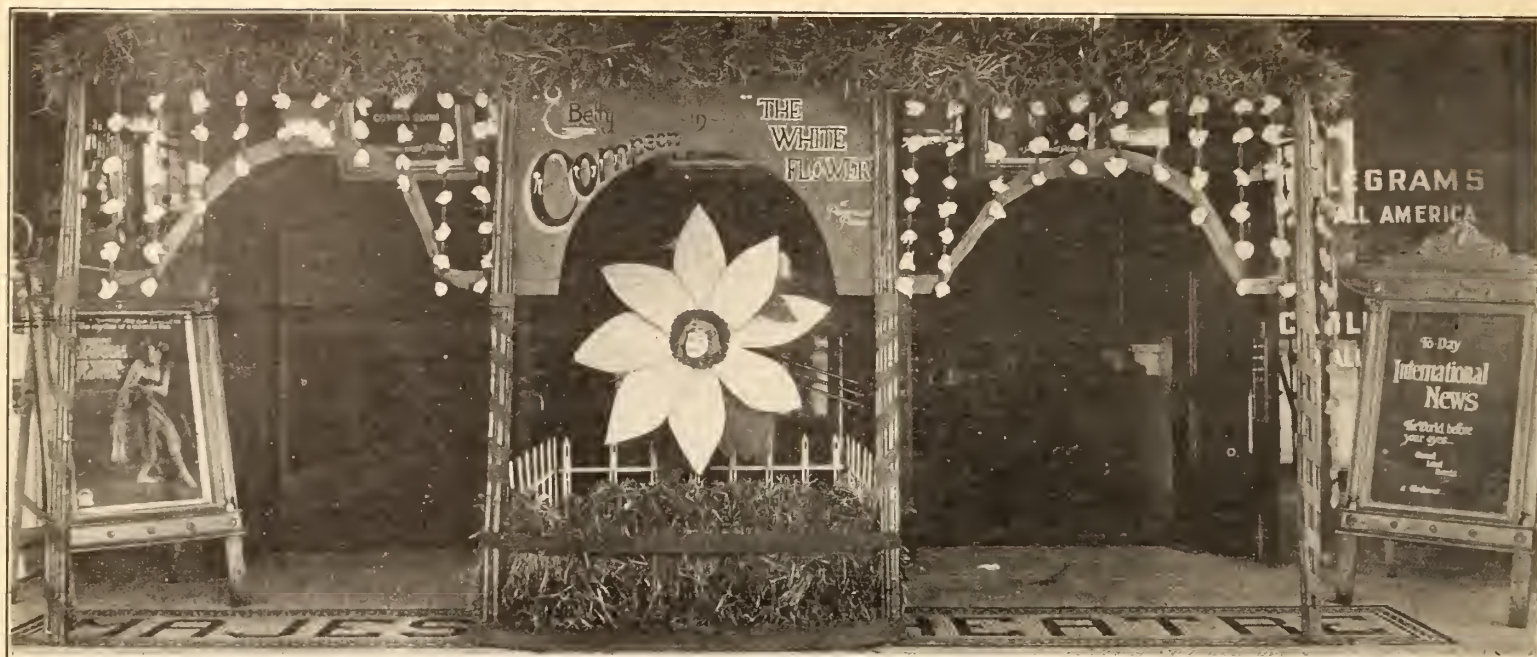
Scores of families attended the opening night. Information cards were handed out by the Noble for the people to express their opinions upon. Many signed up their approval.

On Friday before the second performance on Monday a letter was sent to all who attended the first program, thanking them for their co-operation and endorsing the coming picture. This letter also outlined the coming programs, and reviewed the idea of Family Night, stating the advantages that it offered.

The whole idea is sponsored by the Better Films Committee and it is co-operating in every way.



Display of Djer-Kiss products in connection with the showing of "Poor Men's Wives" at the Karlton theatre, Philadelphia



Pleasing "White Flower" display, with use of many white blossoms and one large imitation flower, prepared by Manager E. B. Roberts of the Majestic theatre, Austin, Texas

Operatic Tabloid Presented on "Mighty Lak' a Rose"

Brooklyn, N. Y.—Patrons of the Brooklyn Mark Strand theatre have shown a great fondness for operatic tabloids well done, and Managing Director Edward L. Hyman gave them an especially good one in conjunction with the showing of "The Miracle Woman" (the title under which "Mighty Lak' a Rose" was played).

Programmed as an operatic potpourri, this number opened with the contralto solo, "My Heart at Thy Sweet Voice," from "Samson and Delilah," sung by Florence Mulholland, after brief orchestral prelude by the Mark Strand Symphony Orchestra. Following was the ballet from "Thais" by members of the ballet corps, and then an aria from "Ernani," sung by Wilfred Glenn, basso. To close the overture the prison scene from "Faust" was presented with Edna Burbans, soprano; Wilfred Glenn, basso, and Frederick Jagel, tenor.

The opening number was in mountain setting and set rocks, with two deep blue box lamps behind the rocks to throw on the mountain drop. The singer was lighted from the side by light blue and orange. From the booth a Mestrum deep blue flood covered the stage; magenta X-rays on full, green foots small stage and blue foots large stage; one entrance spot blue and one orange; one transparent window light green and one light pink; blue coves; Kliegl flood on orchestra, deep blue.

The ballet was backgrounded by combination cyclorama of dark blue and silver cloth, with lighting on the silver cloth only.



Eye-catching "Jazzmania" front by Arthur Swanke, advertising and exploitation manager of the Rialto, El Dorado, Ark.

"Oliver Twist" Roll Used with Tampa Showing

TAMPA, FLA.—Manager R. C. Frost of the Strand theatre utilized the "Oliver Twist" roll as a hook-up on the picture to good effect.

Six thousand of these rolls were given away in the lobby of the theatre by representatives from the bakery. They were wrapped in parafin sacks supplied by Frost.

The co-operative advertising page was given a new angle in that Frost gave each of the merchants contributing to the page 25 passes for the opening matinee to be given out to customers. These 200 passes represented real word of mouth advertising, built good will among the merchants and established further relations along co-operative lines.

Star Identification Contest Is Given Essay Angle

Lincoln, Ill.—Excellent publicity was obtained by the Lincoln theatre, working in conjunction with the Lincoln Evening Courier, through the medium of a star identification contest.

The Lincoln theatre being a First National house, the First National stars were featured exclusively. More than 2,000 replies were recorded and the theatre gained a column of publicity space for each of the seven days that the battle was on.

The interesting angle of the stunt was that each contestant was asked to submit a 500-word essay as to why he believed his choice was right. Cuts of the stars were used, each one being partly hidden by a mask to conceal the identity. By asking the candidates to give their reason it made the mention of specific attractions almost imperative as the writers had to state that they saw the star in such and such a picture.

They Are Robbing You of Your Profits

You pay for everything in the industry.
They have the "bit" in your mouth.
Fool them by reading

Screen Opinions
THE UNBIASED REVIEWING SERVICE!

A Real Investment

CHICAGO, ILL.

Popularity Contest Put Over on "Only a Shopgirl"

Chicago, Ill.—Several Shopgirl Popularity contests have been held as exploitation for "Only a Shopgirl," but the newest is that being put over by Greiver Productions of this city, who have tied up with the Chicago Evening Journal in connection with the coming showing of "Only a Shopgirl" at the Orpheum theatre in Chicago.

This is given a new twist however, in that the C. B. C. people themselves are backing it up and co-operating, and have promised that the girl who is selected as the most beautiful working girl in Chicago shall be sent to California for a four weeks' trial, and her own and a chaperon's fare shall be paid to and from the Coast, together with all other expenses. The successful contestant will be given a chance to make good in motion pictures, by getting a start in the next C. B. C. Film Sales Corporation feature "Pal O' Mine."

The Journal has been giving the contest—and "Only a Shopgirl"—half and full page publicity every day for two weeks on this tie-up. Before leaving for the Coast, the contestant will act as Queen of the Mardi Gras night at the Motion Picture Palace of Progress in Chicago on May 26th, it is announced.



Lobby display by Manager F. J. Miller of the Modjeska theatre, Augusta, Ga., for the showing of "The Pilgrim"

Sees All-Knows All

TRADE



MARK

That famous trademark and slogan are entered in the National Trademark and Slogan Contest, conducted by 61 leading newspapers located all over the country, with \$21,000.00 in prizes.

The attention of millions of newspaper readers will be focussed upon the

Pathe News

Now is the time for you to feature the Pathe News in your advertising; to cash in upon its popularity; to let people know that you are showing the first and the best news reel.

Twice a week

Pathépicture

TRADE



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Let the reviewers say it!

You are interested in what
they say of

RUTH

in

Haunted

EXHIBITORS
TRADE REVIEW

996

EXHIBITORS TRADE REVIEW

Short Subjects and

"Haunted Valley" Has Thrilling Start

New Patheserial Starring Ruth Roland Tale of Big Business Staged Among Rugged Desert Backgrounds

Pathé's "Haunted Valley," a serial in fifteen episodes, is a regular picture. There are no two ways about that, it one may judge from the first three chapters. As Edgar O. Brooks, serial sales manager, stated in a short and impromptu talk after the trade showing, the company has aimed to make a production that would have interest for adults as well as children. Certainly it has succeeded. The seven reels shown—three in the first episode—carry an interest, a bite, paralleling that of a first-class melodrama.

The subject is finely photographed and effectively staged among rugged backgrounds of desert and hill. The action is convincing—in other words, there is an absence of the exaggerated, of action ordinarily impossible of execution. As the latter, we may expect the automobile wreck, but the kick is given even though we are sure it is a dummy that pulls down the hill with the overturned machine.

picture. But release be seen of the chosen man. "Sun the m

Bro

As brought Edgar

Patheserial



"Haunted Valley"

Thrilling Action, Interesting Story and Capable Performance in Pathe Serial Reviewed by Mary Kelly

Everything that makes for the successful thriller is included in Pathe's new serial, "Haunted Valley." The first three episodes show not only an abundance of exciting action but the progress of an unusually interesting story.

Ruth Roland, as the head and brains of a construction company in the West, has a course of intelligent action which she follows most capably. Her performance is always attractive because of this alert mental and physical quality. Jack Daugherty is likable and forceful in the leading masculine role and Larry Steers is good as the gentleman villain.

The conflict is more one of brains than muscle. There is no lack of physical action but it is more the result of carefully laid plans than impulsive demonstrations just for the sake of thrills. The laying of the plot is in itself highly entertaining. It involves the possession of a valley with hidden wealth, which appears to be haunted because of ingenious electrical devices with which the heroine's enemies try to terrify her. There is considerable novelty in the material which is worked out in detail. Panoramic shots at the beginning reveal beautiful exteriors as the seat of action.

"Bound to the Enemy," the first episode, gives the serial a splendid start. It ends with an effective bit of suspense with Ruth Roland facing a revolver which has just killed one of her aids.

The second, "The Adventure in the Valley," solves the mystery of the valley, revealing a stream of water underneath which by irrigation will make the property valuable as farm land. In the final scene, the heroine and Craig, an engineer who has befriended her, fall into the rushing waters underground.

Third, "Imperilled at Sea," shows the girl being deceived into boarding a foreign-bound vessel in the hopes of visiting a power house belonging to her firm. She is saved by grabbing hold of the rope-ladder on the hydro plane in which Craig has followed.

MOVING
PICTURE
-WORLD

ROLAND

Valley

Produced by
The Ruth Roland Serials, Inc.
Under Supervision of
United Studios, Inc.

FILM DAILY

"Haunted Valley"—Ruth Roland Serials, Inc.—Pathe

Type of production.....15 episode serial

There are thrills aplenty in Ruth Roland's latest serial, "Haunted Valley," and the story while not plausible at all times has been built with the idea of keeping the audience keenly interested always, and giving them a thrill every little while. Of the three episodes that were reviewed, each one built up to a very exciting climax, and ended with a thrill: the first episode ending with a mystery-murder, the second with the hero and heroine falling into an underground whirlpool; and the third with the girl climbing from a speeding motor boat to an airplane overhead by means of a rope ladder.

The locale of the story is in the West, and the girl is the president of a company of construction engineers. There is the usual intrigue and counter-plot incident to all serials, but the interest in this one is really sustained and serial lovers will be well pleased with the results.

There is a large supporting cast which includes many names well-known to serial fans, among them being Jack Daugherty as the hero, Larry Steers, Eulalie Jensen, William Ryno, Francis Ford and Edouard Trebeal. George Marshall has directed from the story and scenario by Frank Leon Smith.

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MOTION PICTURE NEWS

"Haunted Valley"
(Fifteen Episode Serial—Pathe)
RUTH ROLAND, whose serial escapades in the past have thrilled wherever they have been shown, seems to outdo herself in the matter of daring in the first three reels of the material are an indication of what might be expected to follow. Truly Ruth Roland is a marvel for daring and never has more swift action been crowded into one of her past series of exploits.

"Haunted Valley" simply teems with excitement. It is a gigantic western and along with the swift action, abounds in the usual amount of romance seen in a Western. Just how the star manages to really escape with a whole skin from some of the daring stunts she accomplishes is hard to imagine. The predominant characteristics of this serial, mystery, intrigue and suspense, as usual are the story of business—of a gigantic engineering project with Ruth Roland as its dominating spirit. The project is about to go to smash because of the villainy of a presumed friend. From him Ruth Ranger (Ruth Roland) borrows one million dollars, for which she gives as security Haunted Valley, which she seems entirely inadequate. Along with this security goes her promise to wed unless she meets her obligation at the time specified. Every obstacle, of course, is placed in her way to prevent payment of the loan.

It's a massive melodrama of the New West, where Big Business is reclaiming the desert; where frontier days rub shoulders with the present. Each episode has its thrills and its climaxes. It's a fifteen week goldmine.



A real "comer"

Hal Roach made a ten strike in getting
Stan Laurel for the

Hal Roach Comedies

One reel



Laurel knocked the ball out of the lot in his very first Roach comedy. He has been knocking doubles, triples and homers in every comedy since.

He's a real comer. He's a "big leaguer" in every way.

Good as the Hal Roach one reel comedies have always been, they have improved 200 per cent during the last two months.

No matter how good your house, these comedies will make it better.

Pathécomedy

TRADE



MARK

Regional News From Correspondents

Around Seattle's Photoplay Trade Circles

FOR the first time in the history of Seattle, a motion picture theatre man has become an executive in the Chamber of Commerce organization. Mr. R. W. Case, manager of



R. W. Case

Columbia theatre, is the showman to receive this honor. He was recently made one of the executives on the Chamber's general membership committee, and as a result was called upon last week to act as chairman at a regular weekly session of the chamber. In addition, Mr. Case is also a member of the tourist committee and is chairman of the theatre committee, which includes the publicity side of the

organization. The Seattle Chamber has more than 3,000 members.

Since coming to Seattle to manage the Columbia in July, 1922, Mr. Case has also become affiliated with the Seattle Ad club, the Seattle Press club, the Kiwanis club and other similar organizations, and is also an authorized deputy sheriff in the state of Washington.

"University of Washington Week" was celebrated at the Strand theatre recently by Manager H. B. Wright during the week's engagement of "All the Brothers Were Valiant." In addition to his regular picture program, Mr. Wright showed a special two-reel subject, "Campus Days," which was made for the Jensen-VonHerberg organization by Frank Jacobs, Seattle photographer, who makes the Liberty News each week.

The picture showed classwork and activities going on at the University, and gave an intimate glimpse into college life "as is." The Varsity Quartet was another added feature on the program, rendering three specially arranged musical selections at each performance. The bill was widely advertised in college circles and brought a large turnout from the University, as the students and faculty members were anxious to "see themselves as others see them."

C. C. Pettijohn, assistant to Will Hays, was expected to be in Seattle about the first week in May and plans were being made in the city for his reception by exhibitors and exchange men. The purpose of his visit was not known except for the fact that he is on a partial tour of the United States in an attempt to organize and strengthen Film Boards of Trade and similar organizations, and to promote closer cooperation between all phases of the motion picture industry.

Alan MacKenzie, a motion picture man representing several California producing companies who will soon release photoplays under the title of "Bonded Pictures," was a recent visitor in this city. While here he announced a plan evolved by the new company whereby pictures, instead of remaining on the market for two or three years, will be returned to the producers and will be distributed to prisons and charitable institutions.

"More prints in each territory will make it possible for smaller towns to book pictures within a week or two of their premier showings in the larger cities," Mr. MacKenzie said. "This is not philanthropy. We believe it to be good business. It will mean more efficiency in the producing and distributing line, and will work to the financial advantage of both ex-



Guy F. Navarre, manager of Fox's Seattle office, and his sales staff.

hibitors and exchanges, once they get used to it."

All house records for attendance at the Columbia theatre were smashed on the opening Saturday of "Hunting Big Game in Africa" when a total of 5,331 paid admissions were registered. The house seats approximately 1,060 persons, and ran the picture on a six-shows-a-day schedule. Despite the fact that another African hunt feature ran in opposition to "Hunting Big Game" and notwithstanding the fact that the Columbia prices were raised to thirty-five cents and fifty cents for the attraction, the run was one of the most successful of the present season at Manager R. W. Case's house, and the Universal feature was held over for a second week practically by popular demand.

Several changes in the staff of the Fox Film Corporation's exchanges in this territory were announced recently by Guy F. Navarre, manager of the local branch. J. W. Linn, formerly assistant manager at the Seattle office and head salesman out of Seattle in the Oregon territory has been transferred to the Butte exchange as branch manager. He succeeds J. J. Sullivan, who has been promoted from the Butte management into a higher position with the Fox company.

George Ekre will replace Mr. Linn as salesman in the Oregon territory. He was formerly connected with the Butte exchange as salesman in that territory. Jack Cohen has been assigned by Mr. Navarre as assistant manager of the Seattle office. More than 250 circular letters were sent out the end of April from the local exchange advertising Fox's latest short reel, "The Land of Tutankhamen," and within three days thirty-three contracts on the picture had been received from exhibitors of the territory who were anxious to book and show the subject.

J. A. Gage, manager of the local Educational exchange, returned to Seattle recently after a trip around the territory that lasted for about two weeks. During his tour Mr. Gage visited all key cities on Washington, Oregon and Montana and reported heavy bookings on all of Educational's short subjects, especially in the farming country where the prosperous season is just beginning. Practically fifty per cent of all Seattle's first run theatres use at least one Educational reel on every bill, according to figures recently compiled at the exchange.

A new policy was begun by Mr. Hamrick during his visit in Portland. The theatre now plays two bills a week, at admission prices of fifteen cents in the afternoon and twenty-five cents at night. "The Man From Glengarry" and "The Headless Horseman" were the two pictures selected by Mr. Hamrick to start off the theatre under the new plan.

Hal Daigler, manager of the Blue Mouse theatre since the early part of January, has severed his connections with the John Hamrick organization and is no longer in charge of the house here. In connection with the resignation of Mr. Daigler and L. O. Lukan, former general manager of the Blue Mouse circuit, Mr. Hamrick has again taken up his offices in the theatre and will personally manage the Seattle house.



Hal Daigler

Mr. Hamrick and Vic Gauntlett, publicity and advertising manager of the circuit recently returned from Portland, where a general reorganization of the Blue Mouse theatre there was effected. Al Raleigh, formerly manager of the Oregon house, is no longer connected with the organization. Pending the selection of a new manager, the assistant manager in Portland is in direct charge of the theatre.

Briefs from Florida Territory

J. T. Bandy has purchased the chain of houses which have been operated by L. R. Galbreath in Center Hill, Webster and Bushnell. The houses have all been known as the Thelena theatres, and Mr. Bandy says that he will not make any change in the name, for the present, at least, but will make quite a few changes in the equipment and do some remodeling.

John B. Carroll, manager of the Victory, and R. C. (Jack) Frost, manager of the Strand and Grand theatres, Tampa, have returned from a trip to Atlanta, where they filled up their books for the summer season. Both managers landed a fine string of attractions.

The report comes from Arcadia that E. J. Sparks has bought the two motion picture theatres in that city. The Star has been closed temporarily and will be remodeled. New seats will be installed, as well as two big typhoon fans. The houses will be operated by the Sparks Enterprises, who also operate houses in Jacksonville, Orlando, St. Petersburg, Lakeland and other Florida cities.

The Ivanhoe Commandery No. 8, Knights Templar, in conjunction with the Egypt Temple Shriners, brought the well-known photoplay, "The Life of Christ," to the Tampa Bay Casino, Tampa, for two performances last week.

Providence, R. I., Trade Briefs

Juanita Hansen, the motion picture star, appeared at the Empire theatre, a burlesque house, May 9, 10, 11 and 12, making a personal appearance against the evils of the drug habit.

The new Leroy theatre in Pawtucket had a phenomenal opening. Two pictures were shown the entire week and standing room was at a premium every night. Beginning May 7 the programs will be changed twice a week.

Prof. Charles Posser has resigned from the Wurlitzer Organ Company, for which he has been a demonstrator, to be organist at the new Leroy theatre in Pawtucket.

Several of the theatres in this city are following the lead of the Emery Majestic theatre in the matter of placing signs. The Majestic recently put up two large signs that could be read the entire length of two streets, Washington and Empire.

Buffalo Briefs and Western New York Notes

LLOYD WILLIS, representing Will Hays, was in Buffalo on Friday, May 4, to address a meeting of the exchange managers. It is expected that the local film club will be re-organized at once as a result of the talk by Mr. Willis.

Following several weeks of very unsatisfactory box office receipts, the Criterion has closed. The house had been operated by Walter Hays and Moe Mark of the Strand interests, but neither first nor second-run attractions seemed to get the business. It is understood that Messrs. Mark and Hays will erect a big business block on the site of the house. Mr. Mark was in town on this project the first part of this week. Lionel Edel, brother of the late Harold Edel, former manager of the New York Strand, has not as yet made a new connection. He had been managing the Criterion. The Criterion is almost opposite the mammoth new Statler Hotel. This section some day very soon is going to be the classiest in town. A theatre ought to be included in the business block, say many folks.

Eddie Hays, manager of the First National exchange, took a trip to New York partly for pleasure and partly for business, but it seems that he devoted much time to the latter, for it is announced that while in the big city Eddie cornered M. Shea and persuaded him to sign up for a dozen or so of First National's super features for showing at Shea's Hippodrome.

Bruce Fowler, one of the most popular exhibitors that ever operated in Buffalo and who left town six months ago to take over the management of the Indiana theatre in Terre Haute, is now managing director of the Palace, Crystal Queens and Red Mill theatres in Dallas, Texas. Mr. Fowler has received his new appointment from Harold B. Franklin, head of the Paramount theatre department.

Until a new manager is appointed to succeed M. Cohen, resigned, H. A. Seed, special representative, will be in charge of the Buffalo Warner Brothers' exchange. He will be assisted by Norman Speer and Miss Evans, who have been with the exchange since its opening, serving under the three managers the office has had in that time. There is a rumor current that Harry E. Lotz, former manager of Realart and Select, may get the job. Mr. Lotz was in New York last week. He had an invitation in his pocket to drop in for a talk with Morris Kohn, his old Realart boss. Kohn is now interested in the W. B. New York and Buffalo exchanges.

The Paramount office looked deserted this week. Manager Moritz and his "gang" were in New York for the big sales conference in the Hotel Pennsylvania. Malcolm Williams has resigned from the F. P.-L. sales staff.

George E. Williams may get a job as manager of one of the string of Paramount theatres. The manager of the Linden went to New York this week in response to a wire from Harold B. Franklin, head of the Paramount theatre department.

"Paramount Follies," a musical extravaganza



Surprise birthday party tendered Allan S. Moritz, manager of Paramount's Buffalo exchange, by his office and field forces.

in two acts, produced by the Children of Jazz Book and lyrics by F. R. (Pat) Powers. Musical director, Clayton (Ukele) Pfeiffer with his augmented symphony orchestra direct from the Burn 'Em Up theatre, Nome, Alaska. Art director, R. L. (Batling) Williams. Technical director, E. R. (Bombo) Brink. Lighting and scenic effects by Victor (Tungsten) Gauvain. Gowns by Mademoiselle Harrington. Director of publicity, H. L. Royster. This is the way the program reads at the big surprise birthday party given in honor of Paramount Branch Manager Allan S. Moritz at Brown's Hotel, Tonawanda, N. Y. It was one of the biggest affairs ever held in Buffalo exchange circles. Mrs. Moritz aided in surprising hubby by inveigling him to have dinner with some friends. When Moritz was ushered into the dining room and found the entire personnel of his office in possession, he was knocked cold. It was announced at the dinner that the 31st Annual Moritz Week had gone over the top 100 per cent. In the photo herewith are: Allan S. Moritz, Mrs. Moritz, Mr. and Mrs. H. L. Royster, E. M. Kempner, F. Ray Powers, the happy looking guy at this end of the table; Earl L. Brink, Clayton Pfeiffer, Bobby Williams, P. B. Elliott, F. J. A. McCarthy, M. Rose, Malcolm Williams, J. Rothman, Elinor Britz, Gladys Robinson, Adeline Weber, Margaret Arnold, Stella Ludwig, Fanny Buxbaum, Alice Bauer, Emma Bangasser, Agnes Tubridy, Mae Mack, Burton Henning, James Curtin, Bridget Henlock, Lillian Nicholas, Ethel Sterling, Lillian Holmes, Carol Crawford, Lillian Grant, Marie Bachman, Fanny Butler, Louise Wohler and Ed Balser.

The Einstein Theory of Relativity film, accompanied by the Williamson Brothers' undersea picture, "Wonders of the Sea," will be shown in the Majestic theatre the week of May 14, under the auspices of the Rev. Father M. J. Ahern, president of Canisius College. Father Ahern controls the Einstein film for New York State, north of Westchester County.

We present this week an exclusive portrait-photo of the debonair G. W. Carrick, manager of the Buffalo Hodgkinson exchange, who, in spite of his short time in the city in his managerial capacity, has got the long end on business and has put over his chef d'oeuvre by booking "Down to the Sea in Ships" at the big Eastman theatre in Rochester and Shea's Hippodrome in Buffalo for indefinite runs. No wonder "Gus" feels light on his feet these days! Mr. Carrick is one of the pioneers of the film business, having had important positions with a number of the leading companies. He is one of the best looking men on Film Row. He has a weakness for visits to Rochester. Dry agents should look into this. He knows all the new stories because he is a close friend of Bill Mack. "Do you get the drift?" is his favorite expression, with "Now the low down on that is" as a close second. We nominate the Hon. "Gus" for the Film Hall of Fame.



G. W. Carrick

Harry Bernstein, manager of the Universal exchange, announces the appointment of Nate Marcus, formerly with Warner Brothers, as Albany salesman for "U." Charlie Goodwin, salesman, underwent an operation in the Homeopathic hospital Friday, May 4.

Fred Gerber, who is interested with Mr. Stowell in the Liberty theatre, Corning, N. Y., is seriously ill. The Liberty has terminated its booking arrangement with Associated Theatres, Inc., of Rochester.

N. I. Filkins, manager of the Merit exchange, was in Utica last week helping to boost "The Streets of New York," which was being shown at one of the theatres there. "Filk" announces the resignation of Howard Riehl of the Merit sales force.

Musical comedy has replaced pictures and vaudeville at the new Palace theatre in Jamestown, N. Y., operated by Peterson & Woods. It is understood that the change in policy is for the summer months only.

Fred M. Zimmerman has returned from New York City, where he was in conference with "Pat" Powers relative to the taking over of the management of the Buffalo F. B. O. office on Monday, May 14. Earl Kramer, present manager, leaves for Gotham this week to assume an executive position at the home office.

Excavators are at work in Batavia, N. Y., on the new Community theatre, which is being erected by local business men in East Main street on the old Holden property, east of the Masonic Temple.

Saint Mary's, Pa., will not be without a theatre long. A new house is to be built at once to replace the opera house which was burned.

Trade Jottings from Central Pennsylvania

THOUGH some cities of Pennsylvania, regardless of the passage by both branches of the Legislature of the bill prohibiting local legislation establishing daylight saving time, have decided to adopt daylight saving without such legal sanction, Harrisburg, the capital city, and most of the other moderate sized cities of the state, as well as practically all of the rural communities, will continue on standard time. In Harrisburg about the only class of people who have gone on daylight saving time are Philadelphia & Reading Railway employees, due to the fact that that road has put trains on daylight time so as to conform with the practice in some states adjoining Pennsylvania. This, however, will not affect the time

of the Harrisburg theatres, which are strongly opposed to daylight time.

Meeting in Pittsburgh on April 18, the Western Pennsylvania Motion Picture Theatre Owners re-elected Jerome Casper as its president for the coming year. Other officers elected were: John Newman, Pittsburgh, vice-president; Harold Goldbergh, Pittsburgh, treasurer, and Frederick J. Herrington, Pittsburgh, secretary.

Attending the movies is the doubtful "penalty" imposed by the Philadelphia & Reading Railway police on two runaway boys from the city of Reading whom they captured in a freight car in the suburbs of Harrisburg on the evening

of April 27. The boys, who were 13 years old, were brought into Harrisburg with visions of being locked up in a cell, but Patrolman Graham took them to a motion picture theatre instead and kept them there until he could communicate with their parents in Reading. Then the youngsters were sent back home in a passenger train.

Two motion picture films, "The Little Duchess" and "Bobby Bunto Out West," were the features of the meeting on April 27 of the Parent-Teachers Association, of Paxtang, a suburb of Harrisburg. The association plans to give weekly motion picture shows, as innovation for such organizations in Pennsylvania.

Photoplay Personals and Events in Southeast

IN another political election the screen has scored a triumph. The election to the office of Mayor of Jacksonville, Florida, of John T. Alsop, for the past twelve years associated with the motion picture business of Jacksonville, his chief fight being made on a plank calling for Sunday pictures, as against his opponent Jett Bowden, who has on every occasion attacked everything theatrical in the most bitter terms, is causing much rejoicing throughout the entire South. Mr. Alsop has been associated with Southern Enterprises since its very beginning and prior to that time was connected with the Frank Montgomery Enterprises in Jacksonville and other southern towns.

The many friends of Arthur S. Dickinson, manager of the Atlanta Hodkinson office and one of the Atlanta pioneers on Film Row, are sympathizing with him in the death of his wife. Mrs. Dickinson was ill only a few days before the end came and she leaves besides her husband, a daughter aged twelve and a mother. The remains were taken to Memphis, former home of the Dickinsons, for interment, accompanied by many friends.

"The Birth of a Nation" has just completed its eleventh run in Atlanta, believed to be somewhat of a record. The most noteworthy fact in connection with its latest triumph is the fact that it played at the legitimate house, The Atlanta, at \$1, although it has previously been shown there as low as a quarter. It packed in capacity audiences for an entire week.

Max Bryant, of Rock Hill, South Carolina, claimed the honor of being the first exhibitor in the South to install radio in his theatre. He was also one of the First National delegates to

the "Get-Together" meeting in Atlanta a year ago, having received a majority of the votes of franchise holders. Now he has purchased an aeroplane and declares his next trip to Atlanta will be made through the air.

Manager W. W. Anderson, of the Atlanta Pathe office is already getting things lined up for their annual sales drive which does not open until June 18th. Last year the Atlanta office copped \$2,500.00 of the prize coin and is out to rival that amount this year.

E. P. Aiken, of the road forces of Consolidated Film and Supply Company, is proving an able ally to Exploiteer Charles Simpson. Recently he stopped off in Columbia, S. C., to help put over "Hunting Big Game in Africa" and his exploitation put the picture over with a bang. His free matinee for school children was the talk of the town.

J. J. Rogers, of Memphis, and Jimmy Hicks of Atlanta, are among the former Atlanta film men attending a special conference of branch managers of Enterprise Distributing Corporation in the home office in Atlanta.

The New Casino, Clinton, S. C., operated by O. I. Sheeley, is said to be one of the nicest small city theatres in the South. It is in the Masonic Temple building and provides smoking, rest room and other conveniences.

Scenes of the opening baseball game in Atlanta, Ga., last week were shown on the screen at the Howard theatre within four hours after the game closed.

R. T. Hill, of the Cumberland theatre, Tullahoma, Tenn., has purchased the Princess, at Fayetteville, Tenn., enlarging their chain to six theatres.

In Cliffside, N. C., C. H. Swafford voluntarily closed his Cliffside theatre, for two weeks cooperating with a big church revival.

Mrs. Phelps Sassee, well known exhibitress of Easley, S. C., motored over accompanied by Miss Sassee and spent Sunday in Atlanta with Mr. Sassee, who travels for Al Lichtman corporation.

J. J. Whitlock has resigned management of the Wano, Wallace, N. C., to take charge of the Vakoo, Zebulon, N. C.

Charles Kraus, formerly with Southwestern Pictures Corp., in this territory, is back again, with Associated Exhibitors.

Joe Steed of Birmingham, Alabama, was an Atlanta visitor during the past week.

R. J. Ingram, who was married in March, has made his headquarters and home in Charlotte, while he covers Carolina territory for Educational.

F. E. Lane, formerly with American Releasing Corporation, Atlanta, but lately with Famous Players, Washington, has been transferred to the Atlanta territory.

The Charlotte Universal Exchange is on its toes in the sales drive and is developing strong competition between the four road men. Manager Dardine himself is out on the go almost every week.

Art Rudisil, formerly of Atlanta, has joined the Charlotte First National sales force.

The Opera House, Quitman, Ga., has been sold by George Stanaros.

Mr. and Mrs. Emory Rylander, of Americus, Ga., have been in Atlanta attending "Grand Opera Week."

Oklahoma City Items and Southwestern News

MANAGER LOUIS SANTIKOS, manager for the Palace and Rialto theatres at San Antonio, Texas, visited in Dallas, Texas, the first of the week and purchased a number of new pictures for his theatres.

Ben Y. Cammack has returned to the Consolidated Film and Supply Co., at Dallas, Texas, after an absence of about a year, when he was with the Southern States Film Company.

Resident Manager J. A. Epperson of Pathe and Sam Henley, sales manager for Associated Exhibitors at Oklahoma City, were Dallas, Texas, visitors the first of the week.

Harry Gordon, former publicity man for Robinhood Opera Co. at Chicago, has accepted same position with the Capital theatre at Dallas, Texas.

J. D. Wheelan was painfully injured by fire in the Re-Nile theatre at Dallas, Texas, last week, and the organ which he was repairing and a film were totally destroyed.

C. B. Peterson has resigned as manager of the Southern Theatre Equipment Co., at Dallas, Texas, with no announcement as to his future business.

Jack Joyce has accepted position as Traveler for Southern States Film Company for Oklahoma, with headquarters at Oklahoma City, Okla.

The Royal theatre is being remodeled by C. F. McQuilkin at Enid, Okla., and a new organ installed.

Collier Bros. have opened their new theatre at Stephens, Ark.

The new Majestic theatre, costing \$50,000, has been opened at El Dorado, Ark.

T. A. Shea has let contract for a new motion picture and vaudeville house at McGehee, Ark. The house will cost \$25,000, seats 659 and is being built by G. W. Land. The house will be completed in 90 days.

The Black Oak theatre at Monette, Ark., has closed down for the summer but is expected to re-open in the fall. Dr. J. F. Harrison is the owner.

The large summer pavilion and theatre at Ellison Lake, near Guthrie, Okla., was destroyed by fire April 15th. Loss \$3,500. No insurance.

The new Oklahoma theatre at Norman, Okla., will be opened for business in the near future. About \$7,000 will have been spent when the theatre is finished.

Leo Berg, L. M. Stern and P. T. Hilderbrand have purchased a lot at Camden, Ark., and will erect a new theatre and office building thereon in the near future.

W. T. Henderson has purchased the Alvo theatre at Medford, Okla., from J. S. Street.

O. C. Hauber and Mitchel Seligman will build a new theatre at Pine Bluff, Ark., in the near future.

Chas. B. Clark will build a new theatre at Malvern, Ark., in near future. It will be fire-proof and with 650 seating capacity.

The new Rialto theatre at Broken Bow, Okla., has been opened for business.

Fire damaged the Ro-Nile theatre at Dallas, Texas, last week, but no one was injured. The theatre will be rebuilt in the near future, according to an announcement.

Quintus R. Thompson of Waco, Texas, and former manager of a theatre at that place, has filed a voluntary petition in bankruptcy in the United States District Court at Waco. His liabilities are listed at \$9,000 and assets at \$3,500, all of which is claimed as being exempt.

James H. Cooper, the popular manager of the Criterion theatre at Oklahoma City, Okla., has gone to New York City on a business trip and promises to make several important announcements upon his return. He expects to be gone for about two weeks.

Thomas H. Boland, the popular manager of the Empress theatre at Oklahoma City, Okla., has returned from a trip to Atlantic City, N. J., where he attended a meeting of the First National Film Corporation Association meeting.

Bohl & Thoruquist will open their new theatre at Taylor, Texas, in the near future.

Sam Banjamin, resident manager for F. B. O. at Oklahoma City, was a Dallas, Texas, visitor the first of the week.

The Independent Film Service Co. of Dallas, Texas, has secured the sales rights for the Tri-Stone Comedies for Oklahoma, Texas, and Arkansas and will exploit some of the earlier Charles Chaplin pictures, which have been re-edited and new titles substituted for the old ones.

Reno, Nev., Photoplay Bulletins

Saturday afternoon matinees for children put on by Frank Costello, manager of the Majestic, are making a big hit and filling the theatre every Saturday afternoon from 1:30 until 3 o'clock. Besides two good reels, a novelty program is given consisting of either readings or music and a talk by some prominent man of the town on thrift, politeness or patriotism. By these added attractions the teachers and mothers have co-operated to make the matinees a success.

Business is thirty per cent better than last year at this season, according to the announcements of the managers of the theatres here. Good pictures, well advertised, bring crowds to the theatres that tax the seating capacity. News events of the day seem to be winners and attract crowds whenever put on.

Workmen have started remodeling the Rialto theatre preparatory to making it the leading motion picture theatre of Reno. It has the largest seating capacity of any theatre in town and the fact that it has a big lot adjoining on which the management has taken a lease for parking machines makes it even more attractive.

Manager Salisbury, who came to the Grand as manager a few weeks ago, is putting that play house on the map and now has a host of followers.

Theatre and Film Row Items from Cleveland

JOHN J. MURRAY, the veteran showman of Ohio, and owner of the Opera House in Warren, has recently acquired the Hippodrome, also of Warren. Murray leased the Hippodrome from R. F. Elliott. The theatre has heretofore played road shows. Murray has not yet decided upon a set policy for the house. In all probability the program will include pictures. The lease extends over a period of four years.



Robert Cotton

Meet the man who led the organization which came within one of heading the Fox sales for last year. He is Robert Cotton. And he is manager of the Cleveland Fox exchange, which ran second in the annual sales contest. Cotton is the recipient of a fat bonus check by way of compensation. But he won't have so much of it left after Saturday night, when he is giving a celebration dinner at the Hollenden Hotel for the entire local Fox organization. There will be thirty-five of 'em at the dinner and the dance which is to follow.

C. W. Kline of the Arcade theatre Akron, was so well received on his visit to Cleveland a short time back, that he repeated the trip last week, with the same satisfactory results.

J. Gulia of the National theatre, Akron, came up to cheer for the Indians last week. But it didn't help much.

Maybe there was a boycott on motion picture theatres in Akron last week, and maybe business is so good down there that it runs along smoothly all by itself. Take your choice of evils, but anyhow, there was a general exodus of Akron motion picture exhibitors, and they all gravitated to Cleveland. Among them were Allen Simmons of the Allen theatre; C. W. Brill of the Norka and Rialto theatres; and Max Federhar of the Regent theatre.

Managers Reinsel and Maher of the Mystic theatre, Willard, were busy last week taking dates on feature pictures in the local exchanges. Reinsel and Maher have just taken over the

lease of the Mystic, and are anxious to serve only high class pictures menus.

Frank Greenwald of the Greenwald-Griffith Exchange, has acquired a dozen Chaplin Triangle reissues, and he is having difficulty taking care of the demand for them. "Doughnuts and Dynamite" is the first of the series to be released, and several of the biggest first-run houses in the city are bidding for it.

Lou Geiger, F. B. O. local exchange manager, is not a chair warmer. Geiger manages the office, sells films and exploits. That's one reason why he is able to announce wholesale bookings on "Westbound Limited" which opens its Ohio engagement next week at Reade's Hippodrome. Among the key centres which have booked the picture for whole week runs are the Strand, Canton for the week of May 13; the Liberty Youngstown, for the week of May 19th; and the Orpheum, Canton, for the week of June 10th.

In Canton, the Woman's Auxiliary of the Brotherhood of Railroad Trainmen, has taken a big block of tickets for "Westbound Limited" and will sell them, keeping a small percentage of the profits for their own organization. Similar arrangements have been made for selling tickets in Youngstown and other towns where "Westbound Limited" will play.

It is with deep regret that we record the death on last Tuesday of Joseph S. Toland, for the past two years, in charge of local First National publicity, Toland was 25 years old. He was a victim of uremic poisoning.

Dr. W. E. Shallenberger of the Arrow Film Corporation, accompanied by Andrew Callahan, spent the last week-end in Cleveland, as the guest of J. S. Jossey, president of the Progress Pictures Company, and his associate, H. Hirsch.

The Progress Pictures Company sells the Arrow product in the Ohio territory. N. C. Vibbard, manager of the Cincinnati branch office of the Progress Pictures Company came to Cleveland to meet Dr. Shallenberger, who spent several days visiting exhibitors, and getting a personal slant on local conditions. Just before leaving, Dr. Shallenberger stated that his visit here had shown him that Ohio exhibitors are more enthusiastic than ever before over independent pictures. A dinner at the Statler hotel was arranged in honor of Dr. Shallenberger,

which was followed by a tour of Cleveland's million dollar theatres of which there are no less than five.

Mrs. Price, who manages the Linwood Square theatre, Norwalk, was in the city this week, and made arrangements to book a lot of American Releasing Corporation's pictures.

W. E. Weiberg, manager of the Royal theatre, Salem, Ohio, was in the Cleveland Film Exchange Bldg., one day last week.

Local exhibitors are getting ready to give O. E. Bellas, president of the Cleveland Motion Picture Exhibitors' League, a housewarming in the new home he just purchased on Lakeview Road.

Adolph Findlay has taken over the National theatre, East 55th street, Cleveland. He will remodel the house, redecorate it, and put a lot of paint on it, both inside and out. Findlay was formerly interested in the Castle theatre of Cleveland.

J. E. Beck, local Vitagraph exchange manager, has received his first print of "The Man Next Door." He liked the picture and his salesmen liked it so much, they went right out over the territory to close up bookings while their enthusiasm was red hot.

"Masters of Men" Vitagraph feature, has been booked at all the northern Ohio key cities, according to announcements made by local Vitagraph manager J. E. Beck.

Charles J. Gross, manager of the Columbia theatre, Dayton, has leased the Liberty theatre, Dayton, for the summer, and will run motion pictures and tab musical shows. In the fall, he will turn the house over to Leon Berg and Joe Hurtig, for burlesque. This will replace the old Lyric theatre, which was the home of burlesque in Dayton until this spring when the building was demolished to make way for an office building.

Harry Charnas, president of the Standard Film Service Company, Maurice Lebensberger, manager of the Cleveland office, and J. C. Fishman, manager of the Detroit office, are all going to Chicago to attend the exhibitor convention. They will leave here a week before the convention, however, going by automobile, and will drive through Michigan, stopping on the way to call on as many Michigan exhibitors as possible.

In and Out of the Des Moines Exchanges

AT the local Famous Players office, Bert Reisman, formerly with the Des Moines branch, has been assigned to Southern Wisconsin. Frank De Lorenzo, formerly manager of the Select office here, is now traveling in the northern part of the state for Famous Players-Lasky.

Extensive work is being done for Paramount Week in September, and the entire staff has been working at high speed to get propaganda ready to shoot to exhibitors.

W. Nealand, Goldwyn's exploitation manager, has been in Milwaukee the past two weeks giving his attention to "Souls For Sale," which opens at the Merrill, May 5.

J. J. Clark, formerly of Paramount, is covering Southern Wisconsin for Goldwyn. J. H. Gecox has been transferred from Buffalo to Milwaukee, and has Northern Wisconsin for his territory. E. O. Saider, formerly a member of Universal's local staff, is doing special work for Goldwyn out of the Milwaukee office.

The Gayety theatre, a downtown burlesque house, is running motion pictures through the summer season.

Two film celebrities have been seen in vaudeville here recently, increasing the number of distinguished cinema lights to eight. They are Lou Tellegen and Jean Acker. Previously this season Milwaukee has met Eugene O'Brien, Theodore Roberts, Beverly Bayne, Francis

Bushman, Henry Walthall and Bessie Barriscale.

A box of poisoned candy, mailed special delivery to Miss Nettie Tuchalski, day cashier of the Whitehouse, a downtown motion picture theatre, caused considerable excitement in film circles this week. Only through the suspicions of the manager, Otto Meister, was actual tragedy averted.

Mr. Meister, a former candymaker, noted a peculiar bluish tint on the candy and dissuaded Miss Tuchalski from eating it until an analysis was made. The police are running down several clues.

Mr. A. W. Plues, formerly manager of the Pathe Film Exchange at Des Moines, accompanied by Mrs. Plues motored Thursday, May 3, to Indianapolis, where he has been transferred. R. S. Ballantyne of Norfolk, Nebr., a former manager of the Mutual Film Company of Des Moines has succeeded Mr. Plues.

Among the Iowa exhibitors who visited the Paramount exchange the past week were Nate Chapman, manager of the Englert theatre at Iowa City; W. H. Johnson of the Rialto theatre at Fort Dodge; S. A. Westcott of the Strand theatre at Cedar Rapids.

The entire sales force of the Famous Players Lasky exchange, Des Moines, headed by A. W. Nicolls, manager of Paramount Pictures in Iowa, will go to Chicago May 12 to attend the

Paramount convention there May 13 and 14. The party will include in addition to Mr. Nicolls, T. M. Eckert, A. Mendenhall, W. H. Wiley, R. M. Copeland, Frank Crawford, W. A. Barker, John J. Curry and J. E. Kennebeck.

With good roads opening up this fair weather, Paramount salesmen have been using motor cars to cover their zones in Iowa. A. W. Nicolls, manager, took his car on a trip through northern Iowa last week and en route back battled mud and rain.

C. E. Penrod, special representative of the Film Booking Office at New York, is spending a few days in Des Moines.

New Theatre Activities in San Francisco and Vicinity

More than four hundred members of the Geary-Street Merchants' Association paraded in spite of the rain to celebrate the shipment of fifty tons of steel received for the new Alexandria Theater, Eighteenth and Geary.

Alec Levin, builder of the new theatre, occupied a place of honor in the parade.

The new Hayward theatre at Hayward, Cal., constructed at a cost of \$100,000, is now open. Edgar Bayliss has been obtained by S. G. Frankel, manager, as organist.

Jottings from Kansas City and Vicinity

WITH Samuel Handy, attorney for the M. P. T. O. Kansas, in New York gathering data, the Kansas organization intends to take the "kick-off" in a fight against the music tax. Efforts of a year's work, spent in making every possible analysis of the music tax situation, are about to materialize, according to C. E. Cook, business manager of the M. P. T. O. K. Mr. Handy probably will attend the national convention in Chicago this month. Virtually every member of the M. P. T. O. K. now is working harmoniously for the good of the organization. Exhibitors who formerly participated in lively bidding for play dates are refraining from such competition now and pulling together for the best interests of all concerned.

The Kansas and Western Missouri organizations have been requested by the Kansas City Film Board of Trade to appoint committees of three each to work on a joint board of arbitration with three exchange men to adjust differences between exhibitors and exchanges in the Kansas City territory. Every member of the Film Board of Trade has attended meetings and the board is said to be functioning better than at any time since its organization.

Several important matters are to be brought up at a meeting of the executive board of the M. P. T. O. Kansas next week, including plans for the ensuing summer season, increased membership and financial expenditures.

The Gem theatre at Nickerson, Kas., has been sold by John Beck to Frisch Bros., while the Highland theatre, a Kansas City suburban house, has been re-opened by J. Thomas, after having been closed for several weeks.

Work on the Hollywood theatre, being erected by Ernest Liggett in Rosalia, Kas., rapidly is nearing completion. The theatre, which will be completed by May 15, has a seating capacity of 800 and is equipped with two Simplex projectors and a Gardiner Velvet Gold Fibre screen.

Mrs. Anna R. Lillis of Kansas City, Kas., Tuesday assumed her position as secretary of the Kansas State Board of Motion Picture Review. She was appointed to that position last week by the board of members, succeeding Miss Hallie Tucker.

In connection with "Talk Kansas City Week," May 14 to 20, a motion picture, illustrating the growth and possibilities of Kansas City, will be made under the direction of the Real Estate Board.

The Pantages theatre, Kansas City, a motion picture and vaudeville house, admitted all boys Friday who were accompanied by "Dad." This was the theatre's part in "Boys' Week." The offer was for the entire day and a special matinee program was given by Major Rhoades, a Kansas City boy who was featured in the program.

The "Discovery Concerts," an effort to discover new musical and dramatic talent in Kansas City, inaugurated by Milton H. Feld, managing director of the Newman theatre, closed this week with a record attendance. So successful has the plan been that the Newman will resume the concerts this fall.

When Capt. Godfrey R. Rodrigues, globe trotter, "blew" into Kansas City this week, the Kansas City Star became interested in extending a city-wide offer to persons who desired to take free health exercises under the direction of Capt. Rodrigues. It was at this stage that Milton H. Feld, managing director of the Newman theatre, also became "interested," booking the captain for a week at the Newman and obtaining a splendid tie-up with the Star.

With the baseball season comes casualties a-plenty. No. 1 is R. C. Melvin, assistant manager of the Kansas City Fox office, who stopped a fast one on the end of his finger. The game between the Pathe-Crescent and Hollywood teams of the Kansas City Film League, scheduled for last week, was postponed on account of rain. "What Would Have Happened" has been the heated subject of conversation along Kansas City's Film Row this week.

Roy Churchill, manager of the Kansas City F. B. O. exchange, has been ill at his home for the last week, but is expected to be back at his desk soon, according to his physician.

Washington Film Row and Theatre Brevities

PRESIDENT E. T. CRALL of the Virginia Exhibitors Association was in town the past week. Just when he thought the bottom was in sight for Newport News with the completion of the big job of refinishing the Leviathan, he is jarred out of his gloom. Along comes a new Shipping Board contract for a \$3,000,000 job refitting another German converted ship-board craft. What more does he want?

Manager Harry E. Hunter of the Paramount exchange announced Saturday that he, with his star salesmen and department heads, would leave over the Pennsylvania Special for the Pennsylvania Hotel, New York, where they will be quartered to remain till the close of the spring Get-Together convention of F. P.-L. sales promoters. Only two towns in the key group in the territory, did not take Paramount bookings, thus making local distribution nearly 100 per cent Paramount.

Robert Smeltzer is temporarily directing First National activities in the Harry M. Crandall regional franchise headquarters here. The local film row is glad to welcome him home.

Eugene Wilson, former Vitagraph manager, is back in harness. He couldn't loaf on his fortune for long. He simply has "gotta smell cellulose and paper"; and is now selling film. Unassigned, for the Washington office of Fox Films, according to announcement of George E. Roberts, manager.

Following the latest trip of George Faulkner to New York, a well founded rumor has it that he will manage the Buffalo office of W. W. Hodkinson.

During the drive for the Colored Masonic Hall here, Manager Maskover of the Republic theatre is booking the old time comic, "Once a Mason," with Sidney Drew, (now being re-issued and released through Paramount) the week of May 13-19, a portion of the proceeds being donated to the Colored Masons for their national temple now building in Washington. Other owners of colored theatres are co-operating, including the Dudley interests and the Murray enterprises.

Special representatives Lego and Sulley accompanied Manager Hunter to New York.

Miss Bessie Shoor, formerly of Buffalo film circles, is, after six months an assistant in

charge of the contract department of Paramount here, regarded by her associates, and by exhibitors whom she contacts, as the most efficient contract department representative in the local field.

Messrs. Pinchbeck and Byers, late of the Republic and Lincoln theatres, now managing the Foraker and Hiawatha theatres, have had some little labor war all to themselves. Their operator is a member of the colored branch of the projectionists local. Notified last Saturday that his services would not be required after the night show Sunday, he reported at five o'clock Saturday afternoon, removed his personal property from the booth and walked out, having notified his union. No other operator could be found, and the house was dark most of the week.

Thomas B. Powers, vanished owner and manager of the Truxton theatre, was successful through counsel in obtaining an order allowing counsel fees in the counter suit brought by him against the New Truxton theatre. He was represented by J. V. Morgan, Douglas, O'Bear and Douglas, while M. Rhoades appeared for the present management. After Powers left, Ben Lust took over the house with George Watts as manager. Watts says that business is good again, the good-will having been won back and the summer annex is being made ready for an early opening.

W. L. White has resigned from the Federal Film Service and has been succeeded by Louis O. Maas, for some five years with Vitagraph in Washington and Baltimore.

Manager Harris of the Petersburg and Hopewell, Va., theatre interests sent out engraved announcements of the opening of his new Palace theatre at Petersburg last Thursday, the opening having been postponed from Tuesday. The First National picture, "The Voice from the Minaret," was the main attraction.

The Metropolitan Orchestra Club gave a party to Crandall officials, families and friends at a supper dance in the theatre lobby, converted into a ball room, provided with a pepful jazz band on the stair landing, while the promenade lounge on the mezzanine was used for the service of refreshments.

Joseph P. Morgan, convalescing from a re-

cent operation, suffered a severe attack of neuritis, and so has again been confined at his home, leaving his managerial duties in the Crandall organization to J. J. Payette, pinch-hitter assistant general manager.

Eugene I. Way, was last week appointed as house manager at the Central to relieve Zone Manager A. N. Waters of a portion of the duties he has shouldered since operation of both Crandall's and the Central devolved upon him with the resignation of Vernon Broyles. Mr. Way is a Californian, with large experience in the management of theatres in San Francisco.

Trade Flashes from Cincinnati

R. C. Fox has been named manager of the Grand theatre for the summer season of pictures. The Grand has been taken over by a company headed by Frank Zumstein, Cincinnati capitalist. The opening attraction is "Hunting Big Game In Africa," which has been booked for an indefinite run. H. A. Snow, the explorer who filmed the picture, was on hand for the opening, which was made a gala event by the presence of Mayor Carrel and a company of marines. The lobby of the theatre has been attractively decorated to add the "jungle atmosphere."

The Hyde Park Amusement Company has leased the Park theatre, 2716 Erie avenue, to the Suburban Theatres Company for five years at \$6,000 for the term. Charles Weigel, well-known Cincinnati exhibitor, heads the leasing company.

Incorporation papers for the Vine Street Lyric Theatre Company have been filed by I. Libson, Ben L. Heidingsfeld, E. J. Babbit, A. B. Chisholm and J. L. Alderman. This is the final step in the negotiations which led to the purchase of the Lyric theatre property by the B. F. Keith, Libson, Harris and Heidingsfeld interests.

John P. Harris, of Pittsburgh, will be president of the new corporation, with I. Libson, vice president, and Ben L. Heidingsfeld, treasurer and attorney. The Lyric theatre is now being operated as a first-class film house, pending decision as to its final policy.

Albany Notes and Eastern New York Briefs

A SERIOUS fire was narrowly averted in Watertown, N. Y., last Friday, when Cleveland LaRock, the operator in the Palace theatre, fought flames that broke out in the operating booth, and was successful in preventing their spread. The man was badly burned, however. There was a small audience in the house at the time, and by continuing to play at the piano, Mrs. Maria Kennedy averted a panic. The fire department was called, but before the flames were extinguished, there was a loss of about \$1,000.

C. C. Charles, former manager of the Bond Photoplay exchange in Albany, left this week for St. Louis, to become assistant manager of a paper cup concern.

George Moore, formerly employed in the Vitagraph exchange in Albany, and who is now connected with the same concern in Cleveland, O., is spending a few days in Albany.

N. I. Filkins, manager of the Buffalo office for Merit, was in Albany this week.

Nat Marcus, recently connected with the Associated Exhibitors, is now traveling out of Albany for Universal.

Bert Gibbons, manager of the Vitagraph exchange in Albany, is looking for a handsome check this coming Friday, as a reward for his work in a recent drive staged by Vitagraph. Mr. Gibbons and his force landed a substantial bonus only a few months ago.

There is a new theatre being erected at the Lake Placid Club, which is one of the handsomest in all northern New York.

No more ice cream parlors on the roof of the Rialto, in Schenectady. Abe Stone, owner of the house, ran one last summer, but found it did not pay well.

Included among the exhibitors along Film Row the past week were B. S. Thornton, of Saugerties; Charles McCarthy, of Hoosick Falls, and Charles Marshall, of AuSable Forks.

The Albany F. I. L. M. Club, of which C. R. Halligan, is president, has announced the following committees: Executive, Messrs. Bruner, Gibbons, Morgan, Woodward and Kempner; Arbitration, Messrs. Herman, V. H. Bendell, Gibbons, Woodward, Miss Marie Wheeler; Entertainment, Messrs. Gibbons, Bruner, Krause, Kempner, Miss Wheeler; Flower, Messrs. Woodward and Robert Bendell, Miss Wheeler; Transportation, Messrs. Krause, Morgan, Walder, Herman, Robert Bendell; Membership, Messrs. V. H. Bendell, Bruner, Robert Bendell; Free Shows, Miss Wheeler, together with Messrs. Gibbons and Bruner; Finance, Messrs. Woodward, Gibbons, Bruner, Miss Wheeler; Investigation, Messrs. Walder, Woodward, Morgan, Gibbons, Miss Wheeler; Publicity, Messrs. Bruner, Herman, and V. H. Bendell.

Joe Braff, owner of the Lyric, in Albany, has just taken over the Pearl in that city, formerly owned by Walter Powers.

There is a story going the rounds that William Shirley, operating the Strand in Schenectady, is out to acquire the new State.

The Star, in Greenwich, N. Y., owned by D. S. Regan, will close on June 2 for extensive alterations.

The Casino, in Antwerp, N. Y., is also to close soon, for alterations.

A. T. Mallory, running the Star, at Corinth, is planning to reopen a summer house at Brant Lake, during the early part of June.

There is going to be a red hot baseball game in Albany in the near future for the exchange-men have challenged the exhibitors, with the understanding that the losers are to pay the cost of a bang up good dinner. Both sides have plenty of talent and the coming game may be the first of several to be played during the summer months.

Universal has been busy the last few days in screening "Bavu" and "The Abyssal Brute," in the three cities of Troy, Albany and Schenectady.

Fred Sleiter, general field manager for First National, was a visitor in Albany the past week.

The entire Capital District responded in splendid shape to the drive made by C. R. Halligan, manager of the Universal exchange in Albany, seeking business for the company's anniversary week, running from May 6 to 12. The Albany office apparently stands an excellent chance of winning a good slice of the prize money.

Split-weeks are to prevail at the Lincoln, in Troy. Double feature was tried for a week or ten days, but failed to bring the crowds.

The American, in Troy, N. Y., has reduced its admission price for matinees to fifteen cents for the summer months.

Edward H. Crawford, who has been business manager of the new Troy, since it was opened, and who was formerly manager of the Lincoln, in the same city, will return to New York within the next week or ten days, severing his connection with the Troy next Saturday night. It is understood that Herman Vineburg, house treasurer, will combine his duties with those performed by Mr. Crawford.

Exchange and Exhibitor Items from St. Louis

ST. LOUIS is overwhelmingly against Daylight Saving, and if the Board of Aldermen's committee on legislation uses good judgment they will file Alderman Samuel Wimer's measure providing for the clock change, is the opinion of some observers.

The St. Louis Times, an afternoon newspaper, conducted a poll to ascertain public feeling on the question. More than twice as many voted against the plan as favored it although proponents of the measure, including automobile interests, had all their friends send in votes for the plan. The ratio was 2,290 against and 1,130 for the change.

It is probable that the committee will hold several public hearings on the bill. It goes without saying that those who will benefit financially by the change will attempt to pack these gatherings and give the impression that the people of St. Louis want their pet scheme.

But the votes sent into the Times show how the people stand. If a referendum election was held Daylight Saving would lose by upwards of 75,000 votes, depending on the number who voted. There are 257,000 registered voters in St. Louis.

Herschel Stuart of the Missouri theatre has hooked-up with the St. Louis Times on an old fiddlers' contest to be staged at the theatre on May 14. The winner will be declared the champion of St. Louis and represent the city at a state-wide contest to be staged at Paris, Mo., in June.

Edward D. Smith has resigned as manager of the American theatre, St. Louis, and has been succeeded by Paul Beisman. The American is controlled by the Shubert interests. Smith intends to devote his time to business interests in Hollywood and Los Angeles.

The Commercial Film studios have moved from 2030 Olive street to 4373 Finney avenue. They have installed new lighting equipment and laboratory facilities.

Motion pictures of the dedication of the Theodore Roosevelt High School made by the General Film Manufacturing Company, 6800 Delmar boulevard, on April 22, have been presented to the Quentin Roosevelt Post, American Legion, by Romaine Fielding, president and director general of the General Film.

Visitors to St. Louis during the week included: J. W. Schuckert, Opera House, Ches-

ter, Ill.; S. E. Pertle, Jerseyville, Ill.; Jania Koliopoulous, Grand theatre, Alton, Ill.; J. Bernstein, Quincy, Ill., who motored in his new Cadillac sportcar; Lawrence Watkins and wife, Strand, Petersburg, Ill.; Bob Cluster, Johnston City, Ill.; and Blaine Cook of Beatrice, Nebr., who stopped off on his way to New Orleans.

The St. Louis Exhibitors' League has endorsed Edward Sullivan, manager of the Orpheum Theatre for appointment to the St. Louis Board of Police Commissioners. Governor Hyde has Sullivan under consideration.

A lighted cigarette stub tossed on the floor of the second balcony of the Gayety theatre by a spectator at the conclusion of the last performance of May 1 caused a fire early the next day. A night watchman discovered the blaze before it gained much headway. The damage was estimated at \$1,000. The Gayety plays burlesque.

Skouras Brothers have perfected arrangements for the presentation during the Summer months of two notable attractions, the Lee Kids and Isham Jones' Orchestra. They will appear at the Grand Central theatre. The dates will be announced later.

News and Notes of Detroit's Film Circles

AT the May meeting of the local M. P. T. O. one of the subjects which came up for discussion was the suppression of the traveling carnival shows. The Detroit exhibitors decided to endeavor to induce the City Council to pass an ordinance forbidding such shows in the city. They are not considered desirable entertainment and are hurtful to the business of the neighborhood houses. A good show can be seen for a small sum in these theatres, while a comparatively substantial sum is frittered away at these carnivals, while the patron has

nothing of value to show for his expenditure.

Small-town exhibitors can take a tip from Manager Eberhard of the Baldwin theatre, Royal Oak, when it comes to dignified exploitation. Eberhard intends to show "Adam's Rib" for a few days. He arranged with the editor of the Royal Oak Tribune, a weekly paper, to print a rotogravure section for issue preceding the filming showing stills of the production. The four-sheet section would do credit to a metropolitan Sunday issue in layout and clearness of print.

Detroit film patrons had plenty of opportunity to judge the respective merits of the two animal pictures now on the market, as Metro's "Trailing African Wild Animals" at the Madison and Universal's "Hunting Big Game In Africa" at the Broadway-Strand played simultaneously this week. Metro's picture was previously shown at the Miles and Regent, vaudeville and picture houses.

Dave Palfreyman, assistant manager of Associated First National, left Monday for division headquarters, Cleveland, Ohio, where he will be assigned as branch manager to an exchange.

Comedies, Short Subjects & Serials

Pathe to Make Serial of Pioneer Days

PATHE'S purchase of picture rights in the novel, "The Way of a Man," by Emerson Hough, turns out to have been the first step in production plans which mark a distinct departure from the path of any Pathe serial heretofore produced.

The production, it is said, will be in ten episodes and made under the supervision of George B. Seitz, who will film many scenes on historical locations along the old "Overland trail" traced by the covered wagon trains of '49 and later dates.

Mr. Seitz left New York on Monday of last week for the Pacific Coast, where most of the actual work of production will be concentrated. His immediate objective is Arizona, where important scenes in "The Way of a Man" are laid; in order to thoroughly familiarize himself with locations, pioneer and Indian character types which are to figure in the serial.

Booklet Is Issued on "Wilderness Tales"

Educational Film Exchanges, Inc., has just issued an eight-page booklet, printed in sepia on heavy art stock, on the second series of Wilderness Tales by Robert C. Bruce.

This brochure, which shows some of the most beautiful pictures taken by Mr. Bruce on his tour of the Pacific Northwest last summer, is intended as a handsome art souvenir for the exhibitor.

Most of the space on the eight pages is given over to pictures from the six subjects already produced by Mr. Bruce for the current series of Wilderness Tales. The six pictures dealt with in this booklet are "By Lantern Light," "Moonblind," "Jenkins and the Mutt," "From the Windows of My House," "Mixed Trails" and "The Gray Rider." Four more pictures are now in production, Mr. Bruce having recently finished the scenarios and started camera work on the Coast.

The Bruce booklets are now being distributed to exhibitors through the Educational branch exchanges.

Suicide Methods Painlessly Demonstrated

Charlie Murray has the uncanny experience of trying to commit suicide in one of his latest rib-tickling All-Star Comedies. Charlie tries just about every way ever heard of to destroy himself, but without much success. Even an attempt at drowning is frustrated by a swordfish.

Christie Enlarges Stock Company

Plan to Have Featured Players in Every Fourth or Fifth Production

WITH the signing of Jimmie Adams, Babe London, and others under exclusive contracts for Christie Comedies, the two-reel organization has made a line-up of comedy stars by which five or six different "names" will appear alternately in featured positions in the new releases. Pictures have been arranged, owing to the great enlargement of the number of featured players, so that the same people will appear only in about every fourth or fifth picture.

This gives a greater variety than ever before to the personnel appearing in the current releases. For instance the current line-up as follows illustrates the possibilities of different casts:

"A Hula Honeymoon" which is now finishing up most of its first-runs, features Henry Murdock and Babe London. Next comes "Babies

Welcome" featuring Dorothy Devore, supported by Anna May Wong and George Stewart.

The next release is Neal Burns in "Hot Water" supported by Duane Thompson, one of the new leading women. After that is Jimmie Adams in "Green As Grass" supported by Charlotte Merriam, Earl Rodney and William Irving.

Bobby Vernon is in "Take Your Choice" supported by five leading women; Duane Thompson, Natalie Joyce, Margaret Cloud, Charlotte Stevens and Gladys Baxter.

Dorothy Devore is in "Winter Has Come" supported by Earl Rodney, Wm. Irving, Babe London, Wm. Chapman, Lydia Yeaman Titus, Bob North, Victor Rodman, and George French. Following "Winter Has Come" will be another of Christie's outstanding novelties, the first blackface comedy, "Roll Along."

Pathe's Releases for May 20th

"Black Shadows," Five-Reel Jungle Picture, Heads Current Schedule

PATHE'S program of 10 releases for May 20 contains "Black Shadows," the feature of the South Seas in which a realistic cannibal "head hunt" is staged, which is presented by World Tours, Inc., was obtained by the Salisbury Expedition. Aboard the "Wisdom II" Edward G. Salisbury and his staff of explorers heading from San Francisco toward the South Pacific made a "journey backward along the worn trail of time to the land of jungle savagery."

At the Solomon Islands they found that the last vestige of any sort of civilization had disappeared. Here, accepting the doubtful hospitality of Chief Gau, mightiest of all the ruling "head-hunters," they filmed their screen epic of the most savage and superstitious race of human beings remaining on the face of the earth.

In this program Ruth Roland's serial, "Haunted Valley," reaches its third thrilling episode called "Imperilled at Sea." Finding herself the victim of a conspiracy on board the ship, the heroine boldly leaps from the deck into the ocean, trusting to chance and a motor boat seen approaching from the distance.

An important item on this program is the first of Hal Roach's new series of 1-reel comedies acted entirely by animals and called "Dippy Doo Dads." This example—which had an auspicious pre-release premiere at the Strand theatre, New York—is entitled, "Don't Flirt." It deals with the barnyard gallantries of Mr. Gander. But

Mrs. Goose, assisted by other sympathizing animals, pursues him through many comic scenes and teaches him the lesson he stands sadly in need of.

"The Crystal Ascension," a Kiser Artfilm, picturing the experiences of a group of tourists ascending to the summit of Mount Hood amid wonderful scenes of snow and clouds and chasms, is presented in the Oregon Trail Series.

Pathe Review No. 20, besides its usual charming studies of nature—in which American Pathecolor figures—interests men and women alike with a beauty parlor novelty called "Fussing Up." All the mysterious details which enter into making plain faces appear enchanting are graphically pictured.

Screen Snapshots No. 26 pictures informally a succession of screen favorites including Ruth Roland, Douglas Fairbanks, Cartoonist Paul Terry working on an Aesop's Fable, Grace Darmond and Nell Shipman.

Topics of the Day No. 20 presents some hearty laughs and Pathe News Nos. 42 and 43 visualize important world events—not forgetting baseball.

Beaudine Is Finishing New Cartoon Comedy

Earl Hurd is putting the finishing touches on his next Bobby Bumps cartoon comedy, "Their Love Grew Gold," presented by C. C. Burr and released through Educational Film Exchanges, Inc.

Arrow Signs New Series Starring Eddie Lyons

DUE to the success of the series of twelve Eddie Lyons comedies released during the past year by the Arrow Film Corporation, W. E. Shallenberger announces that they have contracted for a new series to be made by and starring Mr. Lyons. This series will be known as the Lyons Comedy Specials.

The first of this new series, "For the Love of Tut," has already been completed, and Arrow officials are enthusiastic over it. As the title implies, it deals with a timely subject and concerns the adventures of Eddie who is in love with the daughter of a collector of mummies. In order to be near her he has himself disguised as a mummy and transported to her home. The resulting complications can well be imagined. This comedy is scheduled for early release.

"Our Gang" Comedy Is Featured in Review

The Chicago Daily News of April 25th, awards feature honors to an "Our Gang" comedy appearing on the program of the McVicker's Theatre. The review after referring to the feature production on the program continues:

"You may enjoy it, but you certainly will have a great time with the 'Gang' of youngsters in the comedy circus. The merry-go-round run by dog power; the moving pictures in which the 'kids' appear as favorite movie actors; the performing pony—all are true to juvenile life. And the menagerie! Nothing, absolutely nothing, could be funnier than the array of domestic animals and barnyard fowl made over into 'very wild animals.' Paint did it in some cases, and again it took a pair of artificial horns, or a stuffed stocking, or something else to give the necessary physical appearance.

"It is worth your time and your money just to sit in with these youngsters at play."

"Fun from the Press" on Broadway

Announcement is made by the W. W. Hodkinson Corporation that the Literary Digest's "Fun From the Press," the single reel of laugh makers distributed by the W. W. Hodkinson Corporation, has been contracted to appear on Broadway, New York, at either of the Rivoli or Rialto theatres. This one reel subject will appear at one or the other of these theatres for some time to come, it is stated.

"Third Leather Pushers" Announced

FINAL plans for the release of "The Third Leather Pushers," and the next installment of the H. C. Witwer prize fight stories are called, have been made by Universal. It has been decided to release the "Third Leather Pushers" in a series of six, like the other two; and each picture will, like the others, be in two reels. Whereas the first two series followed by some time their appearance in Collier's, the third Leather Pushers will be released almost concurrently with their publication, it is stated. The first of these new Witwer stories is to appear in Collier's on June 9th; therefore, the first Universal release of the third series will be on May 28th.

The title of this first picture will be "The Wandering Two," and details the reason devised by Witwer for bringing Kid Roberts again into the pugilistic arena.

As in the previous releases, Reginald Denny appears in the starring role; Hayden Stevenson is cast as the chief supporting player; and Harry Pollard is the director.

Baby Peggy Contests a Success

Resemblance Competition Tied Up with Newspapers Widely Employed

THE Baby Peggy contests, conducted by the theatre managers with the aid of the local newspapers, is meeting with success. Thousands of mothers all over the country have had the opportunity of comparing their little girls with clever little 4-year-old Peggy.

The latest manager to avail himself of this idea is Will D. Harris of the Olympia theatre, New Haven. Manager Harris, who was running "The Kid Reporter" at his theatre, enlisted the help of the New Haven Times-Leader. A large advertisement appeared in the center of the page announcing the contest and that the Times-Leader would pay \$100 in prizes for the child who most resembled Baby Peggy. All around this central ad, there were many others of the leading New Haven stores "tied up" to the Baby Peggy idea. For instance, a candy shop had the line, "After seeing Baby Peggy at the Olympia, stop at Meyer's Candy Shop." Another good slogan was "Quality baby

carriages for New Haven's Baby Peggy's." A dairy asked, "Have you a Baby Peggy in Your Home? There's a reason; probably she has been raised on Brock's pure milk."

The New Haven children contestants had to be under 7 years old, and in addition to sending their photographs to The Times and having them printed, they were invited to the theatre at 10 o'clock Saturday morning where a reception was held for them and their parents, and the prizes were distributed. As an additional inducement to see the picture, The Times asked the parents to dress their little girls if possible in one of the costumes worn by Peggy in "The Kid Reporter."

So great was the reply to the advertisement and the editorials in the paper that the editor had to warn parents that the contest was only open to little girls. The theatre beat all its previous records of attendance.

Resume of News Weeklies

Fox News, Vol. 4, No. 61:—Beirut, Syria, France stiffens policy against Turks, sending 40,000 new men; New York City, Sir W. Horwood here to attend police conference while Secretary of War Weeks leaves on U. S. S. Grant for Alaska; Solomon Islands, tribe of Vella La Vella show latest styles of South Sea elite; Gloucester, Mass., new schooner, contender for fishermen's cup, on trial trip; Scott Field, Ill., Blimp T C-1 undergoes perfect test; St. Louis, Mo., old stern wheelers come back in railroad-river traffic fight; Monte Carlo, France defeats England in fast motor-boat races; Philadelphia, Pa., records are smashed at Franklin Field meet; Mexico City, fire chief takes in three alarms in wild fire through city; Chester, S. C., pioneer days in South are depicted in historical pageant.

Fox News, Vol. 4, No. 62:—Bangor, Maine, floods leave trail of ruin along New England rivers; London, England, Bonar Law takes sea voyage to benefit health. Stanley Baldwin named as Britain's next premier; Washington, D. C., Chief Justice Taft who holds that ship may carry U. S. liquor on high seas; New York City, Capt. Joseph Conrad, sea story writer, discovers America; Kalgan, China, camel caravans take the trail over world's oldest route; New York City, "Boys' Week" is inaugurated with parade on Fifth Avenue; Paris, France, French schools compete for eight-oar honors on River Seine; Medford, Ore., fruit growers fight Jack Frost with smudge pots; Athens, Greece, first of Greek soldiers return from Turkish prisons; Sterling, Ill., Speed, homer pigeon, wins 118 mile race to Chicago; Jamaica, L. I., Zev wins Paumonok Handicap on opening day at track; Buffalo, N. Y., Boy Scouts plant trees under eyes of forestation experts.

International News No. 38:—Roosevelt Field, L. I., N. Y., American airmen break world's record. Make first non-stop flight across the American continent in 27 hours. (1) Lieutenants Oakley G. Kelley and John A. Macready inspect their orders for the great flight. (2) 727 gallons of gasoline are put aboard. (3) Prepared for a fall—daring aviators board giant monoplane T-2 for the record-making voyage. (4) The epochal trip from Atlantic to Pacific begins. Photographs from accompanying plane by International's aerial cameraman. (5) As they soared over New York. (6) The flight in animated diagram.

Pathe News, No. 37:—London, England, the Duke of York weds Scot maid

amid royal splendor at Westminster. All Britain rejoices at marriage of King's second son to Lady Bowes-Lyon; New York, parade of thousands of boys in celebration of Boys' Day; Bhanagatta, India, religious festival of natives to drive away evil spirits; New York City to California in 27 hours. Views of Lieutenants MacCready and Kelley at start of their transcontinental no-stop air trip; In the Limelight, San Francisco, Cal., first commander-in-chief of the United States fleet—Admiral Hilary P. Jones is the first officer to command both Atlantic and Pacific fleets; New York City, "Premier" of Montenegro here. Col. Jonan Plamanatz, head of the one-time monarchy, opposes his country's being merged into the Jugo-Slav State; Washington, D. C., plays 1,000 consecutive big league games—Secretary of the Navy Denby presents medal to Everett Scott, shortstop for New York Yankees, on behalf of baseball fans; Fresno, Cal., King Raisin rules the valley, especially these dry days, and everyone celebrates—beautiful floats depict the rapid growth and strength of the industry; Arlington, Va., naval radio station increases its activities—Government adds market news, weather reports and concerts to service of its largest wireless station.

Kinograms No. 2247:—London, England, the British capital thrills to another royal wedding; New York, champions play to boom park tennis—Tilden and Johnston and Richards in round-robin at Central Park; Manchester, N. H., wide area in New England flooded—Merrimac River overflows, turning fields into lakes and roads into rivers; Washington, Scott plays his thousandth game—Yank shortstop sets unique mark for consecutive games, and receives unique honors; Jamaica, N. Y., 20,000 see Zev win Paumonok Handicap—season opens with Derby favorite taking \$6,000 classic by a head from Dominique; Mineola, N. Y., army airmen make first flight from coast to coast—Lieutenants MacCready and Kelley achieve greatest feat in annals of flying; New York, boys—miles of 'em in monster parade—100,000 youngsters from every school in greater city, march on Boys' Week Loyalty Day.

Earl Hurd Comedy Is Shown on Broadway

Earl Hurd's latest animated comedy, produced by C. C. Burr, "The Movie Dare-Devil," played the New York Strand last week. Much favorable comment was tendered the single reeler, it is declared.

Educational's Release Schedule for June

HEADING Educational's June program of releases is the Christie comedy, "Plumb Crazy." This is a light farce of the type which has made the Christie name synonymous with polite comedy. The other Christie comedy on the month's schedule will be "Back to the Woods," to secure scenes for which Christie sent a company to the redwood forests of Northern California. This will be an outdoor picture of the same type as "Winter Has Come."

Lige Conley will be seen in the Mermaid comedy, "Three Strikes," released the last week of the month. This will be a baseball story with Lige Conley as the college hero.

In the single reel releases a larger assortment of diversified subjects is listed. The Earl Hurd Cartoon Comedy heads the month's releases with "Their Love Grew Cold." "Between Showers," a Cameo comedy, and Warren A. Newcombe's beautiful fantasy, "Sea of Dreams" will be released the second week of the month. "Mixed Trails," one of the Wilderness Tales by Robert C. Bruce, the fifth of the 1923 series, is listed for release the week beginning June 17.

"Haunted Valley" Given Good Send-Off

Ruth Roland's new Pathe serial, "Haunted Valley," starts its career with unusual praise from Peggy Wood of the Chicago Herald-Examiner. From the extended article the following paragraphs are quoted:

"This is a serial—one of those guaranteed to make you shiver and shake and gasp in terror and lose your breath from excitement.

"The first three chapters which I saw kept you in a continual state of saying 'Oh, Oh, Oh!'—unless you were gasping so you couldn't even make a sound. If the rest of the episodes continue to get more exciting—and everything promised they would—it is good you can only see one chapter at a time or you would be liable to get shell-shock from shattered nerves.

"Ruth Roland is so wholesome and capable looking you feel you can bank on her to come out of any adventure on top.

"The story is about a haunted valley where all kinds of queer things happen. There are showers of dirt, rocks fall, the ground suddenly opens and lets you into whirlpools and rock caverns. But we are let into the secret that all of these things are not supernatural, but are being done by an inventor who is trying to get the haunted valley away from Ruth.

New Scripts in Preparation for Burr

Gregory La Cava, director of All Star Comedies for C. C. Burr, is busily engaged in whipping two new scenarios into shape for shooting.

Christie Comedies Are Used on Special Bills

In two cities last week, Christie Comedies of the new series distributed through Educational were used as attractions on special programs, and special advertising attention called to them.

In Los Angeles "Babies Welcome" was advertised at Grauman's as one of the numbers on a special bill adapted for the week following Baby Show week, when there was also shown pictures of babies taken during the Baby Show activities of the preceding week. This particular Christie Comedy is specially adaptable for showing during such local shows, because its plot is built around a Baby Show contest.

In Detroit, "Second Childhood" was played at the Capitol theatre during University of Michigan Week.

Telephone Inventor Seen in "Wonders of Sea"

Through the courtesy of J. Ernest Williamson, producer of "Wonders of the Sea," the American Telephone and Telegraph Company now have in their archives a full reel of motion pictures containing interesting views of the famous inventor of the telephone, the late Dr. Alexander Graham Bell and his wife.

During the production of the picture in the Bahama Islands, Dr. and Mrs. Bell were frequent and interested observers of the subscas exploration, and at various times descended to the sea bottom through the Williamson Submarine Tube.

The Bell reel forms one of the most interesting episodes of "Wonders of the Sea," as released throughout the country by F. B. O.

"Topics of Day" Celebrates Birthday

On its fifth birthday, celebrated last week, "Topics of the Day" finds itself strongly fortified as a recognized institution in the motion picture world. As a striking novelty this screen joke reel made its point with its first number. Released by Pathe, it gained steadily in bookings and is now one of the most widely popular items found on short subject programs.

One significant proof of the expert production of "Topics of the Day" is seen in the fact that many newspapers and magazines prefer its selections of current wit and humor to their own, and print them with credit. Several of the important Radio broadcasting stations applied to and received permission from Timely Films, Inc., producers of "Topics of the Day," to use in narrative form selections from reels which had already been screened throughout the country.

Breakers of Endurance Record Shown

The breaking of endurance flight records by Lieutenants Kelley and Macready, U. S. A., who remained in the air for 36 hours, is screened in picturesque scenes by Pathe News No. 34. Just before entering the huge Fokker monoplane, T-2, the aviators are seen in conference with Orville Wright.

At night powerful searchlights sweep the field to guide the course of the machine in the event of its landing. The flight covered a 31-mile triangular course at the rate of 114 miles an hour. A particularly striking closeup shows the army fliers just after the landing—grinning happily, but with soiled faces and eyes half closed through need of sleep.

Nipponese Superstitions in Fox Film

Modern methods of education as portrayed in "School Days in Japan," a Fox Educational Entertainment, should go far toward wiping out any superstitions in the Land of the Rising Sun, it is said.

The cameraman who shot these interesting scenes tells how, for good luck, the Japanese merchants build "toris" in front of their temples—two upright posts with a cross timber at the top. Thousands of these mark the approach to large sanctuaries. Another omen of the gods' favor in the "mato," a geometrical figure, somewhat similar to the totem pole of the American Indian, which the Nipponese place in the doorway of the home. They believe that the "mato" will ward off any evil.

King Tut Music Score for Fox One-Reeler

In order to further help the exhibitors in exploiting the one reel feature, "The Land of Tut-Ankh-Amen," Fox Film Corporation has arranged with Harry Von Tilzer for a special and complete orchestration titled "Old King Tut." This music score was forwarded this week to all the Fox exchanges. Sufficient copies of the orchestration have been supplied each branch office, so that one can ac-

"Sea of Dreams" for Educational Companion Picture to "The Enchanted City" Is Secured for Distribution

EDUCATIONAL FILM EXCHANGES, INC., has secured for distribution Warren A. Newcombe's fantasy, "Sea of Dreams," a companion picture to "The Enchanted City," also made by Mr. Newcombe, which was pronounced by a well known critic "the most exquisitely beautiful thing that has ever been done in films."

"Sea of Dreams," like "The Enchanted City," is more a product of the artist's brush than of a camera. It is a series of beautiful paintings, representing a city beyond the skies, paintings serving as settings for a beautiful love fantasy, in which only two living characters appear.

"The Enchanted City" was inspired by Liszt's "Liebestraume" and the motif of "Sea of Dreams" is Wagner's opera, "Tristan and Isolde." It is a romantic conception of a lover's dream of doubt and separation, entirely imaginative.

Miss Hazel Lindsley is the girl in the picture. Miss Lindsley, a Columbia graduate, was chosen by Mr. Newcombe to portray the girl after an exhaustive study of available screen material. A girl to play the heroine had to be found who

would be the romantic type, and whose beauty would blend with the pastel effect of Mr. Newcombe's paintings. Through a picture in a fellow artist's studios, Miss Lindsley was reached, and, after a test, chosen to play the difficult role. Miss Lindsley had no previous motion picture experience, but was a student of dramatic art and expression, and had appeared in amateur theatricals. Since her appearance in "Sea of Dreams" she has been pronounced a "find," and is soon to appear in a prominent role in a picture by an independent producer, after which she is under a starring contract with one of the biggest producers.

"Sea of Dreams" has already had a New York Broadway run, at the Rivoli. Dr. Riesenfeld, during the run at this theatre, prepared a special musical setting for this one-reel picture, which will be available to exhibitors when the picture is released on the Educational program.

Educational will release "Sea of Dreams" by arrangement with Howard Estabrook. The picture will be on Educational's June schedule.

Radio Tie-Ups on "Mystery Box" One-Reel Radio Subject Gets Unusual Promotion in Various Sections

WHAT is considered by Hodkinson officials to be proof that exhibitors throughout the country are losing their opposition to radio is shown in a statement made by J. G. Rohlf's, short subject sales manager for the W. W. Hodkinson Corporation. Mr. Rohlf's has recently returned from a trip to Washington, D. C., Boston, Mass., and Providence, R. I., where tie-ups have been made in conjunction with the one reel Bray production, "The Mystery Box."

In Washington, D. C., Mr. Rohlf's came upon an unusual situation. He states that according to scientists an air pocket exists between Washington and Baltimore which renders the transmission of messages between the two places difficult. The matter was brought to the attention of the Radio Corporation of America and as a result an extra large broadcasting station has been built. During the running of "The Mystery Box" at Loew's Palace theatre, Washington, D. C., arrangements have been made for special broadcasting to be made with an amplifier on the stage of the theatre which will operate during the running of the picture. At the same time The Washington Post will run a scenario contest. According to Mr. Rohlf's, this tie-up is unusual inasmuch as the Radio Corporation of America, the Washington Post, and Woodward and Lothrop Department store have provided a tie-up on a one reel film which is considered by Mr. Rohlf's to be one of the greatest ever made.

At Boston, where "The Mystery Box" opens at the Park theatre, a

similar tie-up has been made. The Radio Corporation of America in this instance has installed a receiving set on the stage of the theatre and has sent a man to operate it. A Radio concert will be given during the running of the picture. At the same time Mr. John J. Fanning, Director of Broadcasting, who has the distinction of being one of the best announcers of radio programs in the country today, will broadcast to over 300,000 listeners all about the film appearing at the Park theatre.

A similar tie-up was also secured in Providence, R. I., with Shepard's Broadcasting station and the Majestic theatre.

Chas. Dudley Cast for Century Comedy Role

Charles Dudley, who played several character parts for Al Herman in his Century Comedies, will be cast for an important part in Herman's next all-star comedy and probably receive a contract from Stern Brothers.

Dudley, who took two parts in "Oh, Nurse," the Century comedy starring Jack Cooper, has a reputation for serial and comedy acting. He appeared in twelve consecutive features with the serial star, William Duncan, and in Sennett and Fox comedies. He appeared in the first two-reel comedy made, about twelve years ago, and has had an acting career for twenty-seven years.

He will be given parts in which his skill in make-up will appear to advantage, and will probably continue to support Jack Cooper.

Will Rogers' Antics Win Praise

Will Rogers in a modest screen offering wins the following in the Cincinnati Times-Star of April 9th:

"Although Mrs. Mary Carr in one of her 'mother' characterizations occupies the greater part of the program at the Lyric theatre this week, the best part of the entertainment is the one that shows you Will Rogers wielding his amazing lariat. 'The Robin' Fool' is the name of this capital picture. It is a demonstration of the scores of clever stunts that Rogers performs while he chews gum and talks for the Ziegfeld 'Follies,' and it adds a few that can only be accomplished out in the open, with cattle and goats to be roped and tied, and other antics to be played when somebody feels his hat lifted from his head or his heels jerked from the ground in the grasp of a coil of hemp."

Duke of York's Wedding in Fox News

There are three outstanding features in the latest issue of Fox News. The first is the wedding at Westminster Abbey of Lady Bowes-Lyon and the Duke of York, second son of King George. This section of the news reel is being rushed special delivery to every exhibitor who uses Fox News. The second unusual bit is the journey of the camel caravan from China to Mongolia. The traders, leading long lines of camels bearing teas and spices, lines that stretch for miles over the winding road, are seen passing through gates in the Great Wall of China. The third striking news note is the opening of the Metropolitan racing season.

Independent Films Gets Arrow Product

W. E. Shallenberger, president of the Arrow Film Corporation, announces the closing of a contract between that organization and Independent Films, Inc., of New England, whereby the latter organization secures the distribution rights for the New England territory of the following Arrow specials: "Lost in a Big City," "The Little Red Schoolhouse," "The Rip Tide," "The Broken Violin," "Man and Wife," "One-Eighth Apache," and "Night Life in Hollywood."

This deal gives the Independent Films Company the entire of Arrow's "Great Eight" series for the New England states.

Paul Terry Always on Alert for Novelties

Cartoonist Paul Terry never misses an opportunity to get fresh inspiration from nature. For instance, ever since the big circus and menagerie opened its annual New York engagement at Madison Square Garden, Terry and his sketch pad have been observed to be in frequent attendance. When a giraffe, an elephant, a monkey, some member of the cat kind, or a horse or a dog, illustrates physically a new side to his character, the cartoonist of Farmer Al Falfa and Henry Cat is seen "Terry-izing" it with his pencil.

Production-Distribution Activities



Scene from "The Fighting Blade," produced by Inspiration Pictures for First National release.

Brings Touch of France To Broadway

A touch of old France, the sunny France of the early seventeenth century, of the time of King Louis XIII and Cardinal Richelieu, was brought to Broadway this week in replica in the making of Cosmopolitan's "Under the Red Robe."

In picturizing a particular episode of the famous story by Stanley Weyman, the Cosmopolitan Corporation constructed one of the largest and most beautifully picturesque studio sets ever constructed for a photoplay, it is claimed. This particular set, designed by Joseph Urban and built at a cost of \$25,000, is so mammoth in size that it was necessary to construct it in the armory of the 104th Field Artillery, Sixty-eighth street and Broadway, where the film company is now at work.

Tourneur Announces New Production Policy

M. C. Levee, producer, and Maurice Tourneur, director, with the current success of "The Isle of Lost Ships," announce a policy of "different screen entertainment" which will be adhered to in the production of all future First National films.

Following this picturization, Tourneur's newest production, "The Brass Bottle," will be the second release under the "different screen entertainment" policy of the producers. The story is said to offer another daring novelty in the way of screen entertainment. Appearing in the cast are Harry Myers, Ernest Torrence, Tully Marshall, Charlotte Merriam, Ford Sterling and other popular players.

Historian Praises Johnson Film

Author Declares "Trailing African Wild Animals" is of Inestimable Value

RIGHT on top of the endorsement of Mr. and Mrs. Martin Johnson's picture "Trailing African Wild Animals" by the American Museum of Natural History comes this bit of enthusiastic eulogy in the "New Orleans Item" issue of April 16th. The author is Stanley Clisby Arthur, a well-known natural historian. The occasion was the showing of "Trailing Wild Animals" in the Globe theatre, New Orleans. Mr. Arthur said:

"To say that these pictures are 'wonderful,' 'remarkable,' 'thrilling,' but inadequately describes the 'bag' that took Martin Johnson two years to obtain but which were reeled off in ninety gripping minutes. They were all that—plus.

"As a pure educational feature, "Trailing African Wild Animals" is of inestimable value and truly deserved the seal of approval placed upon it by the American Museum of Natural History. As a thriller it out-thrills all the daredevil spec-

tacular film heroes. The six reels make up the most interesting hour and a half period that man can experience.

"The whole thing brings you to your seat tingling with thrills that come only to the big game hunter. They will amuse you if you are looking for amusement, they will thrill you as no other pictures ever have, they will educate you.

"If theatres do not, local interests should most certainly exhibit this really perfect wild life film for the benefit of every man, woman and child everywhere. It is the most perfect thing of its kind and should be treasured as one of the greatest contributions to the sum of human knowledge."

Mr. Arthur is said to be no mean hunter himself, having gone on several African Wild Game exhibitions. Many of the specimens Mr. Arthur brought back with him are on exhibition in museums throughout the country.



Evelyn Brent, new leading woman in "Douglas Fairbanks Thief of Bagdad."

Arrow Closes Big Foreign Deal

Negotiates Contracts for Sale of "Jacqueline" and "The Broken Violin"

D. J. MOUNTAN, manager of the Foreign Department of Arrow Film Corporation, this week announces the closing of contracts for disposal in France, Belgium, Switzerland, Spain, Portugal, Egypt and Palestine, of the Arrow specials, "Jacqueline, or Blazing Barriers," produced by Pine Tree Pictures, and the Atlantic Features special, "The Broken Violin." Both of these productions were secured by the Societe des Etablissements Gaumont, who also secured Arrow's new serial, "The Fighting Skipper," for France and Belgium.

The closing of this contract marks the disposal of over eighty per cent of the foreign territory for "Jacqueline," and Mr. Mountain points out that Arrow is particularly proud of the fact that in every instance "Jacqueline" will be released by the largest organization in its territory. In England it will be released by Pearl Films, Ltd., and will open in a legitimate theatre at top prices. In France it will be released by Gaumont, with its initial showing at the Gaumont Palace in Paris, a theatre seating over six thousand. In Australia, by the Cooperative Film Exchange, Ltd., in Argentine and Chile by the Sociedad General Cinematografica, in Cuba by Liberty Film Company, in South Africa by Jack Sneider, in Spain and Portugal by Gaumont and in Central Europe by Hugo Neudecker.

Mr. Mountain states that he expects to have "Jacqueline" placed for the entire one hundred per cent of the foreign territory within the next ten days.

Special Cartoon for "You Are Guilty"

One of the latest exploitation accessories on the C. C. Burr feature, "You Are Guilty," is a cartoon by Cliff Knight, well-known newspaper cartoonist, showing a number of scenes from the feature and the members of the All-Star cast.

"This 'You Are Guilty' cartoon is available as a mat or electro and in window card form with imprint space for theatre name, play dates, etc.

In the center of the cartoon is a circle showing James Kirkwood, one of the stars, with little Russell Griffin, while other drawings picture Doris Kenyon, Mary Carr, Edmund Breese, Robert Edeson and Carleton Brickert, other members of the all-star cast of "You Are Guilty."

Still another excellent advertising medium for "You Are Guilty" is the series of lobby displays specially produced for the feature. There are ten of these in a set, each one showing one of the numberless big scenes in the picture and carefully selected to "play up" the stars featured in the big cast.

Endorsement Is Given "Ninety and Nine"

Endorsement of "The Ninety and Nine" as the greatest lesson against carelessness to prevent forest fires continues to come to Vitagraph, the producers of this thrilling drama. Paul G. Redington, district forester of the United States Forest Service at San Francisco, has written to the branch of Vitagraph in that city the following letter of commendation:

"I wish to assure you of my most hearty endorsement of your motion picture entitled 'The Ninety and Nine,' just released, which teaches in such a graphic manner the terrible results of forest fires due to human carelessness. The lesson which is carried by this picture is one I should like to see taught to every man, woman and child in California, in order that they might more fully appreciate the value of our forests in the development and prosperity of the state.

"I shall be glad to call the attention of forest officers in this state to the effective fire prevention propaganda featured in 'The Ninety and Nine' and enlist their cooperation in calling public attention to the important message delivered by this film."

Lowell Starts Work at Gloversville

John Lowell, Evangeline Russell, and Mrs. L. Case Russell expect to leave for the Blazed Trail studio in Gloversville, N. Y., the first part of this week. Production on Mr. Lowell's next picture, "He Who Conquers Himself," will start this month.

Feminine Screen Stars with Goldwyn

Goldwyn recently has secured the services of several feminine motion picture stars to play leading roles in forthcoming pictures.

Blanche Sweet has been engaged to play the role of Tess in Marshall-Neilan's production of "Tess of the D'Urbervilles," from Thomas Hardy's novel.

Corinne Griffith is portraying for Goldwyn the leading role in Elinor Glyn's "Six Days" now in production.

Marie Prevost, famous as the most beautiful of the Mack Sennett bathing beauties, and now a dramatic star, played the feminine lead in Clarence G. Badger's picturization of Edward E. Rose's "Red Lights." Another star has been engaged for this production—Alice Lake, who has been seen in many Metro pictures.

Mabel Ballin has just completed the first production which her husband, Hugo Ballin, has made for Goldwyn, "Vanity Fair," adapted from Thackeray's novel.

Bessie Love, another well known film star, plays an important part in Marshall Neilan's second Goldwyn production, "The Eternal Three." Claire Windsor, long a Goldwyn leading woman, has the principal feminine role in this production, however.

Eleanor Boardman acted the lead in Goldwyn's new Rupert Hughes picture, "Souls for Sale," and is now cast in "The Day of Faith."

"Enemies of Women" to Resume N. Y. Run

When "Enemies of Women," Cosmopolitan's picturization of the romantic novel by Vincente Blasco Ibanez, resumes its Broadway run on May 13 at the Rivoli theatre it will have the same elaborate setting which featured its showing at the Central theatre. The other features which accompanied the film at the Central will be entailed in the Rivoli showing, including the original musical score specially composed for the production by William Frederick Peters.

Lionel Barrymore and Alma Rubens head the all-star cast which also includes such prominent players as Pedro de Cordoba, Gareth Hughes, Gladys Hulette, William "Buster" Collier, Jr., W. H. Thompson, Mario Majeroni, Paul Panzer, Ivan Linow and Betty Bouton.

"Good Bad Man" Is Due for Release

John Emerson and Anita Loos have completed their work of editing and tiling "The Good Bad Man," which is to be released by Messrs. Aitken and Price. This is generally conceded to be the best Western picture Doug Fairbanks ever appeared in.

"Girl Who Came Back" Prints Available

Prints of "The Girl Who Came Back," an adaptation of the stage play by Charles E. Blaney and Samuel Ruskin Golding, are now in the Al Lichtman exchanges as ture.



Some of the interesting scenes from "If Winter Comes." William Fox production

Burns OK's "Human Wreckage"

Mrs. Wallace Reid Accorded Star Position at Anti-Narcotic Conference

AT the National Anti-Narcotic Conference held last week at Washington, D. C., Mrs. Wallace Reid was unanimously accorded the star position of the conference. A message was read from William J. Burns, head of the Bureau of Investigation of the United States Department of Justice, in which Mr. Burns strongly advised the sponsoring of Mrs. Reid's production, "Human Wreckage," declaring it to be the greatest broadaxe which could be wielded on the fight against narcotics.

This endorsement of William J. Burns was only one of the thousands that have come into Mrs. Reid from national, state and city executives, as well as police chiefs and women's clubs from every section of the United States, it is said.

The fact that Mrs. Reid was the outstanding figure in the Washington conference is an indication of

the great support that will be given to "Human Wreckage" when it is released by the Film Booking Offices, because the Washington conference was attended and supported by official delegates appointed by the governors of thirty-two states; and most of the big civic associations were represented by delegations.

Another feature of Mrs. Wallace Reid's visit to the national capitol was her meeting with Stephen G. Porter, whom President Harding has just appointed to head the United States Commission to the Geneva League of Nations Committee on Narcotics. Representative Porter is now the world's foremost figure in the international investigation of the narcotic evil, and the sympathy and interest he expressed in Mrs. Reid's work will undoubtedly be reflected in every organized body throughout the civilized world.

Offer Comedy Dramas For Sum

First National Announces Wide Variety Is Available During Hot Months

THERE will be no shortage of feature comedies and comedy dramas for those exhibitors who feel that their audiences demand a lighter grade of screen entertainment during the summer months, as far as First National is concerned.

The problem of how to fill the theatre during the hot weather period, is, in the opinion of many show men, best solved by offering the theatregoer a varied screen fan, including plenty of stories with a comedy element predominating. Respecting this demand, First National will have an attractive list of high-class comedies and comedy

dramas available to exhibitors for the summer season.

First National exchanges already report that they are feeling the demand for comedy dramas for summer bookings. Charlie Chaplin's "The Pilgrim" and Thomas H. Ince's "The Hottentot" are two First National releases which are in consistent demand for summer shows and in some territories these two pictures have already been booked solid for July and August, it is said.

Marshall Neilan's "Minnie" is expected to act as a panacea for exhibitors' summertime depression.

"Temptation" Premiere at Special Showing

For the second time within two weeks a C. B. C. Film Sales Corporation release was selected as the feature for the special Sunday night program at the George M. Cohan theatre, New York.

Two weeks ago "Her Accidental Husband," the first of the C. B. C.-Belasco Productions was the feature chosen—and this week "Temptation," starring Bryant Washburn and Eva Novak, was selected as the special feature to be used on this program, which is conducted through the U. B. O. circuit.

The "Temptation" showing on Sunday was of special interest in that it was in reality a pre-release showing in New York. This feature, to which the Apollo exchange has New York franchise rights, was given its New York premiere run at the Broadway theatre, New York, this week, but, in response to a special request, it was permitted that it be shown for one night only at the George M. Cohan theatre, before being taken down to the Broadway.

Snow's Wild Animals Thrill London

"Hunting Big Game in Africa with Gun and Camera," H. A. Snow's remarkable animal film, now being released by Universal, has taken London by storm, Universal reports. A radio just received from Great Britain indicates that the hunt picture is the talk of the British metropolis and that it has aroused more interest in moving pictures on the part of the average Londoner than any film ever shown there before.

The picture is playing at the London Pavilion. At its opening several nights ago, thousands are reported to have been turned away. The Pavilion is on Piccadilly Circus, London's great amusement center, and during the running of the first show, the overflow jammed into Piccadilly Circus until an extra corps of "bobbies" had to be called out to handle traffic, according to the radio received from E. J. Smith, Universal's British representative.

Unique Press Book for Broadway Gold

In the preparation of the press book on Edward Dillon's "Broadway Gold," in which Elaine Hammerstein makes her bow as a Truist star, it is believed that a new standard has been set in every department of exploitation work, according to Truist.

One of the special features of the book is the exploitation section on which experts have worked for several weeks with the result that the advertising possibilities have been developed from every angle. The exhibitor of both the metropolitan and neighborhood houses will find a wide selection of material and suggestions which they can easily adapt to their local requirements and conditions.

The advertising section carries a large number of newspaper announcement plates and scene illustrations, which present the picture in a many sided appeal. The newspaper stories are another point upon which great care and labor has been expended.

"Girl Who Came Back," Recommended

"THE GIRL WHO CAME BACK," the prison drama of the stage, which is presented by B. P. Schulberg through the Al Lichtman Corporation, is listed by the National Board of Review on their April Photoplay Guide of selected pictures as suitable for the family group. Miriam Cooper, Kenneth Harlan, Gaston Glass and Ethel Shannon are in the cast.

Complete Villa Built for "Old Madrid"

Something new in motion picture settings is said to be introduced for the production of "In Old Madrid," Clara Kimball Young's newest starring vehicle, which is being produced for Metro by Harry Garson under the direction of Thomas Heffron. The novelty is the construction of an entire 10-room Spanish villa on a studio stage.

It was decided to try the plan of building the entire house in one unit. The chief difficulty was in arranging it so that it might be lighted properly. The credit for this engineering feat goes to Joseph Wright, the designer.



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&
NORMAN KERRY
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Animals Feature "Critical Age"

Take Important Roles in Latest Feature Released Through Hodkinson

ONE of the most interesting features found in the latest production released through the W. W. Hodkinson Corporation entitled "The Critical Age," adapted from the novel, "Glengarry Schooldays," by Ralph Connor and produced by Ernest Shipman, is the animals which enact very important roles.

Taking into consideration the interest which is manifested among motion picture fans for animals that act in the pictures the director, Henry McRae, placed special emphasis upon that part of the story which places two dogs and a bear strongly in the foreground.

One dog known as "Wolf" is a large Belgian police dog who shows according to those who have seen a pre-release showing of the picture, unusual human intelligence.

He is called upon to do the hazardous feat of swimming through the rapids to save the girl. He is also required, as part of the plot, to perform many unusual and heart touching incidents.

Another dog, a little fluffy French poodle, has the experience of riding through the rapids on the bottom of an upturned canoe. The final thrill of the picture occurs with a grizzly bear. At this point Harlan Knight, who plays the role of old Peter Gorrish, has a realistic tussle with the bear.

"The Critical Age" is an Ernest Shipman production picturized from the Ralph Connor novel "Glengarry Schooldays" and features Pauline Garon, James Harrison, and Wallace Ray in the cast.

Goodman Engages Fine Cast

Additions For Special Production Include Many Well Known Players

TWO weeks ago Daniel Carson Goodman announced to the trade through Equity Pictures Corporation that he had secured Mary Carr, Mildred Harris and Charles Emmet Mack to play important roles in his next Special production for Equity and also stated that, during the course of the production activities, the other luminaries of the film world necessary to complete his all-star cast would be announced.

Dr. Goodman has added to his cast Tyrone Power, Joseph King, Clara Bow, Helen Rowland, Joseph Depew, "Skeets" Gallagher, Jack Richardson and Samuel Sidman. All of these artists will play prominent parts in the new pictures. Produced under the personal super-

vision of Daniel Carson Goodman, the picture bids fair to be the outstanding Equity production released thus far.

A further evidence of Dr. Goodman's vision is seen in his arrangements for the big cabaret scene in this production. In order to insure perfect background for the scene and perfect atmosphere, he has arranged to have the young ladies in the chorus of "The Gingham Girl," the musical comedy success now on Broadway, dance the well-known "strut" number in this scene.

Equity is greatly elated over wonderful developments and there will be other announcements to be made on the production before the completion of it.

Special Songs on F.B.O. Pictures

Harms, Inc., Publishers, Will Release Popular Theme Song On All Features

RECOGNIZING the hold that music has on the theatre-going public today and appreciating the fact that in more than one instance a song has helped to put over a screen production, the Film Booking Offices have turned to music in their campaign to help the exhibitor sell their product to the public. With this end in view, the F. B. O. has made a tie-up with T. B. Harms, Inc., song and music publishers, who will release a popular theme song on all F. B. O. features. In each instance the song will be written by two of the very best known writers. Among the writers who are under exclusive contract to the Harms company are Victor Herbert, Gene Buck, Con Conrad, Arthur Francis, Lewis Gensler and many others.

The first tie-up made between Harms and the F. B. O. was made this week on the coming release, "Mary of the Movies." Arthur Francis and Lewis Gensler, writers

of the score and music of the shows, "Dangerous Maid," "Two Little Girls in Blue," "Molly Darling," Nora Bayes in the "Queen of Hearts," "Forty-Niners," and Raymond Hitchcock's "Hitchy Koo of 1923," also the writers of "I'll Build a Stairway to Paradise" from the George White "Scandals," have just completed a specially written song entitled "Mary Mine," inspired by the F. B. O.'s Hollywood picture.

According to the publishers, the "Mary of the Movies" song is much the same type as "Mickey" and it is the object of the house to popularize the song on the records, rolls and sheet music counters before the general release of the film. As a starter 15,000 dance and orchestra orchestrations have been distributed to the theatres and dance halls throughout the country and all the mechanical companies will carry it on their June releases.

Start Cutting "Richard The Lion Hearted"

ASSOCIATED AUTHORS are now bending every effort toward the cutting of "Richard, the Lion-Hearted," a screen version of Sir Walter Scott's "The Talisman," and the initial production of the trio of authors, Franke E. Woods, Elmer Harris and Thompson Buchanan, for release through Allied Producers and Distributors Corporation.

While final scenes of this film, which features Wallace Beery in the title role, are still being shot the first cut of the picture is being made by Mrs. Margaret Darrell. In view of the stupendous scale on which this production has been photographed, the Authors trio expect to hang up a short-distance record for speed in their work by cutting and assembling the film without waiting for the final scenes to be made. Camera work on the feature will be finished in about ten days.

Roach Congratulates To Pathe Officials

Pathe exchange is in receipt of the following wire from Hal Roach on its selection of a President and other results of the recent annual meetings of Stockholders and Directors:

"Congratulations to your very able President, Mr. Paul Fuller, and to Mr. Pearson, the most capable Vice President and General Manager Pathe has ever had; and to Mr. Lynch, whose name will add dignity and stability as Chairman of the Board of Directors. May Pathe, under the guidance of these executives, continue to be the efficient, honorable and progressive organization that has built up its reputation."

The entire output of the Hal Roach studios is distributed by Pathe, including the comedies of Harold Lloyd, Snub Pollard, Paul Parrott, Stan Laurel, "Our Gang," and the new all-animal 1-reel series called "Dippy Doo Dads," together with other types of pictures now in production.

Chicago Praises "Poor Men's Wives"

The Al Lichtman release, "Poor Men's Wives," opened for a week's run at the Chicago theatre, Chicago, to the same high praise from the local press that it received from the New York dailies during its premier at the Criterion on Broadway according to the Lichtman offices.

Mae Tinee of the Chicago Tribune said: "First you laugh, then you cry and then you laugh again. But you'll do more laughing than crying when you see 'Poor Men's Wives.'"

Polly Wood, reviewer for the Chicago Herald-Examiner, wrote: "If you are fond of the sentimental you will revel in this picture. Barbara La Marr gets your real sympathy and is very appealing."

"Queen of Sin" An Early Release

Selznick Distributing Corporation
Has Spectacle Picture on Schedule

SELZNICK Distributing Corporation has scheduled for early release "The Queen of Sin," the spectacle picture which had its premiere in New York at the Lyric theatre some weeks ago.

This production was powerful in theme and tremendously impressive, especially in the spectacle scenes which vividly visualized the fall of Sodom and Gomorrah, but the Selznick company felt that it was too long as originally shown and decided to reduce the footage from over ten thousand feet to something less than eight thousand.

This re-editing has been accomplished under the personal supervision of Myron Selznick, and Mr. Doolittle states that in its finished form the picture offers a perfect blending of ancient spectacle and modern drama such as has never been seen on the screen heretofore.

The Evening Telegram in its review said: "From a spectacular

standpoint it is perhaps the best cinema that has reached this country from Europe."

The Evening Mail said: "The spectacles are stupendous indeed. You will marvel at the hugeness of the fete given the Queen and wonder at the destruction of Sodom.—A city of marvelous beauty is destroyed by fire and brimstone. You can't help thinking how are they ever going to do anything bigger than this."

The Journal of Commerce says: "Mighty and moving, vast and majestic in pictorial conception and scope, multitudes in ensembles that rival at times any ever before seen on the screen."

Further announcement as to the acquisition of new productions is promised by Mr. Doolittle for the near future, as several contracts have been signed during the past few days.

Huge Set For "Lady of Quality"

Largest Interior Ever at Universal
For Frances Hodgson Burnett Story

THE largest interior set ever constructed at Universal City is to house the big ball scenes of "A Lady of Quality," adaptation of Frances Hodgson Burnett's famous story, in which Virginia Valli is starred.

The set comprises three big rooms, and occupies the entire west end of the largest stage at Universal City. A hall, eighty by fifty feet, forty-five feet high, a stairway hall twenty-five by sixty by forty feet in dimensions, and a dining room of forty by sixty by thirty-five feet are connected in series, the intercommunicating doors being used in the "long shots," in which the camera operates two hundred feet away. The entire frontage of the set is more than 120 feet and the length over 225 feet.

The entire affair is built of wood, and every part is practical. Elaborate carvings, antique furniture, and valuable trappings bedeck this replica of the home of a wealthy man of old-time England.

The design reproduces Wildairs Hall. The details were drawn up by Frank H. Webster, supervised by Elmer E. Sheeley, head of the Universal City technical department, and are from research manuscripts collected by Hobart Henley, director of the picture, and his staff of librarians and research experts.

Five hundred people will be used in the scenes taken in the great interior. A ball scene, a dinner party, and other social events of 1700 will be portrayed in the picture, which gives an accurate view of the customs of the period.

Campaign for "Broadway Gold"

Extensive Advertising and Publicity
Planned for Truart Production

M. H. HOFFMAN, vice-president and general manager of the Truart, is planning a countryside campaign of advertising and publicity of Elaine Hammerstein's first production for Truart, "Broadway Gold."

According to the plans as outlined at present the campaign will start with a four-page insert in the trade papers. This splash will be followed by a twenty-four sheet showing on "Broadway Gold" in New York, which will probably be supplemented by one and three sheet showing on the Elevated Railway Stations and in the Subways of New York and Brooklyn.

Details of a circularization of all the exhibitors are now being

worked out. This will be followed by an intensive newspaper publicity campaign of special articles and illustrated sections.

In Philadelphia and Chicago as well as in several other of the larger key centres outdoor advertising will be resorted to.

"Broadway Gold" is the first of a series of super pictures in which Elaine Hammerstein will appear for the Truart. This production, as well as "The Unknown Purple" and several other big pictures now projected, will be offered on the Truart Franchise. Mr. Hoffman is said to be finding the independent exchangemen throughout the country enthusiastic in their interest in the project.



The sets under construction in the cut are for Mary Pickford's latest production, a story dealing with old Spain now in production at the Hollywood studios.

"Youth Triumphant" Near Finish

Distribution Plans for Initial Fisher
Production to be Announced Soon

"YOUTH TRIUMPHANT," the initial Fisher production, and featuring an all star cast, is nearing completion and announcement concerning its distribution is promised in the near future.

Staged at the Hollywood studios under the supervision of Victor B. Fisher and co-directed by Lillian Ducey and Jack Voshell, "Youth Triumphant" marks the entrance of an organization that bids fair to become an important factor in the independent producing field.

The initial picture is an adaptation of the novel by George Gibbs and deals with the struggle of youth for happiness. The early part of the story portrays the tenements of New York and several big street scenes of the lower East Side were

faithfully reproduced at the Hollywood studios, it is said. A striking contrast to the early part of the story is developed in the presentation of the lavish scenes of society which figure in the plot.

For its initial offering, Fisher Productions has assembled an exceptionally well known cast, including Virginia Lee Corbin, Anna Q. Nilsson, Raymond Hatton, Joseph Dowling, George Siegman, War Crane, Kate Price, Boyd Irwin and other popular players.

Upon completion of "Youth Triumphant," work will be started immediately on the second production, an adaptation of a popular novel which has also had considerable success in its dramatized form.

Critics Acclaim "Main Street"

Warner Brothers Production Approved
After Premiere in Los Angeles

WARNER BROTHERS pictureization of Sinclair Lewis' popular novel, "Main Street," following its premiers showing at Mack Sennett's Mission theatre, Los Angeles, during the week of April 25, has received the acclaim of the newspaper critics of that city.

Florence Lawrence, Los Angeles Examiner, said: "If your heart doesn't just ache for Karol Kennicott when you see 'Main Street' then you're a sure enough 'Prairie Goof.' Warner Brothers are entitled to high praise. They have translated to the screen a story of humanity, with magnificent success."

Guy Price, Los Angeles Herald, said: "'Main Street' will be seen by everyone who goes to the movies and by some who never go to the movies. It is a safe bet to say that all who perused the book will view the film—and the picture should run until the cows come ding-donging home."

Grace Kingsley, Los Angeles Times, said: "Motion pictures are both the Main Street of art and the art of Main Street. You will be bound to like 'Main Street' on the screen."

Los Angeles Express said: "'Main Street' is excellent entertainment for those who read the book and others as well. The picture has all the earmarks of popular content."

Ted Taylor, Los Angeles Record said: "The village Improvement Society has reason to rejoice. Warner Brothers picture version 'Main Street.'"

The leading roles in the feature are portrayed by Florence Lawrence and Monte Blue, and the supporting cast includes Robert Gordon, Harry Myers, Alan Hale, Louis Fazenda, Otis Harlan and many others. Harry Beaumont directed and Julien Josephson adapted the story.

Metro Gets 4,000 Cattle for Stampede

IN order to stage a real stampede in which 4,000 cattle will participate, Metro Pictures Corporation has found it necessary to take over all the cattle on the Smithson ranch near Bishop, California. This stampede is to take place for an important episode of "The Eagle's Feather," the first of the Metro all-star specials which Edward Sloman will direct.

For two weeks Mr. Sloman and Lou Stroh, Metro location manager, toured Northern California and Western Nevada in search of cattle for the stampede. They found several large herds but were unable to make arrangements with the owners due to the prohibitive rental prices they asked.

"Down to the Sea in Ships" Fame Spreads

The fame of "Down To The Sea in Ships" has reached the far corners of the world, according to the Home office of the W. W. Hodgkinson Corporation.

H. Helbawy, Kasr-el-Doubara, of Cairo, Egypt, wrote a letter requesting information regarding the Elmer Clifton production and giving the names of motion picture theatres in the town.

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Hines' Pictures Well Received

Reviewers in Many Cities Highly Praise "Sure Fire Flint" and "Luck"

RECENT newspaper reviews from various parts of the country attest to the fact that the Johnny Hines pictures, sponsored by C. C. Burr, are going over in great style, according to the Burr offices. "Sure Fire Flint" and "Luck" have both been accorded enthusiastic reviews by the critics of the newspapers from Coast to Coast and from Maine to Florida, it is claimed.

Quotations from a few follow:

"Hines has created a type of comedy and a style of acting as individual as Chaplin or Lloyd or any other of our well known screen actors," says the Fairmont, W. Va., Times.

The Washington Post says: "One of the swiftest, most amusing comedies ever offered here."

The Waltham, Mass., Free Press, in reviewing "Luck" which recently played at the Waltham theatre praised the feature in this way: "Luck" was presented at the Waltham theatre last night and met with hearty approval."

The Waltham News critic wrote:

"A sure way to start off any day in the proper spirit is to go and see "Luck" at the Waltham theatre, the night before. Here is a picture which we can recommend as tonic to weary minds and bodies."

From the Houston Post the following is taken:

"'Sure Fire Flint,' Johnny Hines' spectacular feature comely, went over in splendid style Sunday when it opened at the Liberty. It teems with action of the brightest sort and Hines is in his element. There are additional films but the Hines' comedy is the magnet."

The Houston Chronicle critic wrote as follows: "'Sure Fire Flint,' with energetic and comical Johnny Hines as the star, is packed full of thrills and amusing episodes, most of which are supplied by the star himself."

When "Sure Fire Flint" played Crandall's Metropolitan, the critic of the Washington Times had this to say about the feature: "The breeziest and most interesting comedy-melodrama that has been screened in the Capital in months."

"Nanook" In Benefit For Girls

Hays Organization Sponsors Picture For Showing Before League of Clubs

BY arrangements made through the Will H. Hays' organization of Motion Picture Producers and Distributors, and by courtesy of Pathe, which loaned the film, "Nanook of the North" will be presented at the Town Hall, New York, on Friday afternoon, May 18, by and for the benefit of the New York League of Girls' Clubs.

The league is an organization of self-supporting working girls, of which Mrs. Courtlandt D. Barnes is president. The list of other patrons and patronesses for the benefit includes:

Mrs. Howland Auchincloss, Mrs. Courtlandt D. Barnes, Mr. B. Lord Buckley, Dr. Otis Caldwell, Miss M. B. Chapin, Mrs. Arthur Choate, Mrs. Henry C. Clark, Mrs. James F. Curtis, Mrs. Fulton Cutting, Mrs. Joseph E. Davis, Mrs. Marshall J. Dodge, Mrs. Reginald Finkle, Mrs. Walter S. Franklin, Mrs. Hamilton Hadden, Mrs. de Lancey Kountze, Mrs. William Legendre, Mr. J. C. Jenkins, Mrs. Charles Morgan, Miss Frances Nightingale, Mrs. Henry Ollesheimer, Miss Virginia Potter, Mrs. Harold I. Pratt, Mrs. Robert D. Pruyne, Mrs. Ogden Reid, Miss Caroline Ruutz-Rees, Miss Virginia Ryan, Mrs. Reeve Schley, Miss Clara B. Spence, Mrs. Willard D. Straight, Mrs. Joseph R. Swan, Miss Ruth Trombly, Miss Joan Whitney, Mrs. Payne Whitney.

The project is further endorsed by the head masters and head mistresses of the following schools, who are members of the benefit committee: Miss Chapin's, Miss Spence's, Miss Nightingale's, Miss Ruutz-Ree's, St. Bernard's, Lincoln School, Buckley School, Bovee School. Many heads of New York

public schools also are enlisted for the success of the benefit.

Respecting the objects of the League of Girls' Clubs, Mrs. Barnes, its president, supplies these facts: "In these clubs girls over 16 years of age find an opportunity to make their leisure time count for health, fun, friends and self-development. League clubs are absolutely non-sectarian. They include girls of all creeds, of all nationalities, and from every walk in life. The great majority are young women who work in store, office or factory. League clubs are self-governing. There is a central club house at 15 East 60th street, always open.

"I think the public should know how fine a thing Pathe Exchange has done in bringing out this picture."

Author to Collaborate on "Ponjola"

Cynthia Stockley, the author of "Panjola," the story of the African gold fields, will collaborate with Sam E. Rork in the film production of her novel, which is to be made at the United studios for First National, with James Young directing. Announcement of the purchase of the screen rights of this story and the selection of Anna Q. Nilsson for the leading role, was made recently by First National.

Rork stated that production on the First National picture will begin at the United studios early in June. The cast is now being assembled which, according to this producer, will contain the names of some of the most noted film players of the day, in addition to Miss Nilsson.

Paramount Company on Jamaica Location

ALITTLE bit of Normandy was built last week on the O'Connor estate in Jamaica, L. I., for scenes in Dorothy Dalton's latest Paramount picture, adapted from C. M. C. McLellan's play, "Leah Kleschna," and a company of players headed by Miss Dalton worked in the quaint setting under the direction of Ralph Ince for several days.

James Rennie worked with Miss Dalton in this sequence and fifty extras furnished the foreign atmosphere, along with oxen, goats, geese and chickens.

Serials Are Popular in South America

That Peruvian motion picture fans show a predilection for serials above all other films, was the statement of Alberto F. Leon Porta, consul of Peru in Los Angeles, upon a recent visit to Universal City.

"Art Acord and Louis Lorraine are two of the most popular stars in Peru and especially in Lima, the capital," declared Senor Porta. "Priscilla Dean, too, is very popular in my country. Her vivid, flashing personality appeals to the Latin audience. Also, the fans of Peru, as of other South American countries, like intense emotional acting."

Senor Porta says that American films are the most popular on the southern continent, superseding in number the combined films of all other countries.

While a guest at Universal City, the Latin consul visited the Shanghai set where Priscilla Dean is filming "Drifting," and secured autographed portraits of the star to send to all members of his family in Lima.

U. S. Executive Praises Snow's Animal Film

Simultaneous with the arrival of news of its great London reception, the Universal home office received noteworthy praise and commendation of Snow's "Hunting Big Game in Africa," from Robert Woods Bliss, Third Assistant Secretary of State of the United States. Secretary Bliss saw the picture at its showing in the Rialto theatre in Washington, and was so impressed with its entertainment qualities that he wanted his wife to see it. Mrs. Bliss, however, was ill and could not leave her home.

Charles Parker, of Universal's Washington exchange, arranged for a special sickroom showing, much to the delight of Mrs. Bliss and the gratification of the Government official, who later wrote his thanks and appreciation in glowing terms to Universal.

The Chicago run of "Hunting Big Game in Africa," now in its height at the Randolph theatre, is proving an eye-opener to the Universal sales department. Although in its second week, the picture is playing to crowds which ordinarily characterize a widely exploited opening night, it is claimed.

"Temptation" Sold for United Kingdom

ANOTHER big foreign sale was completed this week by Joseph Simonds on "Temptation," one of the C. B. C. Film Sales Corporation features. Mr. Simonds has taken over foreign distribution rights on all the C. B. C. feature product. The sale covers the entire United Kingdom and was made to Western Import, Ltd.

According to Mr. Simonds special exploitation plans are under way for launching "Temptation" in Great Britain.

Publishers Make Sale of Screen Rights

Harper & Brothers, publishers, announce the sale of screen rights to fourteen of their most important novels, thus making one of the largest motion picture deals of the year. The purchaser is Harry Sherman.

The books he has chosen are:

Alexander Black's, "The Great Desire" and "The Seventh Angel"; Basil King's "Steps of Honor," "Let Not Men Put Asunder," and "The Garden of Charity"; Margaret Cameron's "The Cat and the Canary"; Will N. Harben's "The Fruit of Desire"; "The House of Happiness," by Kate L. Boshier; "A Successful Wife," by Marie Van Vorst; "Supreme Surrender," by A. M. Low; "The Road That Led Home," by Will E. Ingersoll, and Philip Curtiss' "Between Two Worlds," "Wanted: A Fool," and "Crater's Gold."

The publishers state that they will in all probability, bring out a popular priced edition of each of the above novels as they are produced.

Production Finished on "Brass Bottle"

Maurice Tourneur concluded the production of his newest picturization of M. C. Levee, "The Brass Bottle," last week, with the filming of a spectacular prologue for the picture, in which two hundred harem girls participated.

With the making of this picture, Tourneur offers his initial efforts as a director of a comedy and also makes his first appearance on the American screen in the portrayal of one of the characters in the story. Photographically, it is said, the picture will disclose typical Tourneur effects with gorgeous scenes in a palace from the Arabian Nights.

Harry Myers, whose "Connecticut Yankee" marked him as one of the screen's foremost portrayals of light comedy parts, has a somewhat similar part in the Tourneur-Levee film for First National. Ernest Torrence and Tully Marshall, the two outstanding characters in "The Covered Wagon," appear in new and distinctive portrayals. Charlotte Merriam, Ford Sterling, Otis Harlan, Barbara LeMarr and Aggie Herring are others in the notable cast. The film was photographed by A. L. Todd.

"Scars of Jealousy" at Strand

New York Reviewers and Crowds Approve Ince Production at Broadway House

"SCARS OF JEALOUSY," a Thomas H. Ince production, released by First National, opened at the Strand, New York, Sunday, to crowded houses and was received with enthusiasm. This play, dealing with the lives of an aristocratic youth and a mountain boy and having for its theme the maxim, "Blood Will Tell," contains an excellent cast, consisting of Frank Keenan, Marguerite de la Motte, Lloyd Hughes and Edward Burns.

Following is the substance of what motion picture critics of the New York dailies had to say of it:

Don Allen in the Evening World: "Any feature with Frank Keenan as its featured player is enjoyable to us, and 'Scars of Jealousy,' now on view at the Strand, is a real story of the South, handled as Thomas H. Ince knows so well how to handle such a story.—The photography is remarkably beautiful."

Robert G. Welch in the Evening Telegram: "This latest of Thomas H. Ince photoplay productions, which was directed by Lambert Hillyer, offers as an entertaining example the story of a dissipated

son of an Alabama Colonel. The acting honors, of course, go to the two boys first, Edward Burns as the aristocratic son and Lloyd Hughes as the Cajan boy, who proves that he comes from a stock that was as blue-blooded as it was red-blooded. Frank Keenan as the Colonel makes a stoic-impressive figure and Marguerite de la Motte is pretty enough for the two lads to fight over."

Stephen Rathburn in the Evening Sun: "The picture is a first rate melodrama of home life among the moonshiners in the backwoods of Alabama. And it is beautifully acted."

B. F. Holzman in the Mail: "A good movie, thanks to plenty of action and outdoor sets."

Harriette Underhill in the Tribune: "On the way out we heard two men talking and they liked the picture; so do not stay away."

Morning Telegraph: "The picture is somewhat unusual and the dramatic story is told by competent actors and photographers. A real forest fire is the feature of the film and the final rescue of the Cajan boy is full of fast action and tense moments."

"Vanity Fair" Liked by Critics

N. Y. Reviewers Praise Screen Version of Thackeray's Famous Novel

HUGO BALLIN'S screen version of Thackeray's famous novel, "Vanity Fair," is the offering at the Capitol theatre, New York, this week and it found many friends among both critics and the picture-going public.

Alan Dale, reviewing it in the New York American, wrote: "The filmization was undertaken reverently. There was atmosphere; there was characterization; there was a certain charm. The dramatic moment—that of the eternal triangle knocked into smithereens—was extremely neatly presented. Mr. Walsh, Mr. Bosworth and Miss Ballin made this episode a 'highlight.'"

P. W. Gallico in the News: "Hugo Ballin's production of 'Vanity Fair' has everything. It is directed with a fine feeling for detail, mounted as only Mr. Ballin can set a picture, is exquisitely photographed, has a cast of personable and capable actors."

Frederick Mordaunt Hall in the Times: "The production is an elaborate one, done in very good taste, contains many impressive scenes and a number of original ideas in photography and sets."

Robert E. Sherwood in the Herald: "A gallant effort. Some of the scenes are beautiful in the extreme."

The World: "A picture book of fashions a century ago. A series of striking scenes. Excellent portrayal of the Marquis of Steyne by Hobart Bosworth."

The Telegram: "An excellent transcript of one of the classics of fiction. The producer is to be

congratulated on the fidelity with which he has confined himself to the precincts of the original story."

The Mail: "An artistic photoplay delightfully executed. Thackeray's most popular novel is skilfully portrayed and contains none of the stock movie incidents to make it move."

The Journal: "A photoplay that holds the attention and charms the eye with the warmth of its settings, its noticeably good lighting and photography and with some striking effects."

The Sun: "Mr. Ballin is deserving of credit for the very evident expenditure of time, money and thought on the production. The detail is nothing short of marvelous. The settings and photography are artistic in the extreme."

Leah Baird Popular on Southern Tour

The personal appearance tour by Leah Baird, in connection with showings of "Is Divorce A Failure?" her 1923 Special for Associated Exhibitors, is proceeding throughout the South and is winning fresh laurels for the popular player, it is said.

Following her visits to several Texas cities, in the course of which she was received by Governor Pat. M. Neff and several Mayors, was guest of honor at receptions by women's clubs, Rotary clubs, and other organizations and officiated at "film type" beauty contests in Dallas and Mexia, Miss Baird continued her tour of the Gulf states, en route to the East.

Next Lowell Production in Six Reels

YIELDING to the expressed desire of exhibitors for shorter length feature pictures, John Lowell, star and producer of "Ten Nights in a Barroom" and "Lost in a Big City," plans to condense his next production, work on which will start within the month, into six reels.

This production, which will feature Mr. Lowell, will be directed by George Irving, who directed "Lost in a Big City." The story is by L. Case Russell who adapted both "Ten Nights in a Barroom" and "Lost in a Big City." Evangeline Russell, last seen in "Lost," etc., will have the leading feminine role.

Location Selected for "The Huntress"

After a six-day search for locations for "The Huntress," which will be Colleen Moore's first starring picture for First National, Director Lynn Reynolds, David H. Thompson, studio business manager, James Van Trees, cameraman, and Edward Blackburn, film laboratory expert, have returned to the First National studios. As a result of this trip it has been decided that the Nevada side of the High Sierras will provide the most picturesque settings for exterior scenes.

In order to bring new scenery to the screen the Colleen Moore company will be forced to play their way for miles through mountain trails in rough wagons or on horseback. The locations decided upon are at an average of 7,000 feet above sea level.

High Rating for Metro Animal Picture

Newspaper reviewers are enthusiastic over "Trailing African Wild Animals," the Mr. and Mrs. Martin Johnson picture for Metro. Norman Clark, of the Baltimore Sun, one of the most influential critics of the Southeast, rated the picture at ninety per cent, which is the highest he ever gave any production, it is claimed. Others throughout the country have expressed an equal enthusiasm and managers of several theatre circuits have personally sent telegrams to all exhibitors, recommending "Trailing African Wild Animals."

E. K. LINCOLN

in

"THE RIGHT OF THE STRONGEST"

A Great Picture
with a Great Cast

Doug's "Robin Hood" Still Breaking Records

"THE magnetism that surrounds the picture 'Douglas Fairbanks in Robin Hood' has been demonstrated during the past week by the crowds who have daily visited the Capitol theatre," says the Montreal Daily Star in an article concerning this United Artists release. "So widespread has been the desire to see this production that a Canadian record was established by the Capitol during the last week both in the number of people entering the theatre and the amount of the box-office receipts.

"'Douglas Fairbanks in Robin Hood' is so vast in its conception, the spirit of realism so thoroughly covers the span of centuries, and there is such an immense amount of detail in the creation, that one should see it more than once in order to appreciate to the full extent the real artistry of the achievement."

Snow Scenes Made for "Master of Woman"

Banff, Alberta, is the present scene of operations of the Reginald Barker production unit, which recently journeyed to Canada to film "The Law Bringers" for Louis B. Mayer. According to telegraphic advices received at the studio, the company detrained at Jasper, a small settlement located in the snowy fastnesses of Jasper National Park, where many of the future episodes will be made in the beautiful and picturesque setting of this enormous government reservation. Wishing to take advantage of an unusually heavy fresh snowfall reported in Banff, the director hurried across country to this district to stage certain scenes for which the story necessitates a snowstorm environment.

Among the members of the Reginald Barker company in the north are Earle Williams, Renee Adoree, Pat O'Malley, Pat Harmon and George Kuwa of the cast; Percy Hilburn, chief cameraman; Harry Schenck, unit manager, and a large force of engineers, electricians and other technical men.

Ray's "Girl I Loved" Is Praised in S. F.

"A new Charles Ray in 'The Girl I Loved'—humorous, whimsical and magnetic as ever, but with a full flowering of dramatic ability to move audiences deeply. The picture sweeps across the screen with striking effect," said the reviewer for the San Francisco Call-Post when this United Artists' release was shown recently at the Granada theatre. "The star translated facts and their implications into a series of thrilling incidents and acted them with great power."

"In 'The Girl I Loved,' based on a little known story of the popular American poet, James Whitcomb Riley, Charles Ray has evolved a drama of powerful appeal," said the critic for the San Francisco Examiner.

"Single Shot Parker" Now Ready

Exclusive Features Offers Tom Mix Thriller For State Right Buyers

EXCLUSIVE Features, Inc., with offices in New York, offer Tom Mix in "Single Shot Parker," for state right buyers. It is a William N. Selig Western production in five reels, adapted from "The Heart of Texas Ryan," Gilson Willet's gripping romance of the borderland.

Mix in the role of a devil-may-care cow puncher on the largest ranch of the Lone Star State comes to the ranch from "nowhere," a man without a country, but proves himself one of the best fellows in the state of Texas.

The picture is said to be a thriller from start to finish and one of the fastest moving ones the popular Western star has ever appeared in. Colonel William N. Selig considers "Single Shot Parker" the greatest five-reel picture he ever produced.

The cast is an exceptionally strong one with Mix in the role of Jack Parker, who turns up the lawless bunch of cattle rustlers after rescuing Texas Ryan, the heroine, from them.

The role of Texas Ryan is played

by Bessie Eyton, the belle of the ranch and much sought in marriage. Miss Eyton is said to be eminently suited to the part and during the five reels goes through many hair-raising exploits.

Frank Campeau is "Dice" McAllister, the villain, who under the guise of town Marshall utilizes the law as a cloak to cover up his connection with the band of cattle rustlers. It is Campeau at his best, in a role similar to those in which he played opposite Douglas Fairbanks in some of his biggest successes.

The role of Colonel Ryan, owner of the ranch, is played by George Fawcett, one of the prominent character men of Cecil de Mille productions.

Bessie Eyton is a star in her own right and this season was seen on the coast starring in Oliver Morosco's "Civilian Clothes," one of Broadway's biggest hits.

"Single Shot Parker" was originally announced under the title of "The Heart of Texas Ryan."

Washington Approves "Tents of Allah"

"THE TENTS OF AL-LAH," the E. A. MacManus production, was the feature attraction at the Cosmos Theatre, Washington, last week and proved a great drawing card, according to reports to Associated Exhibitors. Just following the opening of the run, the Washington Herald said:

"One of the best of the sheik pictures of the year, 'The Tents of Allah,' dramatic, beautiful and interesting, with Monte Blue, Mary Alden and Mary Thurman in the leading roles, is being shown at the Cosmos theatre for the first time in Washington this week as one of the big features of the bill.

"It is a romance of Morocco, with an unexpected turn which brings about the happy climax after a number of thrilling episodes. It is well directed and its action moves swiftly and in natural sequence, and there is real drama throughout."

Famous Woman Artist Paints Brownie

A life size painting of Brownie, the Century Wonder Dog, has just been completed by Miss Graziella Boucher of Seattle. Miss Boucher beside being well known for her studies of animals is also a writer for Art Sections of Washington and Oregon newspapers.

The painting which has taken about six months to complete is a splendid study of the clever Century Dog star and copies of it will be used for a press book which Century will issue for Brownie. The portrait which represents Brownie lying in a characteristic pose in the midst of a garden was on exhibition in one of the principal art galleries of Seattle and was pronounced by Percy Taylor, an able judge of animal portraiture in this country and England, as one of the best studies of a dog that he had ever seen.

"Your Friend" Societies are Formed

In several cities throughout the United States special societies are being formed in connection with the showing of the Metro S. L. picture, "Your Friend and Mine." These societies are engaged in pointing out the evils resultant from neglect and inattention on the part of many husbands to their wives, the theme presented in a startling manner in the picture itself.

In several instances theatre parties for the purpose of viewing the picture have been made up by the members, and publicity propaganda in the way of pamphlets and other literature has been issued broadcast throughout the town and State in which the society operates.

The picture is enacted by Willard Mack, Rosemary Theby, Enid Bennett, Allene Ray and other star players.

Tie-Ups on "Masters of Men"

Authentic Picture of Naval Life Has Been Praised by Officers of U. S. Fleet

EXPLOITATION tieups on "Masters of Men" indicate that this Vitagraph super-feature lends itself to more publicity and broader exploitation than even "The Ninety and Nine," released by the same organization. This story of the sea by Morgan Robertson has been accorded the highest praise by United States Navy officers, it is claimed.

"Masters of Men" is a drama dealing with a boy's life on board a man-of-war and before the mast on a deep sea sailing ship. The United States Navy contributed the use of its warships in the making of "Masters of Men" and the fact that naval officers praise it as the most realistic and faithful depiction of naval life that has been screened, is an assurance to the exhibitors and fans of the picture's authenticity, say the producers.

In Minneapolis there was held a parade to which the Navy contributed a Naval Reserve Band and in which the Minneapolis Naval Marine Post No. 472 marched, carrying the ship's bell of the U.S.S. Minneapolis, of Spanish-American War fame. There was a float on which was mounted the 24-sheet and two men dressed as naval blue-jackets boxed. This scene was taken from the picture where Cullen Landis as Halpin wins a decision in a boxing bout on board ship. One hundred thousand persons saw this "Masters of Men" parade.

Adjutant Abbott of the United States Navy Recruiting Station in Los Angeles is lending every co-

operation to the theatre showing of "Masters of Men" in that city. He has supplied Vitagraph with various warship equipment such as signal pennants, torpedoes, big gun shells, etc. He will also detail for the theatre a guard of honor during the run of the picture, it is said.

Metro Aids for African Animal Picture

The Metro offices in New York and every Metro exchange is affording every possible aid to the exhibitors in putting Mr. and Mrs. Martin Johnson's "Trailing African Wild Animals" over profitably. A special press sheet is already in the hands of the exchanges and is being distributed among exhibitors.

This press sheet is replete with newspaper stories of feature interest written especially by several New York writers who are experts in animal life, and describes incidents of Mr. and Mrs. Johnson's big game hunt. Special advertising matter of every description calculated to arouse a natural interest in African wild animals is also included. The posters and display ads are of unusual selling power, special effort having been put behind "Trailing African Wild Animals" to make it a success in every way.

The Winchester Arms Company has ordered every branch of its organization to co-operate with every local exhibitor and to that end has had made a special window display, which it has sent out all over the country.

Pre-release Reviews of Features

"The Greatest Menace"

State Rights—Seven Reels
Mayer-Quinn-Resolute Films, Inc.
(Reviewed by Lillian Gale)

THE best way to describe this picture is to begin with what would ordinarily be the conclusion by stating that it is entertaining, convincing propaganda against the use of narcotics, clothed in the guise of thrilling melodrama. It is necessarily disagreeable at times for the reason that it is vivid, depicting, as it does, the habits of hopeless drug addicts, showing their haunts and delineating the methods employed by unscrupulous venders, who in turn, depend upon the man "higher up" to negotiate constant supply. It portrays, simultaneously, the touching degeneration of a wholesome, clean-minded young man who is tricked into becoming a victim, tells the story of his new associates and the extent of his becoming involved into a life he wished to write about but never hoped to live. Being a motion picture there is the inevitable satisfactory ending, the regeneration of the lost boy which draws a remarkable comparison and avoids leaving the "bad taste" that otherwise might be the effect. It teems with action, human interest and includes just enough romance to carry the otherwise "down-to-stern reality" happenings.

Robert Gordon in the leading role delivers a perfect performance, in fact almost unbelievable to those who have seen him only in lighter things. The balance of the cast is satisfactory, the direction good and except for a few inconsistencies "The Greatest Menace" is a worth-while attraction, attempting to carry an important message and succeeding with conviction.

The Cast

Velma Wright.....Ann Little
Charles W. Wright.....Wilfred Lucas
Charles W. Wright, Jr.....Robert Gordon
Herb. Van Raalte.....Harry Northrup
Douglas Ferguson.....Jack Livingston
Mary Lewis.....Rhea Mitchell
The Gopher.....Andrew MacClennan
Mrs. Charles Wright, Jr.....Mildred June
Riley Hogan....."Red" Kirby
Tim.....Gorden Mullen
Gus.....Lew Meehan

Directed by Albert Rogell.

The Story—The son of the District Attorney, a happily married youngster, has the desire to become a famous writer about life as it really is. He wishes to expose the desperate evils of the drug habit, and against the advice of his sister, a practicing attorney, he persists in visiting the haunts of addicts for the purpose of gaining facts. The "drug ring" wish to gain the "whip hand" over the District Attorney and plan to make an addict out of his son. He becomes the constant companion of a hopeless woman "dope" and when she, facing death, appeals to him to appease the craving that is driving her mad, he goes forth to get relief. He returns just as she dies and is soon arrested for murder. Without knowing that it is her own brother the attorney seeks the youth, finds it is her own lost brother, negotiates his release and appears in court in his favor. He is found "not guilty" against circumstantial evidence, and is finally restored to his own.

Classification—Expose of the drug traffic; action melodrama.

Production Highlights—Death of woman addict. Trial for murder and sister's appeal for verdict of "not guilty."

Exploitation Angles—Secure interest of city officials in presenting realistic expose of drug traffic.

Drawing Power—Wherever melodrama is popular, this will satisfy. Appeal to welfare workers, religious organizations and women's clubs.



Charlie Murray and Kathlene Martyn in C. C. Burr's All-Star Comedies, released by Hodkinson.

"Crossed Wires"

Universal—4705 Feet

(Reviewed by L. C. Moen)

WHILE it will no doubt pass muster as a program release, "Crossed Wires" is typical "movie stuff," with its characters acting as people never did in real life, and offering no great opportunity to its star, Gladys Walton.

The idea from which this picture started, that of a socially ambitious "hello-girl" who, through information gleaned at the switchboard, gains admittance to an exclusive ball, had a distinct element of originality. But, once past this point, things drop into a conventional farce comedy groove.

There is a undeniable flippant vitality about Miss Walton that makes interesting at times the most hackneyed sequence, but she deserves better than this story of misunderstandings and lack of sensible explanations. Here is a theme that might have been the basis for a real little human document, but because the obvious path was followed, it fell far short of that.

The action, at times, is in a distinctly slapstick vein, and the work of Harry Gribbon is highly reminiscent of his "slapstick and bladder" days.

On the credit side of the ledger it must be noted that the picture is not without its amusing moments, that it is beautifully photographed and lighted, that the production investiture is satisfactory, that the star appears to good advantage, optically, and that many audiences of fans will probably find no little entertainment in it, even though it fails to strike a convincing note of reality.

Furthermore, the picture offers, it seems to us, a really excellent exploitation tie-up possibility, since most telephone companies are active advertisers these days, and the telephone lends itself to many types of picture promotion.

The Cast

Marcel Murphy.....Gladys Walton
Ralph Benson.....George Stewart
Bellamy Benson.....Tom S. Guise
Mrs. Margaret Benson.....Lillian Langdon
Pat Murphy.....William Robert Daly
Nora Murphy.....Kate Price
Tim Flanagan.....Eddie Gribbon
Madalyn Van Ralston Kemp.....Marie Crisp
Directed by King Baggot. Story by King Baggot. Scenario by Hugh Hoffman.

The Story—Switchboard operator with social ambitions overhears telephone call which enables her to procure invitation to exclusive society ball. After various ludicrous happenings, she is suspected of stealing lavalliere of hostess, but when she confesses deception to elderly host, he protects her. His attitude is misunderstood by her lineman sweetheart, who rouses girl's family. Wild complications ensue, with everyone involved, which are finally straightened out by girl's confession.

Classification—Comedy drama.

Production Highlights—The elaborate ball.

Exploitation Angles—Play up the telephone angle strongly, both in co-operative newspaper advertising and in telephone exploitation.

Drawing Power—Program release, suitable for second class and small town houses.

"Lovebound"

Fox—4407 Feet

(Reviewed by Laurence Reid)

THERE is a "pollyannish" title tacked on to this picture which doesn't belong. Instead of being a sugar-coated romance as its name would indicate, it follows a melodramatic groove and features the blackmailing tactics of a crook who would make an innocent wife pay for being implicated in a crime. Old stuff? Well, it isn't so new, but because it is told inside of five reels and therefore is compact with action it makes a fairly interesting program picture. The author has had some experience as a playwright, and his subject is worked out dramatically.

Here he uses the familiar plot of the district attorney's wife who is frightened into keeping silent because she was an innocent party to a crooked scheme. In building up his story, the author makes the girl ignorant of her father's shady past. He has reformed in prison, but his erstwhile partner in crime bobs up unredeemed. To save her father from being denounced she allows herself to be an accomplice in a jewelry theft without realizing the consequences. She tries to tell her fiancé, the district attorney, but he refuses to listen. Instead he makes her his wife.

There's your plot, which reaches its climax when the crook demands hush money at a fashionable reception. Her happiness is in jeopardy until she confesses everything to her husband. In the subsequent fracas the criminal is killed. The jeweler is reimbursed and the story ends as it should.

The idea has been used so often that there is little or no suspense suggested. But because it is compact and moving it will hold the attention. We are heartily in favor of program pictures being released in five reels or less. There is no excuse for any feature, made per schedule, carrying excess footage. Fox and Universal are showing the way in this respect. "Lovebound" needs a different title. It is acted in a first rate manner by Shirley Mason, Albert Roscoe, Richard Tucker and Joseph Girard.

The Cast

Bess Belwyn.....Shirley Mason
John Mobley.....Albert Roscoe
Paul Meredith.....Richard Tucker
David Belwyn.....Joseph Girard
Stephen Barker.....Edward Martindale
Detective Hahn.....Fred Kelsey

By George Scarborough. Scenario by Jules Furthman and Josephine Quirk. Directed by Henry Otto. Produced by Fox.

The Story—Daughter of criminal who reforms in prison becomes engaged to district attorney. Her father's erstwhile accomplice intrigues her in scheme of which she is innocent. She attempts to break engagement but her fiancé refuses to listen. The accomplice of her father demands hush money and in the subsequent fracas he is killed. She makes a complete confession to the prosecutor who has become her husband and love triumphs.

Classification—Crook melodrama involving an innocent girl who becomes victim of blackmailer.

Production Highlights—The competent work by star, Roscoe and Tucker. The climax when crook is killed.

Exploitation Angles—The star and the other players are well known. Feature them. Tell that the picture carries a satisfactory melodramatic plot which holds the interest. Get out your copy in the form of teaser questions such as these: "If you were an innocent party to a crooked scheme would you tell your wife or husband?" "Would you make a clean breast of an error in your life and suffer the loss of your fiancé, or would you keep silent, trusting that he might never know?"

Drawing Power—A good program picture

"The Prodigal Son"

Stoll Film Company, Ltd.—About Ten Reels

(Reviewed by Laurence Reid)

THIS adaptation of Hall Caine's vital story of a house divided against itself—of man's inhumanity to man—is the best English production, in our opinion, which has ever been screened. The director has carried out the salient points of the sombre tale, embellishing it with the necessary detail, and carrying out the spirit of the original in a manner which should prove highly gratifying to the author. It is a symphony in gray, naturally, since its major action takes place in the bleak waste-lands of Iceland.

But because it doesn't carry any balancing humor is no reason why it should be disregarded as unsuitable screen material. On the other hand, Caine's stories are always vital. There is backbone—dramatic backbone and substance behind each one of them—and "The Prodigal Son" is especially strong in spiritual quality and dramatic fibre. The figures are unusually realistic and so is the story through which they are piloted. But the English directors have not yet learned to simplify their action. This tale told with sharp dramatic strokes and with less emphasis on explaining every detail would have stood out like a cameo. As it is it resembles in its stark realism some of the fine productions which have been offered by the Swedish Biograph. Pictorially it comes up to the American standards—the lighting and photography being exceptionally fine.

Its plot will linger in the memory because it soars on a tragic theme, telling a tale of a weakling son who steals the love of his brother's sweetheart. This precipitates a real dramatic foundation which releases deep interest and ever-increasing suspense. Even burdened with some extraneous detail the picture is powerfully compelling. One watches the burden of the wronged brother who carries his cross on his back; one watches the degeneration of the other and the crumbling of his house as he sows and reaps the whirlwind. There is another conflict too—of sister against sister—one married to the weakling, the other attempting to steal his love. Tragedy shadows the prodigal in his hectic flight to London, Monte Carlo and Paris. But his regeneration brings him back to the fold and he expiates his sin in his acceptance of divine guidance. Having become famous and rich, his money is turned over to his hard-pressed people and happiness breaks through the clouds.

There is a deep well of pathos in this graphic story of human frailties. It is completely absorbing and competently acted by an English cast. Particularly good is the performance of the wronged sheep-herder. The atmosphere is splendid. We recommend "The Prodigal Son" as something off the beaten path—a picture vivid and vital, carrying tone and quality.

The Players

Cast comprised of English players unknown to American audiences.

By Hall Caine. Directed by A. E. Coleby.

The Story—Factor and governor of Iceland pledge their children to marriage. The governor's younger son returns home and steals the love of the girl and marries her, leaving his brother heart-broken. They are happy until the wife's sister intrudes and attempts to win the affection of the weakling husband. The birth of the child cements the love of the couple, but the mother dies, and after committing forgery the young husband is disinherited. He travels abroad and becomes famous and rich and compensates eventually for his crimes.

Classification—Dramatic cross-section of domestic strife in two families

Production Highlights—The fine production. The atmosphere. The competent acting. The compelling interest and suspense.

Exploitation Angles—Should be presented in a dignified manner—

Drawing Power—Suitable for high class clientele.



"Sunny Spain," on Pathe schedule.

"Trailing African Wild Animals"

Metro—Seven Reels

(Reviewed by Frank Shelton)

MR. AND MRS. MARTIN JOHNSON have a remarkably fine screen record of wild animal life in British East Africa. It is distinctly worth while and entertaining as well as instructive. Seekers after something different for their patrons will find it here. The ideal way to present it, however, will be with another feature, preferably a subject of a light comedy nature. Put on in this way it will make a great bill. Offered alone it tends to become monotonous because of the sameness throughout. It is a constant parading of wild animal closeups, and now and then a thrilling view of Mr. or Mrs. Johnson shooting a savage rhino, lion or other inhabitant of the jungle. The killing of a lion in full view of the audience, the feeling of a great black rhinoceros and the elephant stampede at the close are quite thrilling. These are all genuine shots. There is no staging in this picture. One sees the hunters right in the picture, something rarely seen in hunt films.

From a photographic viewpoint the pictures are unusually beautiful. In fact the background of jungle country is quite fascinating. The views around the lost Lake Paradise would have been great stuff for a scenic subject alone. There are a number of shots of the desert peoples, of innumerable animals in their native haunts, some exceptionally fine closeups of giraffes, zebras, elephants, lions, rhinos, etc. As for monkeys, well we'd hate to let an organ grinder loose in one of the scenes showing thousands of these ancestors of ours.

Mrs. Johnson is the heroine of the picture. She is the pluckiest woman in the films. She even runs after elephants and we wonder what she would have done if she caught them. The pictures were obtained through the use of blinds erected in Never Never Land and the party went through much hardship undoubtedly to obtain them. They are a wonderful record for future generations. Exhibitors booking them should get after the schools and natural history societies and get their co-operation in boosting them. But if you want to get the full box office value, put them on with another feature.

The Cast

Martin Johnson
Mrs. Martin Johnson
Gunbearers
Porters
Jungle Animals

The Story—Treats of the hazardous exploits of Mr. and Mrs. Martin Johnson

Classification—Series of absorbing and interesting pictures of wild animal life in the wilds of British East Africa.

Production Highlights—The marvellous collection of highly interesting shots. The thrills. The long-focus shots of the jungle beasts. The elephant stampede. The close-ups.

Exploitation Angles—The Johnsons have certainly put over their stuff. Play this up as unusual picture of jungle life in British East Africa. Feature the marvelous shots. Get out copy on the Johnsons and how they never have failed in giving the screen highly interesting entertainment. Use all the stills. Cooperate with your local zoo or zoological society in getting exhibits, etc., for your lobby.

Drawing Power—Novel and big enough for first runs everywhere.

"Slander the Woman"

First National—Seven Reels

(Reviewed by Frank Shelton)

THERE is one big thing in this one's favor. It is a good attraction for summer entertainment. When the mercury is soaring around 100 in the shade, put this picture on, and it will help cool off your patrons. Scenically "Slander the Woman" ranks with the best "Canadian Northwest" films ever made and we all know that there have been several. In fact this Allen Holubar offering follows the formula very closely. All that is lacking is the famous Royal Mounted daredevil himself. Frankly designed for thrills, this melodrama of the snow country, will satisfy those seeking spinal quiverings rather than brain exercising. The action starts out with a shooting and there is another later on, accompanied by a stabbing. All of which will please the red-blooded boys who like their stuff rough.

The story aims to show that circumstantial evidence is all wrong, but the way the plot goes on to prove this fact isn't at all convincing. To take a girl out of the "400" and put her down in the Hudson Bay district where she is made to appear as a "gun-woman" ever ready on the trigger or to lash a brute who is beating his Indian wife, is asking one to stretch the imagination to the breaking point. It is to Dorothy Phillips' credit, however, that she works like a Trojan to put her characterization over. Miss Phillips looks very attractive on the screen.

The opening scenes of the skating carnival, the courtroom and the trial and the interiors in the Desmarest home are well done. When the action switches to the "white frontier" we are given some striking exterior shots and a full quota of dramatic moments. The comedy relief, as it is called, has been dragged in by the tail and could well be eliminated throughout much to the improvement of the story. The supporting cast has been well selected and includes some well known players. Technically "Slander the Woman" is well high flawless.

The Cast

Yvonne Desmarest.....Dorothy Phillips
M. Duroacher.....Lewis Dayton
Dr. Emile Molleur.....Robert Anderson
Nanette.....Mayme Kelso
Scarborough.....George Seigmann
Indian Girl.....Ynez Seabury
Father Machette.....Herbert Portier
Tetreau.....Geno Corrado
The Stranger.....William Orlamond
M. Redoux.....Robert Schable
Marie Desplanes.....Irene Haisman
M. Lemond.....Cyril Chadwick
Mme. Redoux.....Rosemary Theby

Adapted from "The White Frontier," by Jeffrey Deprend. Scenario by Violet Clark. Directed by Allen Holubar.

The Story—Yvonne becomes innocently involved in a scandal. The trial takes away her good name and honor. Then she flees to the Hudson Bay country, where she tries to forget. A trapper is found in their lodge. He becomes their friend and protector. Meanwhile the judge has learned of the injustice of his stand and goes north to seek forgiveness. Later he is accused of the crime. It's a case of circumstantial evidence. All comes out well, however, and in the end the judge gets Yvonne.

Classification—A Canadian woods romance that lacks only the Mounted Police.

Production Highlights—The ice carnival and the attending shooting. The realistic courtroom setting and trial. Yvonne's denunciation of the judge. The killing of a mountain lion as it is about to leap on Yvonne. The beautiful winter backgrounds. Molleur's confession that he is a murderer. The appearance of the judge at the lodge.

Exploitation Angles—Play up the names of Allen Holubar and Dorothy Phillips. The title. A dog team driven about town would make an effective ballyhoo. Dress the lobby to represent the front of a trapper's cabin, skins, snow shoes,

Drawing Power—A good attraction for summer presentation. Book it if your patrons like thrills.

"The Critical Age"

Shipman-Ottawa-Hodkinson—1500 Feet
(Reviewed by Laurence Reid)

THERE may not be much substance to this picture if one considers it from a dramatic standpoint, but through a splendid treatment of its salient points, coupled with a first rate production and a capital interpretation, "The Critical Age" will prove entertaining to every audience that sees it. The sponsors deserve credit for telling it inside of five reels, thus heightening the action and making the scenes compact.

But we don't see the reason for calling it by its present title in view of the fact that the original story was known far and wide as "Glengarry School Days." Perhaps they felt that it might not interest the customers who had emerged from adolescence. Some title more suitable than "The Critical Age" should have been employed. This is the only shaft of criticism which we can hurl at this neat little production, which is strong in atmosphere—which tells a story of political conflict without any tedium being suggested as is often the case in this type of plot.

The original yarn carried quite a school-room background. It has not been neglected here. It serves here in introducing two highly adaptable players in James Harrison and Pauline Garon—as well as establishing the romance. The political sequences follow and bring forth the efforts of a rich Parliament member and his son to put over a bill which would dislodge the homesteaders. The romance carries on apace through the efforts of this son to win the daughter of another lawmaker from a young homesteader. The latter is successful in scenes which carry on with sufficient color and movement—scenes which take in the girl's rescue from the river and a mad ride in a motor car by the champion of the farmers who casts his vote in the nick of time.

"The Critical Age" must be catalogued as light entertainment, but it is thoroughly pleasing and capably conceived and executed in every department. James Harrison makes a likeable fellow of the young farmer. The director deserves a little censure for exaggerating the sartorial make-up of the player. Pauline Garon plays the heroine with charming spirit—the spirit of a gay, little madcap. A neat story not burdened with false heroics.

The Cast

Tom Findlay.....James Harrison
Ma Findlay.....Alice May
Peter Gorrach.....Harlan Knight
Margaret Baird.....Pauline Garon
Mr. Baird.....William Colvin
Mrs. Baird.....Marion Colvin
Bob Kerr.....Wallace Ray
Mr. Kerr.....Raymond Peck

By Ralph Connor. Directed by Henry McRae

The Story—Son of a rich parliament member in Canada attempts to win the love of daughter of another member of House away from farmer's son. The latter is fighting the hero to prevent the passage of a bill destined to embarrass the farmers. The young man of the soil outwits the parliament member and his son, wins the girl and aids her father to block the passage of the bill.

Classification—Political conflict embroidered with romance. Adaptation of author's "Glengarry School Days."

Production Highlights—The good work contributed by James Harrison and Pauline Garon. The character work by Harlan Knight. The adequate atmosphere. The spirit of book which has been retained in picture version. The school-room episode. The capable direction.

Exploitation Angles—The short length of feature will appeal to picturegoers who have been fed up on too much footage of late. The author and the popularity of book a number of years ago. Get out the younger set. Run with a good selection of short subjects should prove a neat bill for patrons.

Drawing Power—Should draw in program houses anywhere.



Virginia Vance and Cliff Bowes in
"Exit Stranger"—Educational.

"The Remittance Woman"

F. B. O.—Six Reels

(Reviewed by Laurence Reid)

THEY resort to the dream situation to save this picture from being utterly impossible. As it is most of the footage is given up in an attempt to convince the spectator that he is looking at something approaching reality. Achmed Abdullah is an author who has a knack of fashioning interesting stories. Perhaps upon the printed page "The Remittance Woman" intrigued the imagination with its proper supply of adjectives. But on the screen it is nothing else but a hectic tale which even the dream situation cannot save from being catalogued as "old school" hokum.

It features a lot of Chinese atmosphere which bears a strong resemblance to a wild serial—and Ethel Clayton, always a sincere actress, is thoroughly out of place trying to make anything out of her role of a young woman who has a penchant for running up bills against dad's account. When he threatens to send her to China she is happy because her fiancé is planning to go there on a business trip. So her Chinese maid gives her a little vase which is supposed to be some sort of sacred symbol—and which really furnishes all of the hokum because the Chinks, superstitious about such relics, are determined to gain possession of it even if they have to kill everybody in the cast including themselves.

The action shifts to China and becomes so wild that it really becomes fascinating at times. And when disaster looms ahead for the traveler from the Occident, the fiancé happens on the scene and rescues her from the wily Orientals. Then the girl wakes up to discover that it is all a dream—and a pretty hectic dream at that.

The titling is of an amateurish quality, but no title writer could be expected to heighten this story which smacks of the nickelodion days in theme and treatment. The sets and atmosphere are first rate, but the money used in creating them should have been used in getting suitable material for an actress who can play real dramatic roles. The idea is sound enough but it should have been treated with appreciation for its soundness instead of relying upon the hokum of a dream.

The Cast

Marie Campbell.....Ethel Clayton
George Holt.....Rockcliffe Fellows
Moses d'Acosta.....Mario Carrillo
Tsang Tse.....Frank Lanning
Higginson.....Tom Wilson
Lin Po-Yat.....Etta Lee
Chuen Yu-Wen.....James B. Leong
Anthony Campbell.....Edward Kimball
By Achmed Abdullah. Scenario by Carol Warren. Directed by Wesley Ruggles.

The Story—Treats of a young woman who is threatened to be sent to China by her father for her talent in running up bills. The dream situation is employed in getting her to China where she encounters romance and danger.

Classification—Melodramatic romance featuring dream situation.

Production Highlights—The sincere effort of star to appear convincing. The Chinese atmosphere. The good types.

Exploitation Angles—Might work up good teaser campaign.

Drawing Power—Might interest dyed-in-the-wool fans in small program houses.

"The Last Moment"

J. Parker Read Production-Goldwyn—Six Reels

(Reviewed by Frank Shelton)

HERE is a combination society and sea tale that is all to the mustard. It should please those jaded folks who complain of the sameness in our screen fare. The picture is fortunate in having a cast of unusual excellence. Henry Hull has the role of a timid bookworm who is transformed into a real he-man when he is shanghaied in a party of three, aboard a bootlegger's craft. His acting here is flawless and his appearance should find a hearty welcome anywhere. Then there is Louis Wolheim who has the role of a ship captain and never a more burly brute has been pictured on our shadow stage. Doris Kenyon has the leading feminine role and she rises to emotional heights when occasion requires—which is often.

The big thrill of the picture is supplied by a wild ape which breaks loose from its cage during a storm at sea and starts in to send the crew to the happy hunting grounds, or rather to a watery grave. There is a real dramatic moment when Alice Winthrop tells Hercules Napoleon of her love for him and the heretofore timid fellow believing "the last moment" has arrived, suddenly finds himself a brave man, faces the beast when it hoves into sight and comes off the master of the situation. This wild ape, portrayed, of course, by a man, is one terrible looking sight and we'll guarantee that the way the director has handled the "brute" will supply sufficient excitement for anyone's evening of entertainment.

The feature is admirably mounted, beautifully photographed and flawlessly directed. Oh, yes, there's a monk in the picture that deserves mention. The simian does some almost human work. "The Last Moment" is pepful! It's worth while!

The Cast

Hercules Napoleon.....Henry Hull
Alice Winthrop.....Doris Kenyon
"The Finn".....Louis Wolheim
Harry Gaines.....Louis Calhoun
By Jack Boyle. Directed by J. Parker Read.
Scenario by J. Clarkson Miller. Photographed by J. O. Taylor.

The Story—Hercules Napoleon, too timid to seek adventure beyond dusty books, is called upon to aid his little pal, a bootblack, rescue his father from "The Red Lamp," a waterfront dive. However, on his mission there he, his sweetheart and a friend are shanghaied. During a terrific storm at sea, a wild ape held captive by the captain in expectation of receiving a fortune for his sale, escapes from his cage and commences to wipe out the crew. When the beast comes after Hercules, Alice confesses her love, the man in him comes to the top, he faces the brute which retires. However, the ape holds the three captive and is only conquered when Hercules and the girl try to make land and the hero goes after the ape, dragging him down in the water, where an Abalone ends his career. Hercules swims to his Alice and all ends well.

Classification—An intensely dramatic drama of the sea and society, possessing a full quota of thrills.

Production Highlights—The excellent cast. The thrills supplied by the ape aboard ship. The battle in the water between Hercules and the beast. The under-water shots. The camera work. The scenes at sea and aboard ship during the storm. The artistic interiors. The comedy in the first part of the picture.

Exploitation Angles—If it is possible to dress a man up like an ape and have another man lead him through the streets with appropriate ads, such a stunt would be very appropriate to boost "The Last Moment." Play up the distinguished actors in the cast and its thrills.

The title could be used in co-operation with stores.

Drawing Power—This picture is an excellent bet for most any house. It should do business anywhere because of its novelty.

J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

Here and There

WALTER ANTHONY and Harry Carr, managing editor of the Los Angeles Times, have completed the film version and continuity for "Winning of Barbara Worth," for the Principal Pictures Corporation. The subject is to be filmed under the direction of Eddie Cline. Florence Vidor will play the name role. All of the exteriors will be made on scenes described by Harold Bell Wright in Imperial Valley, California.

Anthony J. Xydias is filming "What Love Will Do," under the direction of Robert North Bradbury, with Kenneth MacDonald and Marguerite Clayton in the leads, and an all-star cast. It will be released as a Sunset production on the state rights market.

Production work has been renewed on "Youth Triumphant" by Fisher productions at the Hollywood studio upon the recovery of Virginia Lee Corbin from an appendicitis attack.

Burnell Manly, who wrote the continuity for Richard Thomas' current production, "Other Men's Money," has been engaged to write the continuity for Mr. Thomas' third picture, which will go into production June 1 at the Hollywood Studios.

Doris Kenyon, who plays one of the stellar roles in C. C. Burr's feature, "You Are Guilty," along with James Kirkwood, Robert Edson, Mary Carr, Edmund Breese and Russell Griffin, is making scenes at the Glendale studios for a Bennie Zeidman production.

Film Booking Offices has "lent" Tom Wilson, delineator of colored screen characters, to Richard Thomas, who is producing "Other Men's Money" at the Hollywood studios.

Final titling and editing of "The Man Next Door," by Emerson Hough, author of "The Covered Wagon," has been completed at the Vitagraph studios in Brooklyn, and the negative turned over to the laboratory for prints.

Larry Evans, short story writer and a novelist, who signed a contract some months ago to contribute a specified number of screen originals yearly to B. P. Schulberg, to be made the basis of several Preferred Pictures, is on his way to California where he will take up his work at the Schulberg studios instead of making his headquarters in the east.

Within two or three weeks Corinne Griffith is expected to return to New York to begin work on her own productions. She will complete work on "Six Days," the Goldwyn production of the famous story by Elinor Glyn, and then take a week or two vacation in California.

E. K. Lincoln, who has just been starred by Zenith Pictures in "The Right of the Strongest," a screen

adaptation of the well known story by Frances Nimmo Greene, author of "One Clear Call," returns to New York next week, having completed work on this production.

F.B.O. Production Notes

Eddie Hearn has been placed under contract by Mr. Powers and is to be featured in a series of outdoor plays.

Beatrice Van has been engaged to prepare the continuities of the second series of twelve "Fighting Blood" two-reel subjects featuring George O'Hara, to be directed by Mal St. Clair.

Harold Goodwin has been placed under contract by Mr. Powers and will be featured in an H. C. Witwer series of stories titled "Alexander The Great." There will be twelve in the series of two-reels each.

An original story titled "Alimony" has been purchased and is now being prepared for filming.

Nat Rothstein and Harry Ber- man, who have been here preparing exploitation and sales campaigns for "Human Wreckage," have left for the east by way of San Francisco and Seattle.

Fox Studios

Lambert Hillyer, placed under a one year contract by Fox, will next direct Tom Mix.

Rowland V. Lee has been engaged to make a special production.

Henry Otto is preparing to film "Undine," which he directed for Universal several years ago.

Shirley Mason will go to New York to make her next picture, the title of which is not yet announced. Lincoln J. Carter will be here June 1 to write for Fox.

"Times Have Changed" is the title of the latest William Russell picture to be started at the William Fox West Coast studio. James Flood will direct the picture from a story by Elmer Davis. Mabel Julienne Scott will have the leading feminine role.

Paramount

The George Melford Company, filming "Salomy Jane" has returned from Boulder Creek.

DeMille is on location near Santa Maria, California, where he will film exteriors for Biblical scenes of the "Ten Commandments." Twenty-five hundred people and four thousand animals will be used. Equipment includes three hundred chariots. Theodore Roberts is back from an Orpheum tour to take part in this production.

Gloria Swanson left for New York Saturday. Sam Wood will leave this week accompanied by John Waters, assistant, to film "His Children's Children," adapted by Monte Katterjohn. Miss Swanson will work in "Zaza," directed by Alan Dwan.

Alfred Green began direction of

"To the Ladies," co-starring Mary Astor and Robert Agnew, but decided not to make this story at present.

Charles Maigne will complete "The Silent Partner," and James Cruze, "Hollywood," this week.

"To the Last Man" is in production under the direction of Victor Fleming. In the cast are Lois Wilson, Noah Berry, Robert Edson and Frank Campeau.

"Fair Week" is under the direction of Rob Wagner. It stars Walter Hiers. Hiers leaves this week for New York state, where he will make personal appearances in Erie, Buffalo, Syracuse and other northern cities.

Thomas Meighan is back at work again at the Paramount Long Island studio in "Homeward Bound," an adaptation of Peter B. Kyne's novel, "The Light to Leeward," by Jack Cunningham. Ralph Ince is directing the picture. Lila Lee will be Mr. Meighan's leading woman.

Allan Dwan completed his Paramount production of "Lawful Larceny" this week at the company's eastern studio, filming the prologue scenes of the picture which showed Nita Naldi as Cleopatra in her court on the Nile.

First National

Holbrook Blinn has been engaged for the feature role in "The Bad Man," to be filmed by Edwin Carewe. Production starts May 25.

Upon completion of "Dulcy," directed by Sidney Franklin, Constance Talmadge will be directed by Victor Heerman in "The Dangerous Maid," from the English novel, "Barbara Winslow Rebel," from an adaptation by C. Gardner Sullivan, Willard Mack and Heerman.

Barbara La Marr will leave for New York May 25 to sail for Rome as star of "The Eternal City," Samuel Goldwyn's first production for First National release, under direction of George Fitzmaurice.

Thomas H. Ince paid \$100,000 for the screen rights to "Anna Christie," the noted play by Eugene O'Neill.

Syd Chaplin is engaged for the leading part in "Her Temporary Husband," under direction of John McDermott.

"The Huntress," initial of First National productions, begins today under direction of Lynn Reynolds, with Colleen Moore and Lloyd Hughes, from the story adapted by Percy Heath and Earl J. Hudson from the novel of the same name.

Colleen Moore and Sylvia Breamer have been placed under long term contracts. Miss Breamer's first starring vehicle under the contract will be "The Lord of Thunder Gate," by Sidney Herschell Small, adapted by Perry M. Vekroff, under the direction of Joseph De Grasse.

"Penrod and Sam," sequel to the famous Tarkington story has been completed by Director William Beaudine for J. K. MacDonald Productions.

Maurice Tourneur has completed production of "The Brass Bottle" and started on a brief vacation.

Universal

King Baggott is starting the first of the Baby Peggy, Jewel productions. He left for San Francisco by boat to make the sea scenes en route. The production is to be titled, "Wanted, A Home," by King Baggott and Raymond L. Shrock.

Under the direction of William Kramp a new series of two-reel Westerns is under way, featuring Jack Daugherty.

Goldwyn

Gilbert Gable, president of Achievement Film Company left for Philadelphia on completing arrangements for production of "The Magic Skin," a Balzac story for Goldwyn release.

Emmett Flynn to-day began direction of "In The Palace of the King," from F. Marion Crawford's novel, with a cast including Blanche Sweet, Hobart Bosworth, Pauline Stark, Aileen Pringle and Charles Clary.

Tod Browning is to direct "The Day of Faith," from the Arthur Somers Roche novel. The cast includes Tyrone Power, Raymond Griffith, Eleanor Boardman and Ford Sterling.

Marshall Neilan has engaged Lucile Rickson, sixteen years old, as leading woman in his production, "The Rendezvous."

Jesse D. Hampton last week left New York on completion of "The Spoilers."

Viotor Seastrom has returned from San Francisco where he selected locations for Hall Caine's "Master of Man."

Hugo and Mabel Ballin left for New York on completion of "Vanity Fair."

Eosta Ekman, noted Swedish leading man, opposite Edith Erastoff, wife of Viotor Seastrom, has been engaged for one production during the summer, when the Stockholm season closes.

Goldwyn's picturization of Elinor Glyn's story, "Six Days," will boast a titled actor. Lord Pat Glerawly, son of the Earl of Annesley, recently arrived in Hollywood to become a picture actor. His first part will be in the Glyn photoplay which Charles J. Brabin, an Englishman by birth, is directing with Corinne Griffith, Frank Mayo and Claude King in the leading roles.

Hughie Mack has gone to San Francisco to play Heise in Erich von Stroheim's production of "Greed," based upon Frank Norris's novel, "McTeague," which is now in its sixth week of production.

NEW THEATRE CONSTRUCTION & EQUIPMENT DEPARTMENT

PROJECTION

C A M E R A

P. M. ABBOTT

TECHNICAL EDITOR

Unusually Simple Set Piece for Effective Stage Presentation

Description of Fan Employed by E. L. Hyman, Mark Strand, Brooklyn

A PRESENTATION that has been used by various live-wire exhibitors throughout the country since Edward L. Hyman first put it in at the Brooklyn Mark Strand some time ago has as its background, or atmospheric suggestion, a huge set-piece fan. The field of possibilities with this set piece is very wide, as it may serve as the basis of an idea for a prologue for pictures with an Oriental theme or Colonial setting or for a presentation which has no connection with the picture. It serves equally well for pantomime, dance, vocal renditions or orchestral offerings, thus making its worth almost 100 per cent. as a property which may be introduced from time to time with different color effects and placing.

Uses for Fan

As used by Hyman in Brooklyn, the fan stood about 11 feet high by twice as wide. It was placed directly in the center of the presentation stage and was backed up by a dark plush cyclorama. As shown in the accompanying cut, a small taboret, or stool, was placed to the right and left at the tips of the fan, with an incense vase on each. On a line with the top of the fan a string of lanterns was hung. This is indeed a simple setting, but one that, with the proper lighting, costuming and showmanship moulds into an artistic and effective presentation that is hard to beat. The richest effects may be gained, in fact, with the more simple settings. A presentation should not be cluttered up with properties that are not needed. As explained before in a previous article, when the advanced methods of lighting are employed the necessity of detail is eliminated. The latter

"Back Stage" Series to Be Enlarged

THE "back stage" articles appearing in Motion Picture News from week to week are written solely from the angle of service to the exhibitors.

It is planned to enlarge and diversify the series until every angle of presentation is covered and to this end the cooperation of a number of prominent exhibitors, who have made a specialty of atmospheric prologues, and special numbers, have been secured.

Motion Picture News will also welcome suggestions in this connection.

has really no place in the modern motion picture house. Detail is excellent in a Belasco play, or probably any other play, but it has shown conclusively that the motion picture house may stand upon its own merit and individuality and progressiveness through art in lighting and presentation minus the detail. Taste and showmanship are the main essentials.

Simple to Construct

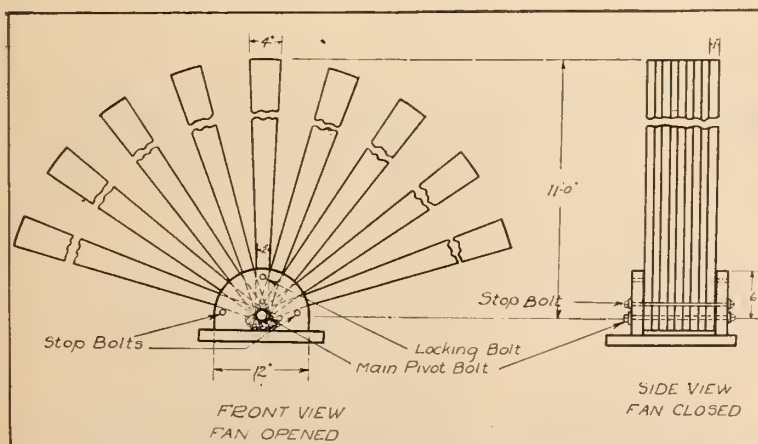
The construction of the fan is likewise a simple proposition. The frame may be made from any lumber one inch square, cut to the desired length. By fastening these "ribs" in the half-circular base (also of wood) by means of shutter bolts the fan may be folded the same as a real fan, thus making it easier to handle and using less space in storing as well as conserving the surface while not in use. The "ribs" are covered with transparent

canvas; or, if all lighting is to be from the front or sides, with oil cloth. The sign painter then paints the designs on, running a stripe down that part of the "ribs" which shows. With canvas the fan may be lighted from behind as well as the front, as was done by Hyman. Note the circular cut of the canvas, the top side slightly scalloped to break the monotony of the straight line. This set-piece is placed about three feet in front of the cyclorama, having a brace behind the base to secure it to the floor. Wiring may come under the cyclorama and run up the "ribs," thus concealing the lighting. The front floods and spots may be thrown from the sides for the purpose of avoiding conflict with the spots which are trained upon the figures. In lighting this fan, or any properties in a presentation, Hyman follows the rule that it is atmosphere, a background, an adornment, a suggestion, an accompaniment, and must not be played up with prominence that detracts from the vocalist, dancer or pantomimist. If, on the other hand, Hyman used this fan alone, without figures, with an orchestral number, he would light it more prominently to center all eyes on it, letting the ears take care of the music. A Japanese fan such as this might be used alone for an overture of "Madam Butterfly," selections from "The Mikado" or for other music in this line.

Color for Lighting

The colors from which combinations may be selected include amber, orange, red, magenta, dark violet, light blue, medium blue, dark blue, medium and dark green and moonlight blue. It will be found these give the

(Continued on page 2426)



Working drawing and cut from photograph of the stage presentation set piece described in the article appearing above

Original Organ Novelty on Marr & Colton Concert Instrument

Reprint from the American Organist
By Geo. A. Bouchard, Organist

VARIOUS organists use various methods to entertain their public. I find that my audience enjoys best the story form of entertainment. It is astonishing the amount of good music they will absorb if presented in a novel manner. The beauties of art need but to be understood to be enjoyed. The story should be told in a simple, direct manner, consistent, picturesque, imaginative, and done artistically.

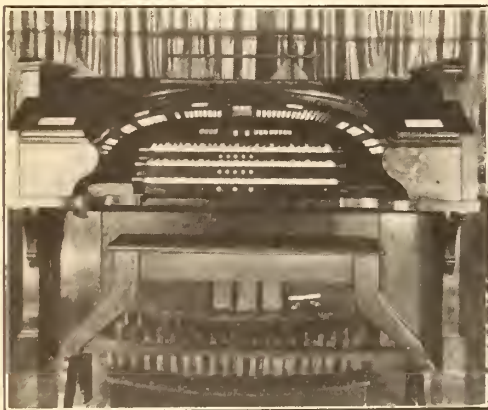
My own story, "The Indians of Niagara," is built along these lines and has proved immensely popular. I had my audience listening in rapt attention to Cadman's "Land of the Sky Blue Water" and "Moon Drops Low," when otherwise they would have walked away. It is sufficiently flexible to include any other material needed; at least it furnishes suggestions, ideas.

The plot for my "Dances of America" has historical interest and is absolutely American, as most of my novelties are. We simply reach down into the treasure house of our folk-songs, those of the past and those in the making.

As to slides, I've found that for the theater audience the most effective way to get the meaning of the music across is to flash the story on slides, illustrated or not, as required. (Consult the Standard Slide Co.)

Another subject of mine is entitled "A Romance of Niagara Falls." The story deals with local characters. Little Buddy is being rocked in the cradle while his colored nurse from Suspension Bridge (local) sings the charming lullaby, "Mighty Lak' a Rose." The verse is played, with the words on slides.

Later we see him going to school and I played "School Days." A few years later he has a sweetheart and I play "The Sweetest Story Ever Told." Just when everything is going fine, war is declared; Buddy must go. The Reveille is sounded. They arrive in France, "Over There"; a Battle rages, Battle Music; Buddy loses his pal, "Pal o' Mine"; he returns home victorious, "When Johnny Comes Marching Home"; he is met at Falls



Organ console of the three manual Marr and Colton organ, Strand theatre, Niagara Falls, N.Y.

Street Station (local) and serenaded by the Shredded Wheat Band (local); they march down Falls Street, Sousa's "Stars and Stripes," to Prospect Point, here he takes a look at beautiful Niagara (roar on Tympani); returning he is escorted through town to the tune of the Eagle Fife and Drum Corps (local); they pass the wonderful Strand

Theatre; just then the Niagara Trust Company's clock chimes the hour (chimes); Buddy soon arrives at his Sweetheart's home, her name is Margie (popular song); one year later—"Rock-a-Bye Baby." This novelty act took the house by storm.

"The Dances of America" proved to be entertaining, historically instructive, and of absorbing interest, though in a light vein. We deal with American dances exclusively. One of the earliest is "Turkey in the Straw"; in due time came the Cake Walk; then the One Step; then the Fox Trot. We digress to show the influence of Hawaiian music on the American dance. The sliding effect on the Ukuleles was promptly appropriated by the ever awake Americans, tacked on to the Fox Trot, when behold, Jazz was born! This sliding effect is illustrated in a popular melody called "Southern Moonlight." The similarity between this number and Hawaiian is striking. The old-fashioned waltz is played; then the slow waltz now in vogue; the Hawaiian effect is added to the slow waltz. This novelty closed with that big dance success, "Dancing Fool," with illustrated slides, with the words on them, closing full organ. (Good for ten bows!)

To do this particular line an organist should possess originality and constructive ability or he is out of luck. One is expected to think up a new one every week. There's the rub.

"The Indians of Niagara"

la. (Announcement Slide) George Albert Bouchard presents an original novelty—

lb. THE INDIANS OF NIAGARA.

2. No part of North America is richer in Indian tradition than Niagara. The artist expresses this idea in the beautiful interior decorations of the Strand—

3. The organist will express, quite appropriately, the same idea in tonal colors.

4. Victor Herbert catches the true Indian Spirit in a beautiful melody called—

5. "INDIAN SUMMER."

[The music itself now appears as the organist plays it.]

6. The Brave was fond of playing a kind of flute, especially when serenading the bronzed maiden of his choice.
[From title page of Cadman's Indian Tribal Melodies.]

7. Oh yes, for this important event he took off the war paint. [A humorous bit.]

8. An original trial melody, beautifully harmonized by Charles Wakefield Cadman, is—

9. "From the Land of Sky-Blue Water."
[Words and music on slides unfold as organist plays.]

10. Of dramatic intensity is the tragic "The Moon Drops Low." [Words and music on slides.]

11. But that was many years ago.

The scene now changes. Tuscaroras and Senecas, Heap big Injun, Squaw and Papoose, are celebrating a big festival with a corn-roast, embellished with Fire Water (probably the moonshine variety)—

12. They are having a "War Dance"—

13. After which they hold council, invoke the Great Spirit, don the War-Pum-Belt and smoke the Pipe of Peace (nowadays piece of pipe).

14. Did you ever hear a real live Injun Chief do the Trombone Laugh? Well let

Romeo Sitting Bill Green do it. [Romeo steps out on the stage in full regalia and brings down the house.]

15. Indians nowadays, their civilization having become absorbed into that of the whites, wear store clothes, take our names, and not infrequently take our White Squaws with them.

"William Tell"

1. (Announcement Slide)
Overture to William Tell
Rossini's Masterpiece
Descriptive reading by
Mr. Bouchard—
[Picture of Rossini.]

2. Scene One: "The Dawn." [Sunrise scene.]

3. How calm and peaceful the early morn.
[Landscape.]

4. All is well with the world, a shepherd guards his flock. [Sheep.]

5. From afar is heard the sound of thunder. [Dark Landscape.]

6. Again is the scene calm.

7. A bird trills his love song. [Bird.]

8. 'Tis the quiet before a storm—

9. A sudden rushing of wind and rumbling of thunder disturbs the quiet. [Dark Landscape.]



An example of a well designed grand staircase

10. To calm his fears the shepherd blows his pipe. [Picture of flute.]

11. Dark threatening clouds swiftly gather.
[Dark landscape.]

12. In wild fury the storm breaks. [Storm.]

13. A raging torrent lashes the earth.
[Rain.]

14. The shepherd hastens to a safe retreat.
[Shepherd's cave.]

15. The sheep are huddled together in terror. [Sheep.]

16. The storm has spent its force. [Dark landscape.]

17. It is now subsiding. [Lighter landscape.]

1. Cautiously the shepherd ventures forth.
[Shepherd.]

19. Again the pipe is heard. [Flute.]

20. Fainter and fainter becomes the thunder till finally it is lost in the distance.
[Landscape.]

21. Again all is quiet. Joyously the shepherd blows the pipe. [Sheep.]

22. He now plays a tender melody.

23. He is joined by a companion.

24. Together they unite in cheerful melody.

25. The first shepherd again plays.

26. The second shepherd plays.

27. The charming duet continues merrily.

28. Their hearts o'erflow with joyous melody.

29. The ever-glorious Finale brings our story to a brilliant close.

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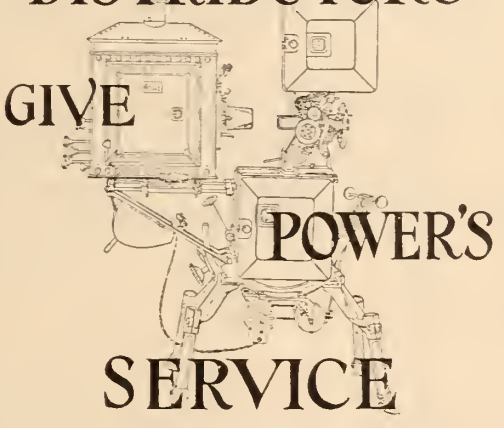
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National Anti-Misframe League Forum

SIMPLIFIED ELECTRICITY for PROJECTIONISTS

Power; Its Measurements and Relations

Lesson V—Part 1



ELECTRICAL power is the result of the combined effect of current and voltage at any particular instant. Where neither the current nor voltage are changing, the power, which depends upon

these two quantities as just mentioned, is also constant.

Power in D. C. Circuits

Thus, in the case of a direct current circuit, no change in voltage, hence current occurs, unless a switch is opened or the circuit is interrupted in some other manner. Since this is so, the power, as shown in previous lessons, is obtained at any instant by simply multiplying the current by the voltage, thus:

$$P = E \times I$$

Suppose we apply the wave forms used in showing the action of alternating currents and voltages to this case also. The result will be as shown in Fig. 41. Here a voltage of 3 volts is constantly driving a current of 2 amperes against the resistance of the circuit. The power throughout one electrical revolu-

tion of 360 degrees will also be constant and is obtained by multiplying the current by the voltage. Thus, at points A, B, C and D corresponding with the 90, 180, 270 and 360 degree positions the power is equal to 3×2 or 6 watts.

Power in A. C., Resistance Circuit

In an alternating current circuit containing nothing but resistance, since the voltage, hence current, is periodically changing, the power must also be periodically changing. Now, in a pure resistance circuit, as has often been said before, the voltage and current are in phase, and if this is so, then the power, which is a result of these two quantities, must also be in phase. The word phase is never used when speaking of power, but it is here used in order to point out the relation.

When multiplying the current by the voltage to obtain the power, we find that during one-half of the cycle both the current and voltage are positive (+), while during the next half of the cycle they are both of the opposite sign, Fig. 42. Since these signs play an important part in determining what the

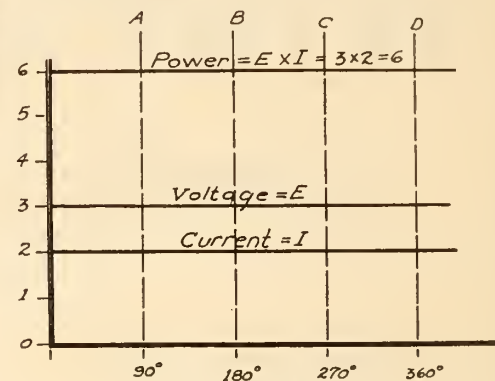


Figure 41

power shall be, an explanation of their use will be given.

a plus sign $\times$ a plus sign = +
 a plus sign $\times$ a minus sign = -
 a minus sign $\times$ a minus sign = +

As an example:

$$\begin{aligned} (+3) \times (+3) &= +9 \\ (+3) \times (-3) &= -9 \\ (-3) \times (-3) &= +9 \end{aligned}$$

Referring again to Fig. 42, we see that if these rules are applied to the plus and minus waves, no change in the sign of the resulting power wave will result. That is, the power, while always changing in amount, will always have the plus sign before it. This, of course, applies only in the case of pure resistance circuits. Thus, at 90 degrees the voltage is +3 and the current is +2, so that the power is equal to +6 watts. At the 180-degree position the current is 0 and the voltage is also 0. So the power is $0 \times 0 = 0$.

Power in A. C., Inductive Circuits

In the case of a circuit containing nothing but reactance, we know that the current lags the applied voltage by 90 degrees. This, of course, changes the relations very much, as shown by Fig. 43.

At the 0 degree position the voltage is zero, but the current has its greatest value. The power is zero because if a number is multiplied by zero the result is also zero. At 45 degrees the voltage is plus, while the current is minus, so their product will be minus, as shown. At 90 degrees the current is zero and the voltage is greatest, but the power is zero. At 120 degrees the current and voltage are both plus, so the power will also be plus, etc. We see from this that the power is first minus, then plus, then minus again, etc. Now, what does minus power mean? It simply means that during that part of the cycle power is being pumped back into the line, while the next instant when it is plus the same amount is being drawn out of the line again. The net result is that no power at all is being supplied, yet current is flowing and voltage is applied. In other words, we have all the necessary machinery and do all the work of driving the generator and yet receive no power in return. Hence in a purely inductive circuit the power is zero.

Power in A. C., Series Circuit

Suppose resistance and reactance are placed in series in the same circuit. The current, voltage and power relations will then be as shown in Fig. 44. If the amount of reactance is small compared with the resistance, the angle of lag will also be small.

(Continued on page 2424)

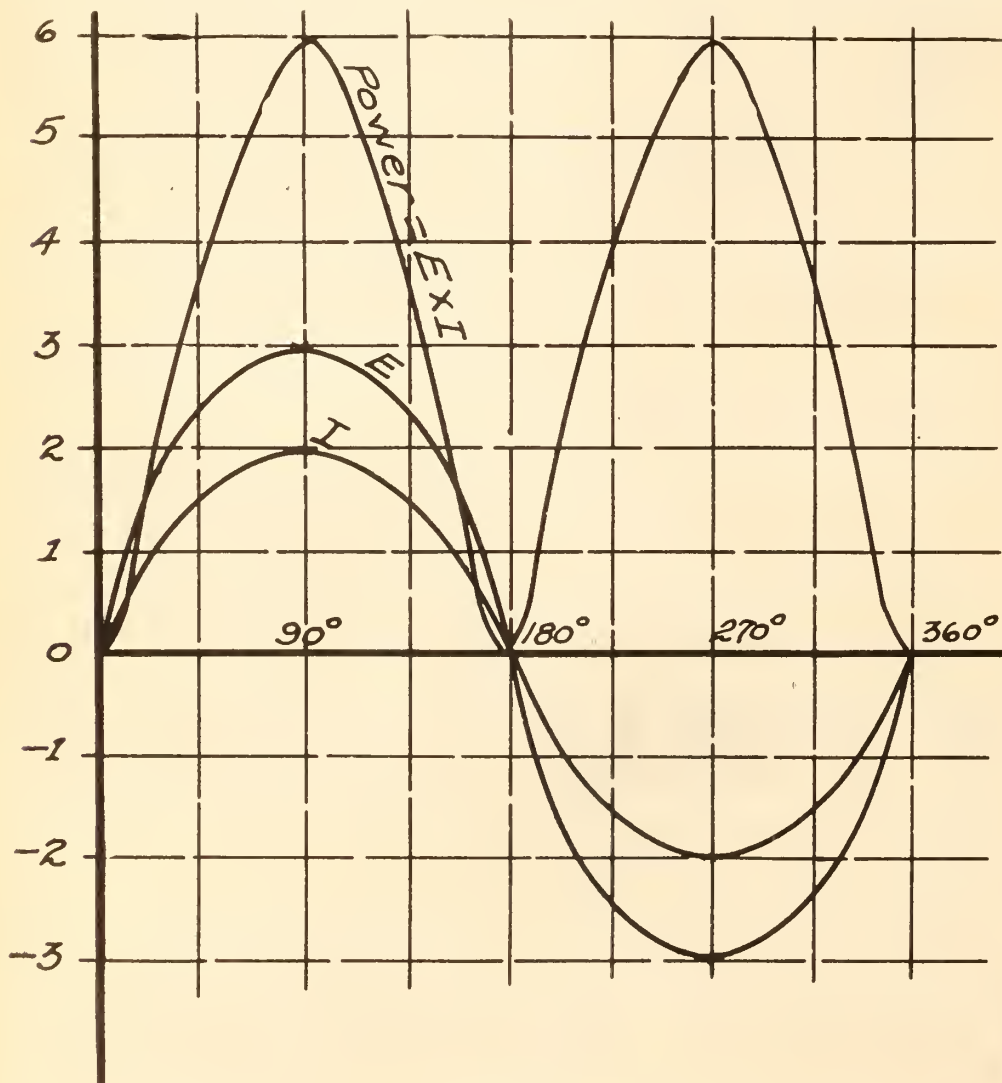


Figure 42

PRE-SELECTIVE

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It Is But A Step—

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The Major System is of unit construction, extremely flexible in both construction and operation, occupies less stage space, is noiseless and flashless, capable of extended remote control for any desired number of points and with any desired grouping of lights. It cannot injure the electrician or anyone else, neither can it damage itself by being carelessly handled. There are many other points of superiority too numerous to mention here.

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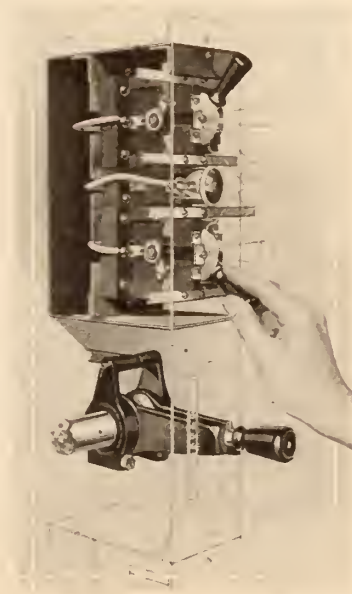
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PRE-SELECTIVE

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REMOTE CONTROL

Simplified Electricity for Projectionists

(Continued from page 2422)

Now we have just seen that the power in a circuit containing all resistance is positive and hence *all useful*, whereas the power in a circuit containing nothing but reactance is alternately plus and minus, with the result that average power is *zero*. Hence in a circuit containing large resistance and little reactance we might expect only a small power loss due to the bad effects of reactance. That this is so is shown by Fig. 44.

At certain points, such as at A, the current and voltage have opposite signs and so the power is minus. At the other points the signs are both the same and so the power is plus. So we see that the more reactance there is present in a circuit the greater will be the *non-useful power*.

Power Factor

The amount of this non-useful power can be determined by what is known as the *power factor* of the circuit. It is the *actual power* divided by the *apparent power*, or, to express it as an equation:

$$\text{Power Factor} = \frac{\text{Actual Power}}{\text{Apparent Power}}$$

Thus, if 100 volts were driving 20 amperes through a circuit the apparent power would be $100 \times 20 = 2000$ watts. If we took a watt-meter and measured the power, however, we might only measure 1,600 watts. The Power Factor would then be

$$\text{P.F.} = \frac{1600}{2000} = 0.8, \text{ or } 80\%$$

The power factor can never be greater than one (or 100%). The simple power equation, taking into account power factor, would appear as follows:

$$P = EI \times \text{P.F.}$$

Thus a 110 volt, 1 kilowatt motor (single phase) having a power factor of 0.7 would require $\frac{1.0}{0.7} = 0.43$ kw of power to drive it

(This assumes 100% efficiency). The line current for this motor would accordingly be

$$\frac{1430 \text{ watts}}{110} = 12.9 \text{ amperes.}$$

If the efficiency of this particular motor was 80% the power necessary to drive it would be $\frac{1.43 \text{ kw}}{0.8} = 1.8 \text{ kw}$. The line current

in this case would be $\frac{1800 \text{ watts}}{110} = 16.4$ amperes.

In order to correct the bad effects of low power factor, power companies use synchronous condensers which give a *leading* current and so offset, to a certain extent, the lagging current due to reactance loads connected to the lines. It is for this reason that many power companies say that the projection room shall not use equipment having a power factor of less than 0.8.

Low power factor simply means that all the necessary equipment must be used and all the work done to secure the power, but *no power is obtained in return*.

Takoma Theatre Nearing Completion

The Takoma theatre, located at Takoma Park, a suburb of Washington, with drawing population of 12,000, will be completed and thrown open to the public about Decoration Day. The theatre is thoroughly modern, with 750 seats on the main floor and the equal of any theatre of its size in Washington. The total investment is about \$150,000, owners and operators being The Takoma Theatre Corporation; W. G. Platt, president. John J. Zink is the architect. Policy will be motion pictures, but provision has been made to install stake and dressing rooms later on if policy should change to the spoken drama or vaudeville.

New Quarters for Projection Society

The American Projection Society, Inc., have after many months waiting secured quarters more in keeping with their requirements at 304 West Fifty-eighth Street, New York, having taken over the palatial premises formerly occupied by the Indian Head Club. The entire second floor will be used as a meeting and lecture room, and will have all facilities for the testing and trying out of apparatus for the benefit of the members.

A feature of the members' social room is that it is completely installed in weathered oak, with full-timbered ceiling and panelled walls, with provision made for the showing of transparencies, lighted from behind, in each panel, the lighting system consisting of three large domes suspended below stained glass squares, which in turn are lighted from above. The installation of this room cost over \$6,000, but it is well worth it.

They now have a home where they can without loss of dignity invite anyone, and where the important work of the society may be carried on under the most favorable conditions. Much credit is due Mr. C. R. Wood, Jr., and Mr. Charles Heffernan for the excellent taste displayed in their selection of these convenient premises.

Casino Theatres to Enlarge

A. Juran, manager of the Casino theatres in Ybor City and West Tampa, has convinced his directors that he must have more room at once. They have bought three lots next to the Ybor City house and will enlarge the house a little later, but for the present the plans are to do away with the stage, which has a depth of 40 feet, and place the screen upon the back wall. Then, by extending the balcony they will increase the capacity of the house about 400 seats.—Leslie.

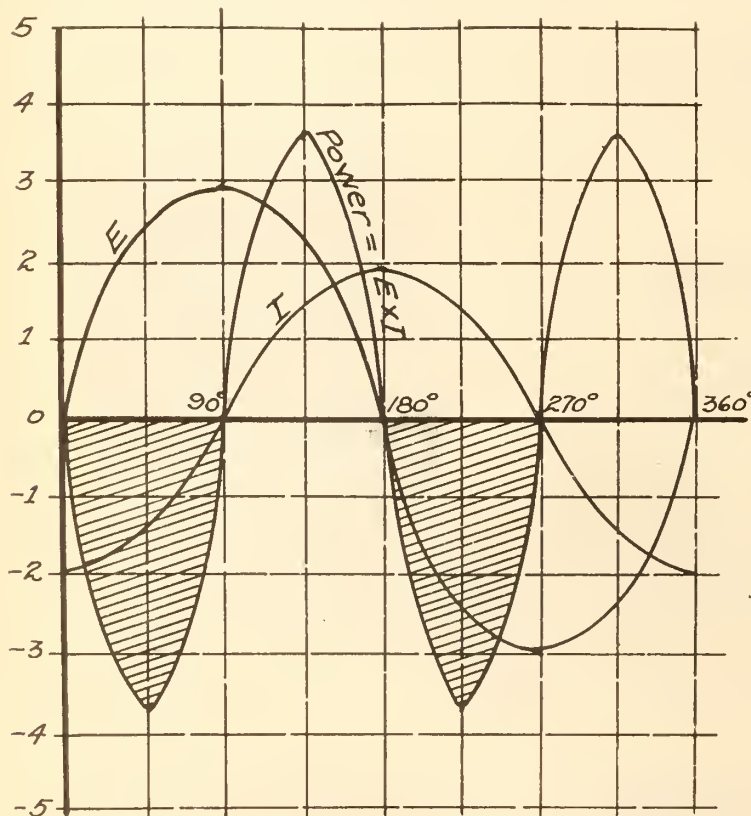


Figure 44

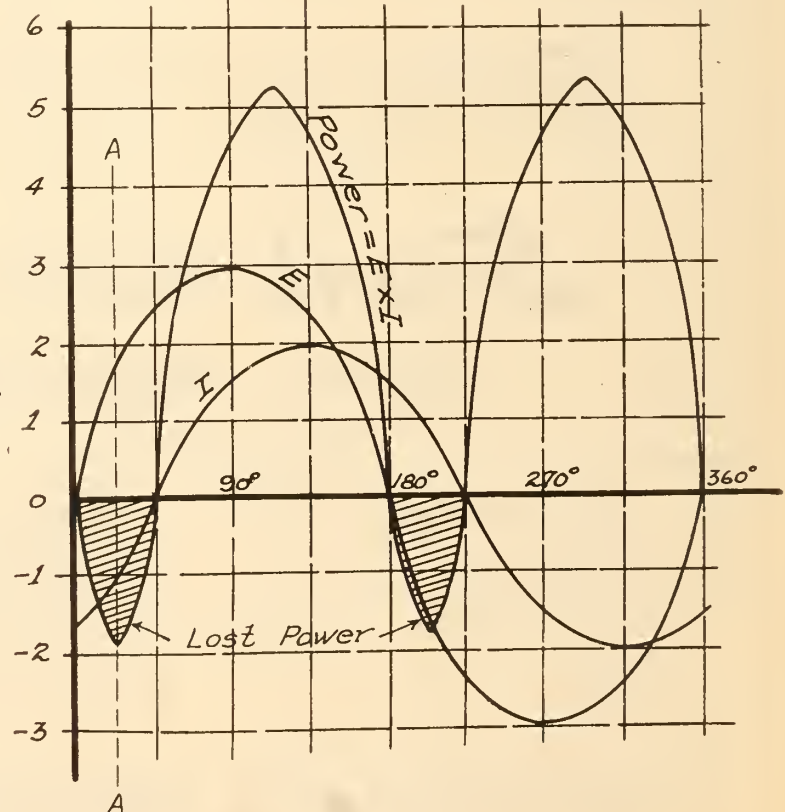
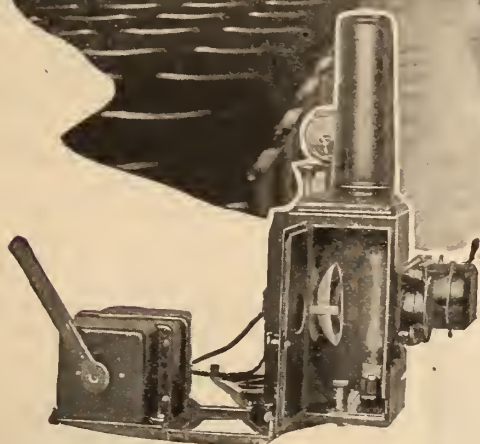


Figure 43

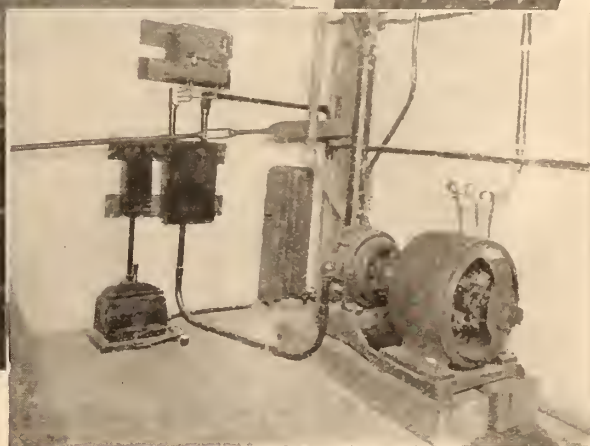


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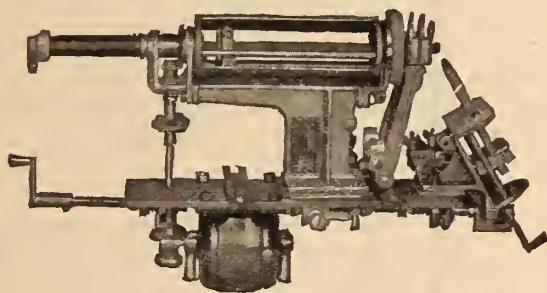
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Simple Set for Effective Stage Presentation

(Continued from page 2419)

best effects. This permits the elimination of lemon in favor of amber; leaves out medium and dark amber in favor of orange, and discards light and dark red because the contrast between them and the red is not enough to cause their use. The magenta is between rose pink and purple.

Another artistic effect that may be gained in using the fan, although a little more costly, is to make only the designs transparent, say one or two to each panel, and light each transparency from behind, using a different colored light for each. If these designs are exceptionally unique, or have special significance, the effect would be heightened by dimming of all lights in front and leaving only the design silhouetted. Again, if the designs of the fan are treated with radium paint and all lights are dimmed out the phosphorescent glow in the darkness is striking. If dancers have costumes outlined with material treated with the radium paint the effect should "get a rise" out of any audience. Hyman was the first to present a specialty of that kind to the people of Brooklyn—he started them talking about something new and the results were well worth the time and effort he put into it.

With invisible wires at the right and left tips of this set-piece fan it could be made to close slowly, folding up toward the center, and as each panel closed a surprise behind it could be brought to light, say such as girls' heads through the cyclorama made up to represent flowers. This would be especially appropriate with a song that brought names of flowers into it or a song about various types of girls or of girls of various countries. An enterprising showman could no doubt get a half dozen of his home beauties to appear in a tableau of that sort, turning a specialty into a box office asset if given the right sort of publicity and handling.

New Theatre for Hyannis, Mass.

A house to seat 1,000 people is to be erected in time for the summer rush at the corner of Main and Sea Streets, Hyannis, for the Hyannis Theatre, Inc. Plans for the structure were drawn up by J. Williams Beal Sons of Boston, cooperating with L. Frank Paine of Hyannis. The contract for construction has been awarded to C. A. Batson & Co. of Brooklyn, Mass., and the work is to start at once. The theatre will be managed by George R. Moore, who has had much experience in managing theatres at Hyannis and Miami, Fla.

The building is to have a 66-foot frontage on Main Street and will be 175 feet in depth. It is to be of the English type, with exterior finish of stucco and half timber. The interior will be finished to show the wood framing and truss work, and will be finished in natural stain. The front of the theatre provides room for two summer shops, and space will be available on the second floor for tea rooms and studios.

While the house is built primarily for the showing of motion pictures, the stage will be equipped and dressing rooms provided to permit the presentation of local theatricals. The architectural features are so planned as to make a distinct addition to the exclusive section of Hyannis in which the site is located, inasmuch as these places are yearly growing more and more artistic in their nature and appearance.—Spencer.



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Boston U. T. E. Reports Good Business

J. S. Zifre, the local manager of United Theatre Equipment branch at Boston, reports the following installations: The new Zeiterian theatre at New Bedford, Mass., which will be shortly opened by Barney Zeitz, two Type S high intensity Simplex, two Brenkert 100 amp. spot lamps, G. E. 100 amp. motor generator set. This house will seat 2,000, and it is said cost in the neighborhood of \$250,000. Complete Simplex projectors with Mazda equipment have been installed in three of New Bedford's largest schools. The new Brookline High School, the Henry Lord School, Fall River, the Everett High School and the High School at Riverside, R. I., also are completely equipped with Simplex Mazda equipment. Manager Zifre reports two Type S Simplex with G. E. equipment installed in the New Liberty theatre, Boston; also the same equipment, including Minusa gold fibre screen, for the Pastime theatre, Chicopee, Mass., and the Ball Square theatre, Somerville, Mass.

The Wisconsin Nearing Completion

Work is rapidly progressing on Milwaukee's new million and a half dollar house. The substructure of the theatre, which will have a seating capacity of 3,500, is practically complete. C. W. and G. L. Rapp are the architects of the Tivoli theatre in Chicago, and will make the Wisconsin similar. The exterior will be of terra cotta, six stories high, and the interior will hold a beautiful mezzanine floor and grand stairway. The stage will measure 32 feet and the entire building will be fireproof. The basement of the building will be given over to a recreation and amusement floor, bowling alleys, etc. There will be a handsome roof garden and the remainder of the building will comprise shops and offices. The theatre will be exclusively a first-run house.—Pollak.

For New York Projectionists

Under the provisions of a bill introduced in the New York State Senate seeking to amend the general city law relative to miniature picture apparatus, it is provided that any person of 18 years of age or over may register for the purpose of operating such miniature apparatus, using only an inclosed incandescent electric light. Application for registration must be filed with the Secretary of State, the fee being \$1. The applicant must present the testimonials of two or more citizens as to his character and intelligence. Only slow-burning film can be used in the miniature machines. The act is to take effect immediately.—Grant.

Merrimac Square Theatre Reopened

New England Theatres, Inc., reopened the Merrimac Square theatre at Lowell, Mass., after rebuilding this popular house at a cost of almost \$150,000. The alterations include a new balcony, new lobbies, new seats and new stage settings. The seating capacity has been increased to 1,800. The improvements in the Merrimac Square theatre have made this one of the finest theatres in New England. This theatre will be the home of Paramount Pictures in Lowell.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva.....	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib.....	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?.....	Special Cast	Al Lichtman Corp.	6 reels	Mar. 17
Bolted Door, The.....	Frank Mayo	Universal	5 reels	Mar. 3
Brass.....	Monte Blue	Warner Bros.	9 reels	Mar. 17
Call of the Hills.....	Special Cast	Lee-Bradford-S.R.	5 reels	
Can a Woman Love				
Twice?.....	Ethel Clayton	Film Book. Offices.	6 reels	Mar. 10
Daddy.....	Jackie Coogan	First National	6 reels	Mar. 17
Does It Pay?.....	Hope Hampton	Fox		
Driven.....	Special Cast	Universal	6 reels	Dec. 9
East Side, West Side.....	Special Cast	Principal Pict.	5 reels	Apr. 21
Gallopin' Through.....	Jack Hoxie	Sunset Prod.	5 reels	
Glimpses of the Moon.....	Bebe Daniels	Paramount	7 reels	Apr. 14
Good-By Girls.....	William Russell	Fox	5 reels	Mar. 24
Good Men and Bad.....	Sais-McCormick	Amer. Releasing	4 reels	
Gossip.....	Gladys Walton	Universal	5 reels	Mar. 10
In the Devil's Bowl.....	Neal Hart	Wm. Steiner-S. R.	5 reels	
Isle of Lost Ships.....	Nilsson-Sills	First National	7 reels	Mar. 24
Is Divorce a Failure?.....	Leah Baird	Asso. Exhib.	6 reels	
Lamp in the Desert.....	Special Cast	C. B. C-S. R.	5 reels	
Leopardess, The.....	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around				
the Corner.....	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lost and Found.....	Special Cast	Goldwyn	7 reels	Mar. 17
Luck.....	Johnny Hines	Mastodon-S. R.	7 reels	Apr. 14
Mad Love.....	Pola Negri	Goldwyn	6 reels	Feb. 24
Midnight Guest, The.....	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His				
Dime.....	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The.....	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newboro, A.....	Viola Dana	Metro	6 reels	Apr. 28
Outlaws of the Sea.....	Marguerite Courtot	Amer. Releasing	5 reels	
Pilgrim, The.....	Charles Chaplin	First National	4 reels	Jan. 27
Racing Hearts.....	Special Cast	Paramount	6 reels	Feb. 24
Refuge.....	K. McDonald	First National	6 reels	Apr. 14
Scars of Jealousy.....	Special Cast	First National	6 reels	Mar. 17
Shrek of Araby, The.....	Ben Turpin	Allied Prod. & Dist.	5 reels	Mar. 3
Single Handed.....	Hoot Gibson	Universal	5 reels	Mar. 31
Smilin' On.....	Pete Morrison	Sanford Prod.	5 reels	
Success.....	Special Cast	Metro	6 reels	Feb. 24
Temptation.....	Special Cast	C. B. C-S. R.	6 reels	
Tents of Allah.....	Blue-Alden	Asso. Exhib.	7 reels	
Three Jumps Ahead.....	Tom Mix	Fox	5 reels	Apr. 14
Vanity Fair.....	Mabel Ballin	Goldwyn	8 reels	Mar. 17
Vengeance of the Deep.....	Special Cast	Amer. Releasing	5 reels	Apr. 28
Western Justice.....	Caldwell-Hill	Arrow	4 reels	
When a Woman Turns.....	Tom Kennedy	Norca Pict.-S. R.	5 reels	
Where the Pavement				
Ends.....	Special Cast	Metro	7 reels	Mar. 24
White Flower, The.....	Betty Compson	Paramount	6 reels	Mar. 10
Your Friend and Mine.....	Special Cast	Metro	6 reels	Mar. 31

APRIL

Feature	Star	Distributed By	Length	Reviewed
Abysmal Brute, The.....	Reginald Denny	Universal	8 reels	Apr. 21
Alice Adams.....	Florence Vidor	Asso. Exhibitors	7 reels	
Backbone.....	Special Cast	Goldwyn	7 reels	May 12
Bella Donna.....	Pola Negri	Paramount	8 reels	Mar. 31
Boston Blackie.....	William Russell	Fox		
Bright Lights of Bway.....	Special Cast	Principal Pict.	5 reels	
Bucking the Barrier.....	Dustin Farnum	Fox	5 reels	Apr. 21
Cordelia the Magnificent.....	Clara K. Young	Metro	6 reels	
Daughters of the Rich.....	Special Cast	Al Lichtman Corp.		
Dead Game.....	Ed Gibson	Universal	5 reels	Apr. 21
Flames of Passion.....	Special Cast	Independent Pict.	5 reels	Jan. 20
Go-Getter, The.....	Special Cast	Paramount	8 reels	Apr. 21
Grumpy.....	Roberts-McAvoy	Paramount	7 reels	Mar. 31
Her Fatal Millions.....	Viola Dana	Metro	6 reels	May 5
High Speed Lee.....	Reed Howes	Arrow	5 reels	
Lovebound.....	Shirley Mason	Fox	5 reels	
Madness of Youth.....	John Gilbert	Fox	6 reels	Apr. 28
Man From Ten Strike.....	Guy Bates Post.	Principal Pict.	6 reels	
Nobody's Bride.....	Herbert Rawlinson	Universal	5 reels	
Old Sweetheart of Mine.....	Dexter-Eddy	Metro	6 reels	Apr. 14
Other Side, The.....	Special Cast	Amer. Releasing	6 reels	
Prodigal Daughters.....	Gloria Swanson	Paramount	6 reels	Apr. 28
Safety Last.....	Harold Lloyd	Pathe	7 reels	Mar. 3
Salty Saunders.....	Neal Hart	Wm. Steiner-S. R.	5 reels	
Snow Bride, The.....	Alice Brady	Paramount		
Snowdrift.....	Charles Jones	Fox		
Tansy.....	Special Cast	Burr Nickle Prod.	5 reels	
Temporary Marriage.....	Special Cast	Principal Pict.	6 reels	

Tiger's Claw, The.....	Jack Holt	Paramount	5 reels	Mar. 31
Town Scandal, The.....	Gladys Walton	Universal	5 reels	Apr. 14
Trail of the Lonesome				
Pine.....	Mary M. Minter	Paramount	6 reels	Mar. 31
Timmed in Scarlet.....	Special Cast	Universal	5 reels	Apr. 7
What Wives Want.....	Special Cast	Universal	5 reels	May 5
You Are Guilty.....	Kirkwood-Kenyon	Mastodon-S. R.	5 reels	Mar. 31
You Can't Fool Your				
Wife.....	Special Cast	Paramount	7 reels	May 5

MAY

Feature	Star	Distributed By	Length	Reviewed
April Showers.....	Special Cast	Al Lichtman Corp.		
Bavu.....	Wallace Beery	Universal	8 reels	Apr. 28
Black Shadows.....		Pathe	5 reels	
Burning Words.....	Roy Stewart	Universal	5 reels	
Crossed Wires.....	Gladys Walton	Universal	5 reels	
Double Dealing.....	Hoot Gibson	Universal	5 reels	
Fighting Strain, The.....	Neal Hart	Wm. Steiner-S. R.	5 reels	
Fools and Riches.....	Herbert Rawlinson	Universal	5 reels	May 14
Girl Who Came Back.....	Special Cast	Al Lichtman Corp.	6 reels	Apr. 21
Power Divine, The.....	Special Cast	Independent Pict.	5 reels	
Sunken Rocks.....	Alma Taylor	Burr Nickle Prod.	5 reels	
Wolf Tracks.....	Jack Hoxie	Sunset Prod.	5 reels	

JUNE

Feature	Star	Distributed By	Length	Reviewed
Bargains.....	Special Cast	Burr Nickle Prod.	5 reels	
Below the Rio Grande.....	Neal Hart	Wm. Steiner-S. R.	5 reels	
Desert Rider, The.....	Jack Hoxie	Sunset Prod.	5 reels	
Devil's Partner, The.....	Norman Shearer	Independent Pict.	5 reels	
Don Quickshot of the				
Rio Grande.....	Jack Hoxie	Universal	5 reels	
Last Moment, The.....	Special Cast	Goldwyn	6 reels	
Trifling With Honor.....	Special Cast	Universal	3 reels	

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Ain't Love Awful.....		Universal	2 reels	
Alley Cat, The.....	Aesop's Fables	Pathe	2/3 reels	Mar. 24
All Over Twist.....	Buddy Messinger	Universal	2 reels	
Amateur Night on Ark.....	Aesop's Fables	Pathe	2/3 reels	
Author, The.....	Al St. John	Fox	2 reels	
Babies Welcome.....	Dorothy Devore	Educational	2 reels	Mar. 3
Back Stage.....	Children	Pathe	2 reels	
Barnyard, The.....	Larry Semon	Vitagraph	2 reels	
Before the Public.....	Snub Pollard	Pathe	2 reels	Mar. 3
Bowled Over.....	Paul Parrott	Pathe	1 reel	Mar. 24
Boys to Board.....	Children	Pathe	2 reels	
Broke.....	Jimmie Adama	Educational	1 reel	Mar. 3
Bum Grafters.....	Neely Edwards	Universal	1 reel	
California or Bust.....	Snub Pollard	Pathe	2 reels	Apr. 28
Chop Suey Louie.....	Joe Rock	Jo-Rok Prod.	2 reels	
Clothes and Oil.....		Fox	2 reels	
Coal Dust Twins.....	Neely Edwards	Universal	1 reel	
Cold Chills.....	Louise Fazenda	Educational	2 reels	Apr. 28
Dad's Boy.....	Buddy Messinger	Universal	2 reels	
Day By Day—In Every				
Way.....	Aesop's Fables	Pathe	2/3 reels	
Day By Day—In Every				
Way.....	C. B. C-S. R.		2 reels	
Don't Flirt.....		Pathe	1 reel	
Do Your Stuff.....	Paul Parrott	Pathe	1 reel	Mar. 3
Dude, The.....	Adams-Vance	Educational	1 reel	Apr. 14
Easy Terms.....	Neely Edwards	Universal	1 reel	
Exit Stranger.....		Educational	1 reel	
Fakers.....	Edwards-Roach	Universal	1 reel	
Family Troubles.....	Eddie Barry	Educational	1 reel	Mar. 31
Fare Enough.....	Jack Cooper	Universal	2 reels	
Farmer Al Falfa's Bride.....	Aesop's Fables	Pathe	2 3 reels	May 5
Fish Story, A.....	Aesop's Fables	Pathe	2/3 reels	
F. O. B.....	Lloyd Hamilton	Educational	2 reels	May 5
For Art's Sake.....	Paul Parrott	Pathe	1 reel	
For Safe Keeping.....	Paul Parrott	Pathe	1 reel	Mar. 17
Fortune's Wheel.....	Lewis Sargent	Universal	1 reel	
Forward March.....	Larry Semon	Vitagraph	2 reels	

Fourflusher, The	Fox	2 reels	May 5
Gambler's, The	Aesop's Fables	Pathe	2/3 reels
Get Your Man	Paul Parrott	Pathe	1 reel
Giants vs. Yanks	Children	Pathe	2 reels
Good Riddance	Paul Parrott	Pathe	1 reel
Green as Grass	Jimmie Adams	Educational	2 reels
Handy Man, The	Stan Laurel	Metro	2 reels
Hold Tight	Lige Conley	Educational	2 reels
Hot Water	Neal Burns	Educational	2 reels
Jolly Rounders, The	Aesop's Fables	Pathe	2/3 reels
Kick Out	Lige Conley	Educational	2 reels
Kid Reporter, The	Baby Peggy	Universal	2 reels
Knockout, The	Lyons-Moran	Universal	1 reel
Love Nest, The	Buster Keaton	First National	2 reels
Maid to Order	Lewis Sargent	Universal	1 reel
Mouse Catcher, The	Aesop's Fables	Pathe	2/3 reels
Movie Dare Devil, The	Hurd Cartoon	Educational	1 reel
Mummy, The		Fox	2 reels
The Noon Whistle	Stan Laurel	Pathe	2 reels
No Wedding Wells	Larry Semon	Vitagraph	2 reels
	McKee-Anderson-		
Nuisance, The	Murray	Hodkinson	2 reels
Oh, Nurse	Marcel-Cooper	Universal	2 reels
Oh, Sister	Adams-Vance	Educational	1 reel
One Hard Pull	Aesop's Fables	Pathe	2/3 reels
Peanuts	Lewis Sargent	Universal	1 reel
Peg o' the Movies	Baby Peggy	Universal	2 reels
Pharaoh's Tomb	Aesop's Fables	Pathe	2/3 reels
Pleasant Journey, A	Children	Pathe	2 reels
Please Arrest Me	Monty Banks	Federated- S. R.	2 reels
Radio Romeo	Walter Forde	Universal	1 reel
Roll Along		Educational	2 reels
Salesman, The	Al St. John	Fox	2 reels
Sheik, The	Aesop's Fables	Pathe	2/3 reels
Shoot Straight	Paul Parrott	Pathe	1 reel
Should William Tell	Edwards-Roach	Universal	1 reel
Skeletons	Neely Edwards	Universal	1 reel
Small Change		Educational	1 reel
Smarty	Buddy Messinger	Universal	2 reels
Smile Wins, The	Paul Parrott	Pathe	1 reel
Sold at Auction	Snub Pollard	Pathe	2 reels
Speed the Swede	Paul Parrott	Pathe	1 reel
Spider and the Fly	Aesop's Fables	Pathe	2/3 reels
Spooks	Aesop's Fables	Pathe	2/3 reels
Spooky Romance, A	Jack Cooner	Universal	2 reels
Stork's Mistake, The	Aesop's Fables	Pathe	2/3 reels
Sunny Gym	Brownie (dog)	Universal	2 reels
Sunny Spain	Paul Parrott	Pathe	1 reel
Sweet and Pretty	Brownie (dog)	Universal	2 reels
Sweetie	Baby Peggy	Universal	2 reels
Take Your Choice	Bobby Vernon	Educational	2 reels
This Way Out		Educational	2 reels
Three Gun Man, The		Fox	2 reels
Tin Knights in a Hall-			
room	C. B. C.-S. R.		2 reels
To and Fro	Neely Edwards	Universal	1 reel
Traffic		Educational	1 reel
Trams of Note	Neely Edwards	Universal	1 reel
Traveling Salesman	Aesop's Fables	Pathe	2/3 reels
Two Twins, The	Bull Montana	Metro	2 reels
Under Two Jags	Stan Laurel	Pathe	1 reel
Uneasy Feet	Lloyd Hamilton	Educational	2 reels
Vamped	Jack Cooper	Universal	2 reels
Watch Dog, The	Snub Pollard	Pathe	1 reel
Where Am I?		Pathe	2 reels
Where There's a Will		Fox	2 reels
Whiskers	Lewis Sargent	Universal	1 reel
White Wings	Stan Laurel	Pathe	1 reel
Why Dogs Leave Home	Brownie (dog)	Universal	2 reels
Winter Has Come	Dorothy Devore	Educational	2 reels

Short Subjects

Better Than Gold (Drama)	Roy Stewart	Universal	2 reels
Crystal Ascension, The (Artfilm)		Pathe	1 reel
Double Cinched (Drama)	Leo Maloney	Pathe	2 reels
Drifter, The (Drama)	Harry Carey	Universal	2 reels
Eagle's Talons, The (Serial)		Universal	15 episodes
Extra Seven, The (Drama)	Leo Maloney	Pathe	2 reels
Fight for a Mine, A (Drama)	Roy Stewart	Universal	2 reels
Fighting Blood (Drama)	George O'Hara	Film Book. Offices	2 reels
From the Windows of My House		Educational	1 reel
God's Law (Drama)	Roy Stewart	Universal	2 reels
Guilty Hand, The (Drama)	Roy Stewart	Universal	2 reels
Hard to Beat (Drama)	Roy Stewart	Universal	2 reels
Haunted Valley (Serial)		Pathe	15 epis'ds
Hyde and Zeke (Drama)	Leo Maloney	Pathe	2 reels
In the Days of Daniel Boone (Serial)		Universal	18 episodes
Jenkins and the Mutt (Wilderness Tales)		Educational	1 reel
Moon Blind (Wilderness Tales)		Educational	1 reel
Night Riders, The (Drama)	Harry Carey	Universal	2 reels
One Hundred Per Cent Nerve (Leo Maloney)	Pathe		2 reels
One of Three (Drama)	Roy Stewart	Universal	2 reels
Oregon Trail, The (Serial)		Universal	18 epis'ds
Outlaw and the Lady (Drama)	Harry Carey	Universal	2 reels
Partners Three (Drama)	Leo Maloney	Pathe	2 reels
Phantom Fortune, The (Serial)		Universal	12 epis'ds
Radio Active Bomb (Drama)	Roy Stewart	Universal	2 reels
Right of Way Casey (Drama)	Neal Hart	Universal	2 reels
Roped and Tied (Drama)	Neal Hart	Universal	2 reels
Secret Code, The (Drama)	Roy Stewart	Universal	2 reels
Shooting the Earth (Hodge Podge)		Educational	1 reel
Six-Second Smith (Drama)	Geo. O'Hara	Film Book. Offices	2 reels
Some Sense and Some Nonsense		Educational	1 reel
Speed Demons (Hodge Podge)		Educational	1 reel
Tarpon Fishing (Hodge Podge)		Educational	1 reel
Trail of No Return (Drama)	Hart-Sedgwick	Universal	2 reels
Under Secret Orders (Drama)		Universal	2 reels
Unsuspecting Stranger (Drama)	Pathe		2 reels
Wandering Two (Drama)	Reginald Denny	Universal	2 reels
Weeping Waters (Artfilm)		Pathe	1 reel
When Fighting's Necessary	Leo Maloney	Pathe	2 reels
Widower's Mite (Drama)	Reginald Denny	Universal	2 reels
Wings of the Storm (Drama)	Leo Maloney	Pathe	2 reels

M. P. T. O. of A. CONVENTION

HEADQUARTERS

will be

THE HOTEL SHERMAN

Located in the Heart of
Chicago's Theatrical and
Amusement District

Special attention will be given to comfort and convenience of guests
attending convention and Motion Picture Palace of Progress,

May 19—26

Wire or write for reservations

Hotel Sherman—Chicago
Randolph at Clark

Modern

Fire Proof

HOME OF THE FAMOUS COLLEGE INN

Now furnished in thousand foot lengths

EASTMAN POSITIVE FILM

Results obtained through printing on Eastman Positive Film justify the painstaking efforts of the camera-man. It reproduces with striking fidelity every tone of the negative from highest light to deepest shadow. It carries quality through to the screen.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words “Eastman” “Kodak” stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



Rothacker-Aller Laboratories, Inc.
Hollywood, California

"The best advertisement in the world will never be written because the Motion Picture is the superlative advertising medium and exceeds the limitations of any pen."

—Watterson R. Rothacker
1909

13

Thirteen years ago, May 1910, this institution was founded by Watterson R. Rothacker.

The ideal of service has been our guide-post—*quality and service.*

Dependability, quality, service—are given practical expression in every transaction.

The inspiring motives in the conduct of our business are:

In prints — *to give the utmost in screen quality.*

In performance — *to give the utmost in service.*

Rothacker
FILM MFG. CO. CHICAGO, U.S.A.
TRADE MARK REG.

Look Better—
Wear Longer!



Founded 1910
by
Watterson R. Rothacker

MAY 26, 1923

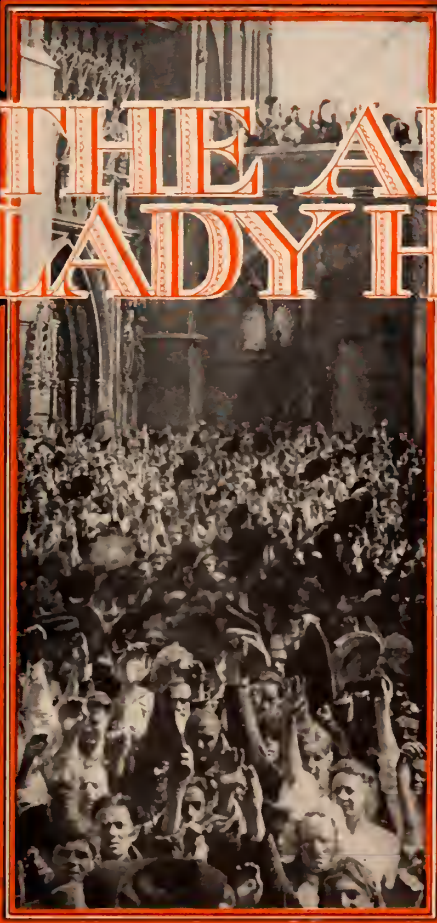
Motion Picture News

Reg. U. S. Patent Office

*The Greatest Love Story
of Modern History*

THE AFFAIRS OF LADY HAMILTON

with **LIANE HAID**
The most beautiful woman in the world



a Richard Oswald production **CA HODKINSON PICTURE** *presented by Sterling Pictures Corp*

VOL. XXVII No. 21

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y.,
under the Act of March 3, 1879
Published Weekly—\$3.00 a year

PRICE, 20 CENTS

Los Angeles

— 729 Seventh Avenue, New York —

Chicago

DURABILITY

DURABILITY, or wearing quality, and photographic excellence are the points by which release prints should be judged. Producers, directors and cinematographers must be assured that their combined artistry and effort is adequately and accurately transmitted to the screen by the laboratory handling negatives and prints. But distributors and exhibitors require all this and more. They are justified in demanding release prints whose photographic quality not only is above criticism, but prints which will stand up under the hard usage given every popular picture.

SOME of the west's foremost producers have found these requirements best satisfied by STANDARD PRINTS. STANDARD PRINTS not only retain all the photographic artistry caught by the camera, but they out-wear other prints because they are made under ideal laboratory conditions by a skillful organization of photographic experts. The best evidence of the superiority of STANDARD PRINTS is found in the steadily increasing number of successful producers whose work goes through STANDARD FILM LABORATORIES from camera to screen.



Standard Film Laboratories

John M. Nikolaus

S. M. Tompkins

*Phone
Hollywood
4366*

*Seward and Romaine Streets
Hollywood, California*

Standard Prints

A Herbert Brenon Production



"THE RUSTLE OF SILK"

WITH
BETTY COMPSON
CONWAY TEARLE

PRESENTED BY . . . ADOLPH ZUKOR

"One of those pictures which are said to have everything."—Joseph Mulvaney in NEW YORK AMERICAN.

"Everything" means: A brilliant cast headed by two famous stars and including Anna Q. Nilsson and Cyril Chadwick; the appealingly romantic story of a pretty lady's maid who conquers London society on her nerve and borrowed clothes; gorgeous gowns and mountings.

Played a week of absolute capacity at the Rivoli, New York. A surefire box office hit in any theatre anywhere.

Adapted by Sada Cowan and Ouida Bergere from Cosmo Hamilton's novel.

A
Paramount
Picture

The advertisement above is from the Paramount Press Sheet on "The Rustle of Silk" and was designed for the use of exhibitors in exploiting the picture. Your exchange has mats and electros.

In the Press Sheet on every Paramount Picture you will find a complete advertising campaign, comprising ads of all shapes and sizes, prepared by an expert in appealing to the public.

Epes Winthrop Sargent, of the Moving Picture World, said recently in commenting upon the excellence of Paramount Press Sheet ads:

"We cannot understand why some managements insist upon offering only original work (in their theatre advertising) when there is so much good stuff in the plan books. You can cut them down or build them up, use part or all, and do pretty much as you please, and generally you get the services of a better artist than you can afford to pay at the mere cost of a mat."

Thousands of exhibitors use Paramount Press Sheet ads regularly with excellent results.

Ask your Paramount exchange



for Advertising Cut or Mat 4A

Ten Reasons Why I Show *Paramount Pictures*

An absolutely unsolicited testimonial from
a successful, livewire exhibitor who has been
showing Paramount Pictures for eight years

UNIQUE THEATRE Bricelyn, Minn.

Famous Players-Lasky Corp.
Gentlemen:

Why do I play PARAMOUNT PICTURES?

- 1—Because I think they make the best pictures.
- 2—The name PARAMOUNT on a picture means more than any other name connected with the business.
- 3—Their national system of advertising, places their product before my people, even though I live in a TANK town.
- 4—They treat me as near right as any film company, as I guess it is as near perfection as showmen are entitled to receive.
- 5—On account of their having a large output of pictures, by the time I can afford to run their stuff, they have been tried "on the dog" and I can get pictures which have pleased many, many audiences, while if I buy from a small concern, state rights, etc., I would have to play what they have, regardless of merit.
- 6—During eight years as an exhibitor, PARAMOUNT film has been sent to me in better physical condition than the others generally furnish theirs. Also it is sent in ample time so I need have no worries about the film being on hand.
- 7—Their traveling representative has always done his best to help me with problems, and assisted me in picking out features which have pleased throughout the territory, and should do the same with my people.
- 8—Their prices are the same, or less than some of the other top liners in the business.
- 9—When I sign up for a bunch of features from PARAMOUNT, I receive from the office, PRESS, on the whole lot at once. This gives me ample time to look them over and plan my advertising. I have had no other company do this for me. Many times with others I have requested PRESS along with my advertising order, and failed to receive it.
- 10—Guess I will have to fill my ten commandments with the following PARAMOUNT—GOOD AS ANY AND BETTER THAN MOST.

Yours truly,
UNIQUE THEATRE.
(Signed) A. E. WILCOX.

Some Current Paramount Hits

Pola Negri in "Bella Donna"
Geo. Fitzmaurice Production

William de Mille's "Grumpy,"
with Theodore Roberts

Gloria Swanson in "Prodigal Daughters"
Sam Wood Production

Geo. Melford's "You Can't Fool Your
Wife," with Leatrice Joy, Nita Naldi

Thomas Meighan in "The Ne'er Do Well"
By Rex Beach

Walter Hiers in "60 Cents an Hour"
with Jacqueline Logan

Herbert Brenon's "The Rustle of Silk,"
with Betty Compson and Conway Tearle

Bebe Daniels and Antonio Moreno in
"The Exciters"

William de Mille's "Only 38"

Herbert Brenon's "The Woman With
Four Faces,"

with Betty Compson and Richard Dix

"Tank town" or Broadway, If it's a Paramount
Picture, It's the Best Show in Town



The EAGLE'S TALONS

Presented by Carl Laemmle
Starring

FRED THOMSON

WORLD'S CHAMPION ATHLETE

ANN LITTLE

THE SCREEN'S MOST DARING ACTRESS

SUPPORTED
by **AL WILSON**

WORLD'S CHAMPION STUNT FLYER

It's
GREAT!

READ WHAT THE TRADE
PAPERS SAY:

"For those who choose to take their excitement straight this is about the last gasp. Numerous stunts vie with each other for first place among the thrillers. The promise of real thrills will be fulfilled!"

—EXHIBITORS TRADE REVIEW

"A new series of thrills—will enthrall devotees of the chapter play!"

—MOTION PICTURE NEWS

"Serial lovers have something to look forward to if they like quick action, mystery, and thrills. A peach of a thrill at the end of each episode, that should bring them back to see what happens!"

—FILM DAILY

"Should entirely satisfy the fans and prove an excellent box office attraction. It has in great abundance speed, thrills, and stunts—a strong mystery element!"

—MOVING PICTURE WORLD

UNIVERSAL'S
SUPER THRILLING CHAPTER PLAY

Directed by Duke Worne

As New as the First Glow of Love in Your Sweetheart's Eyes!

You remember how that affected you! You were seeing something new; something you very much hoped to see and wanted to see. And it thrilled you, didn't it?

*Your audiences want to see real life on the screen
How often do they see it?*

When they do, they are delighted, stirred and thrilled just as you were at that love glance

D. W. GRIFFITH

has caught real life and romance in

"The White Rose"

This picture returns **MAE MARSH** to **GRIFFITH** direction, and never has she acted so well. It is a revelation in what the screen can show.

It also introduces in his first American picture **IVOR NOVELLO**, the very talented and handsome English actor whom **MR. GRIFFITH** has signed for a series of pictures.

With them appears, **CAROL DEMPSTER**, the beautiful girl with whom you are acquainted; and **NEIL HAMILTON**, a juvenile who was found in an obscure stock company, and has been signed to a long term contract.

This picture was taken in the picturesque Bayou Teche country of Louisiana. The Griffith company visited twelve states to capture the scenic settings.

One of the girls at the studio said after seeing a showing in fourteen reels,

"I love it, love it, love it."

This picture has a real grip, it holds; it has some of the finest acting ever seen in this country or any other. It is a new thing, far away from the spectacle. **GRIFFITH** has put an enormous amount of time and work into making his characters real; and that is a lot more difficult than building big sets and rushing action through them.

*It will be shown in the Lyric Theater in New York
for a limited engagement beginning May 22nd*

Then to be released by the United Artists Corporation

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

UNITED ARTISTS

One Exciting Night—

A very entertaining picture with plenty of thrills. Did excellent business at popular prices on second run showing here. (Middle West.)

The Girl I Loved—

Holding it for second week. Splendid business. The kind of picture superficial critics roast but audiences like. Think it is Ray at his finest. (Middle West.)

Tess of the Storm Country--

Splendid production. All Pickford fans delighted. Business good and picture held over for extended engagement. (East.)

Robin Hood—

The first picture in the history of the house that ever has held over for a fourth week. (Middle West.)

Business is good

with

United Artists Releases

Your Last Chance!

to book these three William Fox
sensational box office attractions

OVER THE HILL QUEEN OF SHEBA *and* A CONNECTICUT YANKEE IN KING ARTHUR'S COURT



All prints on these subjects
will be withdrawn from cir-
culation on Sept. 1st.

ACT NOW!



FOX FILM CORPORATION

Soon—IF WINTER COMES

You never had anything like it before—You never will again!

"Amazing results. All Madison talking!"

PALACE and ORTON THEATRES,
Madison, Wis.

"Broke all house records, attendance and receipts!"

LAUGHLIN THEATRE, Long Beach,
Calif.

"Biggest business in months. Everybody more than pleased!"

IDEAL THEATRE, Columbia, S. C.

"Opened to house record!"

CAPITOL THEATRE, Bridgeport,
Conn.

"Opened to a record breaking business. Crowds pleased immensely!"

AUDITORIUM THEATRE, Newark,
Ohio.

"Breaking every past record. A business booster every way!"

ORPHEUM THEATRE, Green Bay,
Wis.

"Turned away hundreds!"

PALACE THEATRE, New Britain,
Conn.

"Superhuman! Record breaking!"

GARDEN and ALHAMBRA THE-
ATRES, Milwaukee, Wis.

Nationally Advertised in the Saturday Evening Post

Don't Fail to Get
Your Copy of
The Universal Weekly
Convention Number
Dated May 26th

This is the picture that
played for **THREE
SOLID MONTHS**
at the Lyric Theatre,
Broadway, New York City

Carl Laemmle presents
**H.A. SNOW'S
HUNTING
BIG GAME
in AFRICA
WITH GUN AND CAMERA**
Universal Pictures

Coming with a Rush! In the Days of **DANIEL BOONE**

Presented by Carl Laemmle

Starring

**EILEEN SEDGWICK
and JACK MOWER**

ALL the thrills of pioneer days, stockade fighting, Indian ambushes; the daring, thrilling exploits of hardy colonial adventurers; famous heroic characters of history—all lavishly recreated and brought to life again in Universal's mammoth chapter-play triumph! The greatest box office chapter-play ever offered to exhibitors! Save your dates now!

IN this you'll see some of the biggest scenes ever staged for any chapter play!

DIRECTED by
WM. J. CRAFT



IT'S A
UNIVERSAL

The greatest, most spectacular CHAPTER PLAY ever produced

Truart Film Corporation presents
**ELAINE
HAMMERSTEIN**

*In her first
Independent Production*

**BROADWAY
GOLD**

An Edward Dillon Production
with
Elliot Dexter and Kathlyn Williams



Distributed on the Independent market
by **Truart Film Corporation**
M. H. Hoffman, Vice Pres. and Gen. Mgr.
1540 Broadway, New York City.

A STORY OF LOVE — MYSTERY — THRILLS



The Independent Market

Believing firmly that the independent market not only will absorb, but is anxious for, production of high calibre with stars of known quality and ability, based upon successful stage plays, published stories and novels which have an accepted popularity, TRUART FILM CORPORATION—with this unshakable conviction—is increasing its production activities to a degree that it will offer during the next year, not less than twelve super-pictures.

It is from those factors enumerated above that the value of a picture to the exhibitor is derived, because they present the features which are basically necessary for proper exploitation. With this full realization TRUART has as its initial step signed ELAINE HAMMERSTEIN, the biggest individual star who has ever been offered exclusively to the independent exchangemen.

Each further step in the building of TRUART FILMS will be taken with the sincere purpose of producing motion pictures which will be a credit to it and which will also be money-making attractions for both the exchangeman and the exhibitor.

TRUART FILM CORPORATION

M. H. HOFFMAN
Vice-Pres. & Genl. Mgr.
1540 Broadway
New York



*Elaine
Hammerstein*

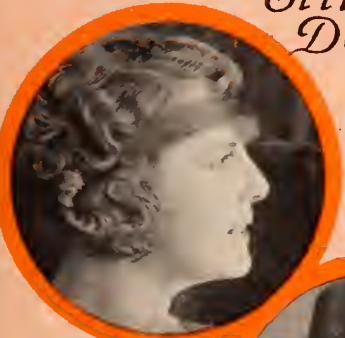
OF ROMANCE WOVEN IN THE FASCINATING



What a Combination !!!



*Elliot
Dexter*



*Kathlyn
Williams*



*Eloise
Goodale*



*Edward
Dillon*

A Magnificent Production!

Superb settings—the heart and soul and the atmosphere of the Great White Way—of interest to every individual in every city, town and hamlet.

A Great Director!

Producer of many successful pictures—Edward Dillon, has given every bit of his energy and genius to "Broadway Gold."

SOME CAST!

Elliot Dexter, Kathlyn Williams, Richard Wayne, Harold Goodwin, Eloise Goodall, Henry Barrows, Harry Northrup and other well-known players.

A Splendid Story!

Suspense—heart-interest — thrills — Chock full of romance—from the story by W. Carey Wonderly, by arrangement with Youngs Magazine.

A Knockout Title:

"Broadway Gold"

What a chance for exploitation! What stunts! The lobby and prologue you can put on—and how that title will pull them!

And—What a Star:

ELAINE HAMMERSTEIN

Nuf sed!

The franchise in your territory
may still be available—
better get off a wire
and find out!

Iruart Film
The Perfect Setting

ATMOSPHERE OF BROADWAY



The first of a series of Elaine Hammerstein Productions

ELAINE HAMMERSTEIN

in

"BROADWAY GOLD"

By W. Carey Wonderly by arrangement with
Youngs Magazine

with

ELLIOT DEXTER, KATHLYN WILLIAMS

and a cast of unusual excellence

"BROADWAY GOLD" is the first of a series of sumptuous productions, starring Elaine Hammerstein, to be produced by Tiffany-Truart for the independent market.

The best exchange in your territory is the one with the Tiffany-Truart franchise.

Start by booking "BROADWAY GOLD", now!

An **EDWARD DILLON** production.

MAGNIFICENT SETTINGS — SUPERB ACTING — INSPIRED DIRECTION



A Cosmopolitan Production

VARIETY Thursday, May 3, 1923

**\$24,000 FOR 'ENEMIES OF WOMEN,'
ROOSEVELT BOX OFFICE RECORD**

Cosmopolitan Film Did It Last Week in Chicago—
"Covered Wagon" Not Sensational at Woods' for
\$1.50—"Poor Men's Wives" at St. Charles

ENEMIES of WOMEN

by *Vicente Blasco Ibanez*

WITH
LIONEL BARRYMORE
and **ALMA RUBENS**

"ENEMIES OF WOMEN" is established as the season's most sensational success.

It broke all records at the Roosevelt Theatre, Chicago, where it is now in its fifth capacity week.

It broke all records at the Central Theatre, New York, playing Two Dollar top for four capacity weeks.

Continuing its New York engagement at the Rivoli, it took in \$6,093 on the opening, one of the biggest Sundays in all Rivoli history.

In these cities "Enemies of Women" has been playing against the strongest opposition picture in the field today.

It is still running capacity at Grauman's Rialto, Los Angeles. Similar triumphs have been scored in Milwaukee and San Francisco.

Directed by Alan Crosland
Scenario by John Lynch
Settings by Joseph Urban

**A Cosmopolitan
Production**

Distributed by Goldwyn-
Cosmopolitan

It is The Year's Biggest Box-Office Picture!

The South Sea Wave is at its height~and riding on its crest comes

THE

ALFRED LUNT is the new idol of the screen! That was the verdict after the first picture, "Backbone," and the second one confirms it!

MIMI PALMERI plays with him. She is a surprise of wonderful surprises for you—a beauty beyond compare—a marvelous actress. Your patrons have never seen anyone like Mimi Palmeri.

A DISTINCTIVE PICTURE

Entertainment Artistry Entertainment



Distinctive Pictures Corporation *presents*

RAGGED EDGE



Ruth was fascinating to all men.



"Take me — but spare his life!"



She realized his sacrifice now.



"Stand up and fight like a man!"



They dreamed fair dreams together.

Featuring **Alfred Lunt**
in his second triumphant screen appearance
and **Mimi Palmeri**

directed by Harmon Weight
from the novel by Harold Mac Grath

Scenario by Forrest Halsey

Distributed by
GOLDWYN

Christie Again Makes Good



Here's a Comedy to shout from the House Tops!

Christie Comedies once more lead the field by furnishing the much-sought quality of variety which audiences demand.

Al Christie now offers an unusual comedy that will not only prove a tremendous drawing card in itself, but also give audiences their money's worth of laughs.



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With Novel Comedy Attraction



"Roll Along" with Jimmie Adams is Blackface Triumph

"Roll Along" has all the humor of the Plantation Negro that for years has been successful on the stage---now the basis of an uproarious motion picture.

With the regular Christie Comedy players in blackface high-jinks, this is one of the best bets of the year for any theatre to advertise.



Released through EDUCATIONAL FILM EXCHANGES, Inc.

THE SPICE OF THE SUMMER PROGRAM

will be the

SHORT SUBJECT



Book These Nationally Advertised Short
Subjects for every program and
promise your patrons

A WHOLE SUMMER EVENING'S ENTERTAINMENT

CHRISTIE COMEDIES

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Jack White Productions

HAMILTON COMEDIES

CAMEO COMEDIES

WILDERNESS TALES

By Robert C. Bruce

EARL HURD COMEDIES

LYMAN H. HOWE'S HODGE-PODGE

KINOGRAMS (News Weekly)

and specials such as

"Man vs. Beast"

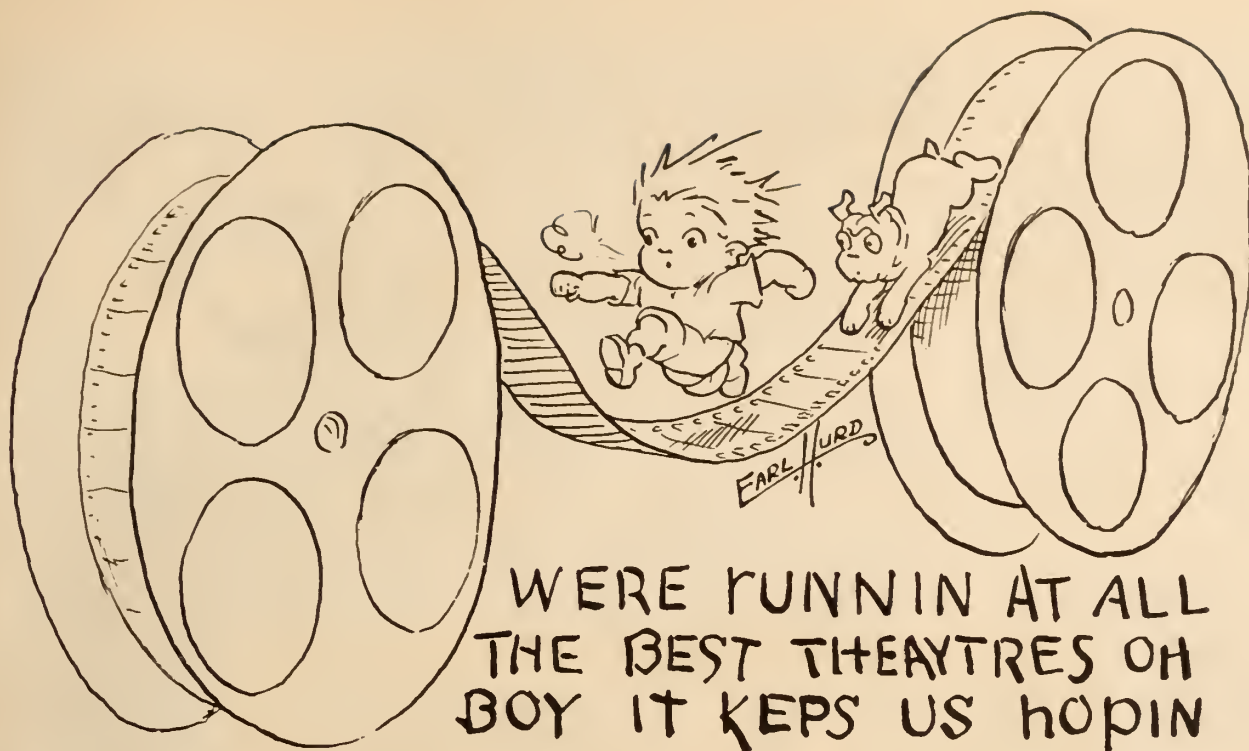
"The Message of Emile Coué"

"Golf, as Played by Gene Sarazen"

"Sea of Dreams," a Warren A. Newcombe Production

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. HAMMONS, President



WERE RUNNIN AT ALL
THE BEST THEATRES OH
BOY IT KEPS US HOPIN

EARL HURD COMEDIES

Presented by C. C. Burr

SIX ONE-REEL COMEDY NOVELTIES

Clever combinations of living actors and animated cartoons
that will keep your audience guessing — and laughing.



"Cleverest one-reeler on the market. Pleased the customers, too. That's what counts."—Harbor Theater, Corpus Christie, Tex.

"Better than we anticipated. All classes of patrons will enjoy these Hurd Comedies."—Rivoli Theater, LaCrosse, Wis.

"For something decidedly different, something that will send them out guessing, wondering how it's done, get this series. They're sure to make a hit."—Palace Theater, Hamilton, Ohio.

"Just made for your long pictures."—University Theater, Minneapolis.

"Mr. Hurd is doing excellent work with these little comedies."—New York Times.

NATIONALLY ADVERTISED



EDUCATIONAL FILM
EXCHANGES, Inc.

E. W. Hammons, President

Ben Wilson

Presents

for Season 1923

10 Special

Features

TO KEEP



MABEL FORREST

FIRST
RELEASE



WHEELER OAKMAN



CHARLOTTE STEVENS



BRYANT WASHBURN



LAURA LAVARNEY

MINE

ONE
OF THE
SEASON'S
SENSATIONS
WITH A CAST OF STARS FITTED
TO THEIR
ROLES



KATE LESTER



PAT MOORE



MICKEY MOORE



PEACHES JACKSON



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DISTRIBUTED BY
SAMUEL V. GRAND
DISTRIBUTING CO.
THROUGHOUT ENTIRE WORLD

OTHER PRODUCTIONS
IN PREPARATION.
"OTHER MEN'S DAUGHTERS"
"THE SATIN GIRL"
"THE PRICE OF POSSESSION
AND OTHERS."



BEN WILSON

Harry Garson
presents

Clara
Kimball
Young
in
Cordelia
the
Magnificent

Directed by
George
Archainbaud

Produced by
SAMUEL ZIERLER
PHOTOPLAY CORPORATION

Exclusive Distributors in
New York and New Jersey



CLA
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RAMBALL OUNG

in

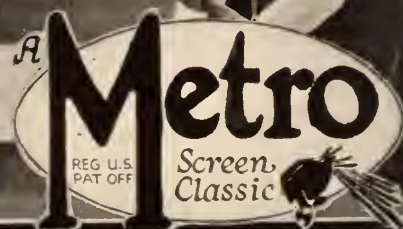
ORDELIA *the* AGNIFICENT

THE CZARINA OF THE
SCREEN IN THE MOST
MAGNIFICENT PRODUCTION SHE HAS EVER
MADE



HARRY
GARSON
presents

Clara Kimball Young *in*



Cordelia the Magnificent

A PICTURE THAT WILL MAKE YOU WISH
YOU HAD A LARGER THEATRE

*Jury Imperial Pictures Ltd. Exclusive distrib-
utors thruout Great Britain. Sir William Jury
Managing Director*



Murray W.
Garsson

presents

"The
picture
with a
soul ~"

Moving Picture World

SUCCESS

Directed
by **RALPH INCE**

Written and adapted from the play by
**BRANDON TYNAN, ADELINE LEITZ-
BACH and THEODORE A. LIEBLER Jr.**

With a
DISTINGUISHED CAST
including

**BRANDON
TYNAN**

*It's a masterpiece.
World....*

*Holds the interest .
thruout. Trade Review..*

*Good for any neigh-
borhood or down-
town house. News*

A **Metro**
Screen
Classic



Success

doesn't lurk around the corner. It's here now.

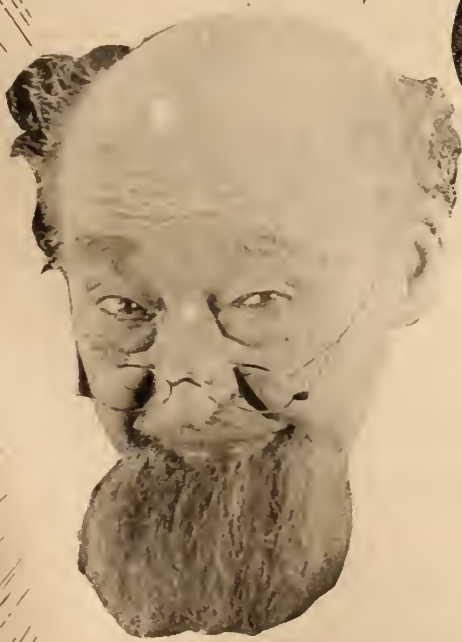
Grab it!



*Jury Imperial Pictures Ltd. Exclusive
Distributors thruout Great Britain.
Sir William Jury Managing Director*

Make every show sure-fire
with a

PLUM CENTER COMEDY



starring

DAN MASON

YOU know as well as we do that a good comedy often saves what might otherwise have been a poor show. Plum Center Comedies are consistently of a quality that saves not only a weak feature, but adds to the value of the best feature you can book. Hundreds of exhibitors know this. They spend all of their choosing time choosing features, confident that Plum Center Comedies can be relied on to take care of the comedy end of the program—anywhere, any time. "Pop Tuttle's Russian Rumor," the current release, is merely an example of the worth of every Plum Center Comedy. Stop worrying about your comedy material—Book PLUM CENTERS and be *SURE!!!*

Presented by Paul Gerson Pictures Corp.

Directed by Robert Eddy

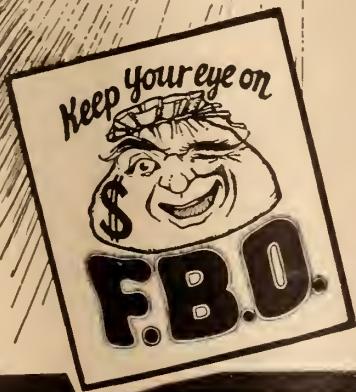
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EXCHANGES EVERYWHERE

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15

PREFERRED

"THE FIRST YEAR"

(of Married Life)

The Great American Play

By Frank Craven

"MY LADY'S LIPS"

The Famous Play

By Edward Locke

"MAYTIME"

Now in its 7th Successful Year

By Rida Johnson Young

"THE TRIFLERS"

Stirring Story of Modern Society

By Frederick Orin Bartlett

"WHEN A WOMAN REACHES FORTY"

Original Screen Story

By Royal A. Baker

"MOTHERS-IN-LAW"

By the authors of "RICH MEN'S WIVES"

Frank Dazey and Agnes Christine Johnston

"THE BREATH OF SCANDAL"

The Cosmopolitan Magazine Novel

By Edwin Balmer

"THE WHITE MAN"

The Novel of the Jungle and the Drawing-Room

By George Agnew Chamberlain

"THE BROKEN WING"

Year in New York, Year in London

By Paul Dickey and Charles W. Goddard

PICTURES

SEASON

1923

1924

"THE VIRGINIAN"

The American Classic

By Owen Wister

"APRIL SHOWERS"

Proven by Previews in New York and Los Angeles

A Great Audience Picture

By Hope Loring and Louis D. Lighton

"THE BOOMERANG"

DAVID BELASCO'S Wonderful Play

By Winchell Smith and Victor Mapes

"A MANSION OF ACHING HEARTS"

From the Song that will Live Forever

By Harry Von Tilzer and Arthur J. Lamb

"FAINT PERFUME"

By the author of "Lulu Bett"

Zona Gale

"POISONED PARADISE"

From the Novel of Monte Carlo

By Robert W. Service

Directed by

GASNIER • FORMAN • SCHERTZINGER

Under the Personal Supervision of

B. P. SCHULBERG

Distributed by

AL LICHTMAN CORPORATION

1650 Broadway, New York City



"LUCK" proves

WORDS BY
JOHNNY HINES
MUSIC BY
LEON DeCOSTA

A FOX TROT

*Yours for keeps
Johnny Hines*

HARMS
NEW YORK

HERE'S PROOF

Liebold of the Princess, Toledo, says:

"First Holy Week house has shown profit since opened nine years ago. 'Luck' is best picture Hines has made."

Write for the best bet in the State Right market.

**Booked at the
Chicago Theater
July 30th**

Get behind this one

Going! Going!

a knockout !!!



Additional Exploitation

The cartoon at left all ready for you in mat, electro or card. Drawn by Cliff Knight, famous newspaper cartoonist. Use it in the lobby, in store windows, as a program cover or herald. Newspapers will grab it.

Opposite page shows reproduction of cover of latest fox trot hit. Great tie-up with every store that sells music. Play it week in advance of show date. Sell copies in lobby. Orchestrations ready for your leader, local bands and orchestras. A novelty for lobby and window displays.

MASTODON FILMS, INC.

C. C. Burr, Pres.
133-137 W. 44th St., New York

C. C. BURR,
MASTODON FILMS, INC., 133 WEST
44 ST., NEW YORK, N. Y.

"LUCK" BOOKED FOR CHICAGO
THEATRE JULY THIRTIETH. WE
CERTAINLY WILL BE INTERESTED
IN HINES PICTURES FOR COMING
SEASON. KINDEST REGARDS.

R. C. SEERY.
214P

and CASH IN!

Going Fast!

and if you require further
ance figures establised by
ELMER CLIFTON'S "DOWN TO T

New York City

CAMEO

Ran for 12 weeks, playing to more
than

130,000

admissions

Pittsburg, Pa.

STATE

With seating capacity of 740,
played in six days to

17,256

admissions

Washington, D. C.

Moore's

RIALTO

With seating capacity of 1800,
played in seven days to

29,000

admissions

San Francisco, Cal.

CENTURY

(Telegram)

"Smashed all existing records
opening Saturday. Sunday
smashed Saturday's record. All
San Francisco talking."

Ackerman & Harris.

Jackson, Mich.

FAMILY

(Telegram)

"Proven best attraction ever
shown in this city. Impossible to
take care of crowds."

S. Springett, Mgr.

Altoona, Pa.

MISCHLER

(Telegram)

"All who see it wild with en-
thusiastic praise. Am confident
of achieving tremendous success."

I. C. Mischler.

On top of which we submit
DATE bookings ever made

30

representative theatres in New York
City played this stupendous spec-
tacle of the sea, Day and Date, be-
ginning May 13th

If these facts don't convinc

proof & read these attend- this HODKINSON picture HE SEA IN SHIPS"

Toledo, Ohio

ALHAMBRA

With 800 seating capacity,
smashed every existing record,
playing opening day to

4,139
admissions

Philadelphia, Pa.

KARLTON

With seating capacity of 1056,
smashed all records by playing six
days to

24,000
admissions

Cleveland, Ohio

CIRCLE

With seating capacity of 1300,
played on its opening day to

4,327
admissions

Sandusky, Ohio

STAR

(Telegram)

"Broke house record by 26 per
cent, opening to four capacity
houses out of five shows."

Port Huron, Mich.

DESMOND

(Telegram)

"Smashed all existing records
since theatre was opened against
big opposition."

Lawrence, Mass.

PALACE

(Telegram)

"Broke all previous house rec-
ords first two days."

one of the largest DAY and on any feature production

Fox's Academy of Music
Adelphi Theatre
Fox's Audubon Theatre
Fox's Crotona Theatre
Forum Theatre
Jewel Theatre
Olympia Theatre
Plaza Theatre
Roosevelt Theatre
Fox's Star Theatre

Symphony Theatre
Tivoli Theatre and Roof Garden
West End Theatre
Steinway Theatre
Strand Theatre
Albemarle Theatre
Avon Theatre
Fox's Bedford Theatre
Boro Park Theatre
Colonial Theatre

Electra Theatre
Fox's Folly Theatre
Garden Theatre
Peerless 5th Avenue Theatre
Premier Theatre
Fox's Ridgewood Theatre
Roebling Theatre
Henderson Theatre
Columbia Theatre
Fox's Jamaica Theatre

e you nothing on earth will

American Film Company
Samuel S. Hutchinson ~ Pres.

Presents

J. Stuart Blackton's Gorgeous Production

The VIRGIN QUEEN

with
Lady Diana Manners
and
Carlyle Blackwell

The greatest romantic drama of all time—the clash of arms—intrigue—conspiracy—the glamor of royal pageantry—and, weaving through the stirring action, the story of the love of a valiant cavalier and the Virgin Queen, Elizabeth.

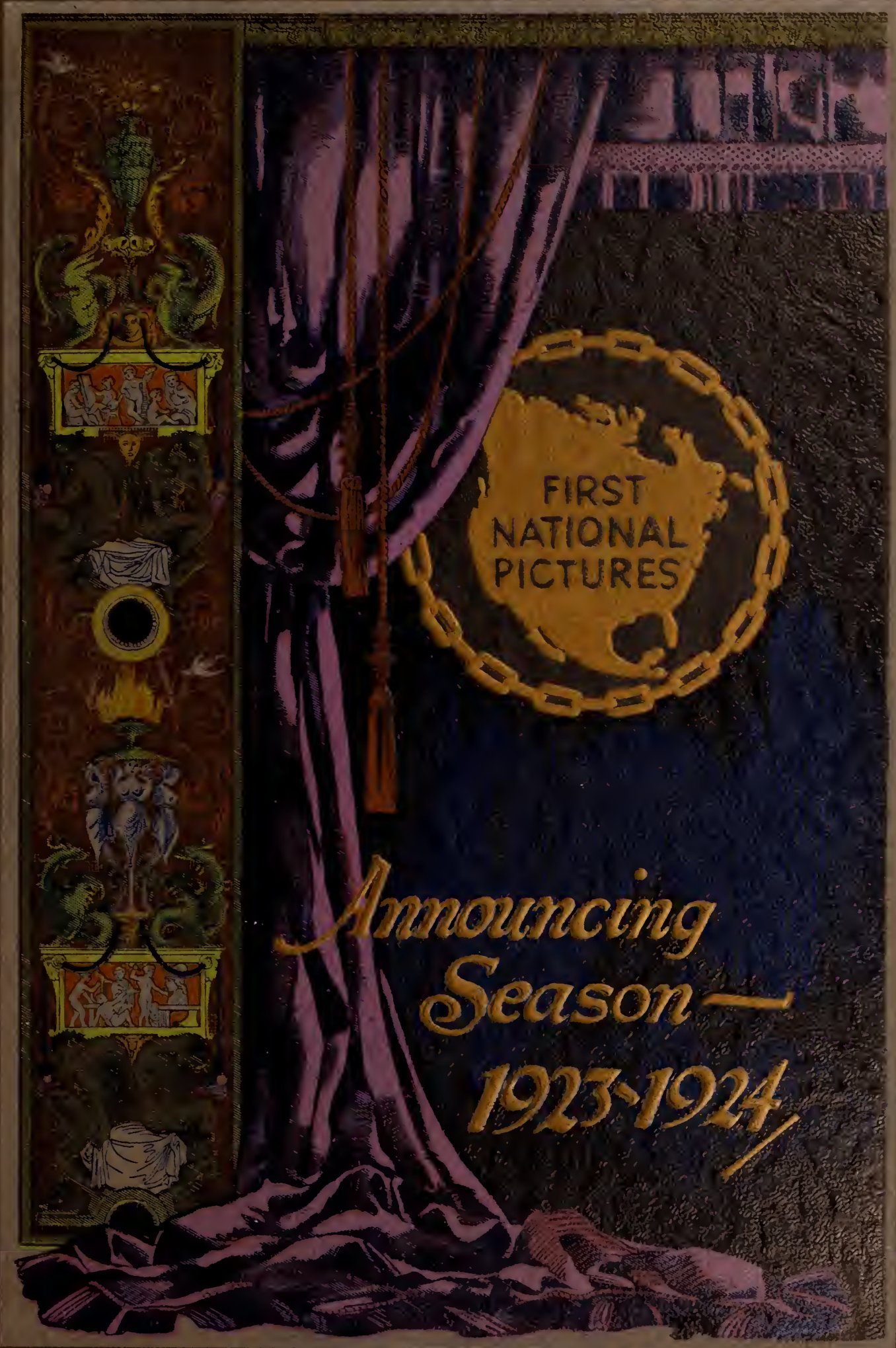
Superb settings—fabulously costly costumes—a notable cast, headed by Lady Diana Manners and Carlyle Blackwell—the incomparable direction of J. Stuart Blackton—make this the outstanding feature production of the year.

This magnificent picture will be released for the early Fall season and announcement will be made of the distributing corporation from whom it may be secured by the exhibitors.



AMERICAN FILM COMPANY~INC.

Samuel S. Hutchinson ~ Pres.
6227 BROADWAY ~ CHICAGO, ILL.



FIRST
NATIONAL
PICTURES

*Announcing
Season —
1923-1924*

YOU CAN DEPEND UPON FIRST NATIONAL

BEING firmly convinced of the upward trend of public demand, First National's big-time theatre-owner members have arranged for by far the strongest line-up of product the company has yet handled. We have been quietly working for months to build a series of supreme quality productions which our experience leads us to believe will bring many capacity weeks' business during the coming season.

We re-state it as our unalterable purpose—First National aims to be first in quality product next season. Few companies have grown more solidly or rapidly—none has striven more consistently to improve its product and service—none can offer a better record for steady business-getting pictures, and we plan that next season's will be more dazzlingly magnificent than ever.

When planning their coming season's attractions, we hope our friends will bear in mind that this organization's product is definitely designed to meet the standards of the country's palatial big-time metropolitan theatres, most of which have come to depend upon us for supplying an increasing share of their requirements.

Consider the following pages. Look up the records of our unrivalled directorial and stellar aggregation. Read and consider the overwhelming popular appeal of the stories and plays. Here you have an array of superlative talent—a wealth of brilliantly scintillating entertainment material—all backed up by a distributing organization which has grown amazingly because its purpose has been to build wisely and deal fairly.

65-70 FEATURES FOR THE SEASON NATIONALLY ADVERTISED



Chicago Theatre, Chicago



ARTHUR H. JACOBS presents

FRANK BORZAGE

BRILLIANT as a director with "Humoresque" to his credit, doubly so as creator of "Children of Dust," Frank Borzage is an acquisition of whom First National is justly proud. Showmanship, which guides him in the studios and keeps him alert for every dramatic possibility, every exploitation angle, allies him to the exhibitor. From showmanship, acquired through years, he draws the human slant on life which distinguishes his efforts. Again he proves himself in "Dust in the Doorway." And if there had been no "Humoresque," no "Children of Dust," by this one picture Borzage would have attained the place to which those previous two carried him.

BORZAGE PLANS FOUR SPECIAL PRODUCTIONS FOR
FIRST NATIONAL THIS SEASON.



Foyer of Stanley Theatre
Philadelphia

ARTHUR H. JACOBS presents
DUST IN THE DOORWAY

*Drama of mystery and
a lad's love of mother*

A FRANK BORZAGE
PRODUCTION

WHO of all directors can more surely mirror the love and torment of the human soul than Frank Borzage? Consider the audience appeal of an unwanted son, worshipping the mother-memory of the worldly woman who renounces him. Imagine his heart stress when he discovers her a criminal and accepts punishment in her stead. Here is life drama! Mystery and thrill blended with the music of love as only Borzage can play it.

*Individually made by Borzage
for First National Big Time*



When East seeks West the heavens growl.

*Old Japan, "Frisco" Nights
Love Triumphant*

SILKS and cymbals, pomp and privilege,
dictator of life, gardens of love's delight
—these are the birthright of the Lord of
Thundergate.

Gift of Buddha, stars for eyes, cherries her
lips—heart o' gold, daughter of Venus—
this is the slave girl the gods send to test
and tempt his heart, manhood and virtue.
A tensely dramatic love and action drama,
rich in the elements that made "East is
West" such a hit.

SIDNEY HERSHEL SMALL'S
LORD OF THUNDERGATE

Spectacle—Drama—Color
and popular appeal

A FIRST NATIONAL PICTURE

DEPEND ON FIRST NATIONAL PICTURES TO PULL



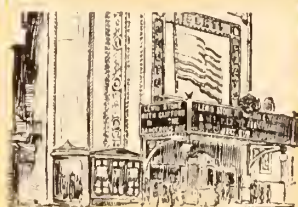
Mark Strand, New York



EDWIN CAREWE

"LET THEM call me commercial if they will—box-office value is what counts." Edwin Carewe says that and works to it. Look through the magazines. Many of the best illustrations represent commercial art. And that defines Carewe's position in the producing world; he is the commercial artist; he makes pictures that sell. With "Mighty Lak' a Rose" and "The Girl of the Golden West" as his trophies for 1922-23, he opens 1923-24 with "The Bad Man." Consider that: an outstanding stage hit, screened with Holbrook Blinn, the play's Broadway creator, as star. That's Carewe's method: assuring success from the start.

FOUR MORE SCORES FOR FIRST NATIONAL PICTURES
THIS SEASON.



Facade of Liberty Theatre
Pittsburgh

EDWIN CAREWE
presents
THE BAD MAN
with
HOLBROOK BLINN
who made it famous, and an all star cast.

BOX-OFFICES from Coast to Coast tell "The Bad Man's" record. It ran months and months on Broadway, two years on the road, and is still going strong—a fortune-maker. Everywhere they laugh and thrill over Lopez, genial border bandit, "ver' bad hombre," but under the skin not so bad when he gives a white man a wife, a fortune and a diamond-studded future. Porter Emerson Browne's play has wonderful screen material. Add to that Carewe's direction, Blinn's inimitable characterization, the profitable prestige of a legitimate hit—and cash in!

*"The Bad Man" Will
Make Good Everywhere*



*"The years like great, black oxen tread the world
While God, the Herdsman, goads them on behind"*

*Rejuvenation! Flight from Age
Young Women for Old*

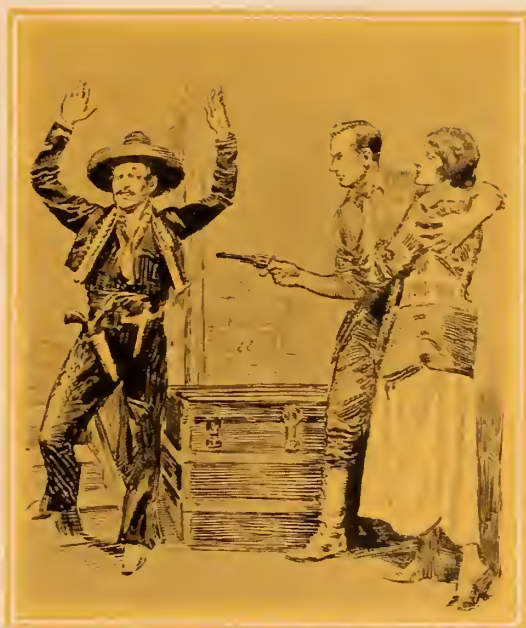
THERE'S the theme of the novel that is outselling all others two to one. Papers full of it; women talking, hoping, wondering: how to hold youth, how to stay young in life, in looks, in love. Vividly told is this story of a worldly woman, satiated beyond illusions, who wins back lost years and falls in love with a man young enough to be her own son.

GERTRUDE ATHERTON'S
AMAZING NOVEL

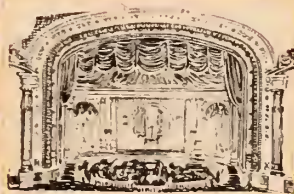
BLACK OXEN

will be a box-office sensation
because everyone wonders
how it will be screened.

A FIRST NATIONAL PICTURE



DEPEND ON FIRST NATIONAL PICTURES TO PLEASE



*Proscenium of State Theatre
Minneapolis*



FRANK LLOYD

FIVE REMARKABLE pictures, one after the other, each scoring infallibly, won Frank Lloyd independent producership. "The Eternal Flame," "The Voice from the Minaret," "Within the Law," "Ashes of Vengeance," and "Oliver Twist" constitute his recent directorial record. In making them, he established his genius in five widely divided fields; but the contract which brings his individual productions to First National was given not merely to provide him with even greater opportunity, but to ensure to exhibitors the exclusive services of a man who never has failed and never will fail to deliver. A national reception awaits Lloyd's personal presentations on this season's program.

THREE, PERHAPS FOUR FRANK LLOYD-FIRST NATIONALS
SCHEDULED FOR THIS SEASON



Portico of Olympia, Boston

Money couldn't buy the screen rights to

BIRD OF PARADISE

The man who wrote, staged and made a fortune from the dazzling romance of Hawaiian eyes, Pacific skies is

RICHARD WALTON
TULLY

AGAINST real-money offers he held the rights for himself, planning to film "The Bird of Paradise" as it should be done. Luana, the Hawaiian belle, who sought white man's love and turned at last to the death-embrace of Pele, God of Fire, is unforgettable, even against stage handicaps. Imagine her, then, amid tossing palms and purple nights of Aloha-land—scenic wonders, island witchery!

*We'll see the real "Bird of Paradise!"
in First National Pictures*



*She Wanted to Marry
so She Stole a Man*

BEAUTIFUL Indian maid, eager for love—but can't find a man. Suddenly four arrive with a camp cook. That's the man she wants. But he doesn't want a wife. So—well, did you ever hear of a woman kidnaping a husband? Some story! Action, laughter, dandy drama and always a guess about what's going to happen next. Breath of pines, laugh of running waters, forest denizens slinking through the snows, nights for love wasted in hate. Here's the stuff that hits are made of.

HULBERT FOOTNER'S
NEW NOVEL

THE HUNTRESS

Directed by Lynn Reynolds,
with an all-star cast.

A FIRST NATIONAL PICTURE

DEPEND ON FIRST NATIONAL PICTURES FOR REAL DIRECTORS



Circle Theatre, Indianapolis



JOSEPH M. SCHENCK presents

NORMA TALMADGE

CONTINUING—repeat the word—continuing through the new season her succession of successes which started with "Smilin' Through," Norma Talmadge will have three starring productions of true magnificence. "Ashes of Vengeance" comes first, "Secrets" second, both impressed with characteristic greatness. Not just greatness in art or personal achievement. More! Greatness which makes permanent friends for the theatre. Of the very few real box-office stars, Miss Talmadge stands pre-eminent by holding the loyalty of the public with portrayals which not only satisfy but surprise. The answer is given in broken records and return engagements.

IN THREE FIRST NATIONAL PICTURES THIS SEASON



Kinema Theatre, Los Angeles

JOSEPH M. SCHENCK presents

NORMA TALMADGE

in

Ashes of Vengeance

From the play by H. B. Somerville.

SELECTED at the outset by Joseph M. Schenck as a production upon which he would expend more time, money and effort than anything he has yet produced, "Ashes of Vengeance" attains the peak of world production. Thousands of players re-create the thrill of old France's festivals, the Huguenot massacre of St. Bartholomew's Day in all its terrors, scene upon scene unattempted hitherto. Each would make a play a milestone. Here they are but backgrounds, vast, kaleidoscopic, for the unforgettable romance of royal maid and Huguenot lover fighting for love across barriers of creed.

*A Mammoth Production
Directed by Frank Lloyd*



The Play's the Rage of New York and London

NO SECRET in the success of "Secrets," playing to capacity in New York now. It has a theme: Love lasts through the three ages of woman. First the girl, eager in elopement; then the wife of the West, working for her mate; in age forsaken for a younger love, yet still believing he will come back. Drama that beats with the heart, every emotion of womankind are etched in "Secrets" with Norma Talmadge's art.

JOSEPH M. SCHENCK presents

NORMA TALMADGE

in

SECRETS

From the play by Rudolph
Besier and May Edgington

A FIRST NATIONAL PICTURE

DEPEND ON FIRST NATIONAL PICTURES FOR DRAMATIC FORCE



*Auditorium, Des Moines Theatre
Des Moines*



SAMUEL GOLDWYN presents

GEORGE FITZMAURICE

FEW ALLIANCES have such potentialities as that of Mr. Goldwyn and Mr. Fitzmaurice, director of "On With the Dance," "To Have and to Hold" and many of the screen's finest. Success surrounds the pictures they will release through First National. Beginning an ambitious series, George Fitzmaurice will do Hall Caine's "The Eternal City" in memorable manner, transporting his entire company to Rome for scenic magnificence. There are more to follow, each a picture exhibitors will play for profit. Since the season's money-spinners are minted from producer, director, story and cast, surely the stories they have bought and the players they have engaged, complete the perfect fusion.

TO MAKE A BRILLIANT SERIES OF FIRST NATIONAL
PICTURES THIS SEASON



Rialto Theatre, Omaha

SAMUEL GOLDWYN presents a
**GEORGE
 FITZMAURICE**
 PRODUCTION
THE ETERNAL CITY

The supreme romantic achievement of HALL CAINE

Adapted by Ouida Bergere

THE CREATOR of magnificent pictures has commenced his masterwork. In Rome, where the immortal story of deathless love was conceived, "The Eternal City" will be produced. Scenes that live in memory of millions will ring again to tumult and cheers, and see passion sway a wonder-woman and a leader of men to madness and renunciation!

Barbara La Marr, David Powell, Lionel Barrymore, Richard Bennett, Montague Love in this First National Classic.



*Potash and Perlmutter
 in Pictures at Last*

SIGNALIZING his personal re-entry into production, Samuel Goldwyn has secured "Potash and Perlmutter" against the keenest competition which ever surrounded a play's purchase. Barney Bernard and Alexander Carr, the original stars, have been engaged for the screen version. Unprecedented publicity, 700 newspapers carrying the stories, the world renown of "Potash and Perlmutter," make Big-Time crowds for a Big-Time attraction.

SAMUEL GOLDWYN presents
BARNEY BERNARD,
ALEX. CARR and VERA GORDON

—IN—

Potash and Perlmutter

by Montague Glass and Charles Klein
 Scenario by Frances Marion
 Directed by Clarence Badger
 By Arrangement with A. H. Woods

A FIRST NATIONAL PICTURE

DEPEND ON FIRST NATIONAL PICTURES FOR FAMOUS STARS



The Capuol, Detroit



LOUIS B. MAYER presents

JOHN M. STAHL

DID ever another picture create such discussion as "The Dangerous Age?" Or play so consistently to capacity and so many extended runs? In a flash it established John M. Stahl as the master theme-dramatist, the observer of life, the unseen, all-seeing analyst in every man's home. He has looked again and found "The Wanters." Everyone knows them; they want, want, want; each want satisfied breeds new discontent. A striking idea, true, entertaining; with another just as thrusting in "Why Men Leave Home," Avery Hopwood's Broadway success. Made in Stahl style those two are worth the important places they hold among this season's First National Pictures.

DEPEND UPON FIRST NATIONAL FOR THE SEASON'S HITS



Foyer of Liberty Theatre
Portland, Ore.

LOUIS B. MAYER presents

THE WANTERS

*A picture of the World and his
Wife—reaching for the Moon.*

A JOHN M. STAHL
PRODUCTION

AS DEFTLY as he handled "The Dangerous Age," Stahl develops "The Wanters" with action, human-interest and a smile. The longing for luxury moves the characters—and most strongly of all a girl who gets the chance to escape poverty, and finds those who have the things she wants would surrender them all for the happiness she threw away.

Leila Burton Wells wrote the play. J. G. Hawks and Paul Bern adapted it. A top-notch cast including Marie Prevost, Robert Ellis, Richard Headrick.

*You'll find "The Wanters"
is just What People Want*



*And Here Stahl Shows Why
Men Leave Home*

IN AVERY HOPWOOD'S play of wasteful wives, he does it.

Wives unthinkingly wasting youth, happiness, love, he pictures; wives with the squander-lust.

With satire, punch, laughter, tears, he builds the theme to Big-Time tune. The title catches; the story's there with exploitation angles; and you can depend on Stahl to deliver entertainment that measures up to all you say about it. Men and women will all leave home first chance they get to see

WHY MEN LEAVE HOME

A JOHN M. STAHL PRODUCTION

Presented by Louis B. Mayer

A FIRST NATIONAL PICTURE



DEPEND ON FIRST NATIONAL PICTURES FOR STORY-STRENGTH



Metropolitan, Washington, D.C.



SAM E. RORK presents

JAMES YOUNG

MAKING his own pictures, watching others; going from studio to theatre, sitting in darkness, looking, listening, studying what the public wants and what it has tired of—then logically forecasting the next demand. There's James Young's method for all who wish to copy. But one essential duplication is impossible; the factor behind every picture: the intuitive touch. Young's record goes many years back, many years forward. "The Masquerader," "Trilby," "Wandering Daughters" showed his style of generating response from the public he works for. And working still to popular taste, he has chosen for his first production this season Cynthia Stockley's new best-seller—"Ponjola." It's galvanic!

FIRST NATIONAL PICTURES COMBINE BUSINESS AND PLEASURE



Empress Theatre, Oklahoma City

SAM E. RORK presents

PONJOLA

Cynthia Stockley's story that eclipses even
"Poppy."

A JAMES YOUNG
PRODUCTION

DO YOU know what Ponjola is? The spirit of Africa that leaves derelict men in sun-scorched veldts and kopjes. Women, too—but not this woman who becomes a man, and lives as a man until love and the threat of death laugh at her grim masquerade.

Buy the book! Read it! Then you'll realize "Ponjola" must make a motion picture winner. Big stars, too—

*James Kirkwood and Anna Q. Nilsson
Head a Dozen Headliners*



*Depend on this as a Box-office
Certainty*

DEPEND on "The Swamp Angel" because it's a First National Picture.

Depend on it because Richard Connell, America's foremost short-story writer, supplied the heart-appeal. Strongly, yet simply, is it told—about a man who started poor and worked a lifetime for riches to make himself worthy of the woman he had idealized—and then found she wasn't worth it!

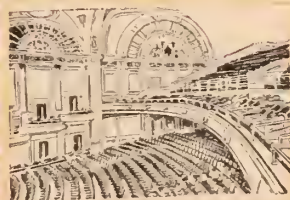
"The Swamp Angel" will have a director whose power measures up to its power and a cast of players who will clinch its success.

RICHARD CONNELL'S THE SWAMP ANGEL

is one of the most sought-for stories for the screen today. You'll know why when you see it as

A FIRST NATIONAL PICTURE

DEPEND ON FIRST NATIONAL PICTURES FOR ARTISTRY



*Auditorium of Mark Strand
Brooklyn*



Andree Lafayette



Sylvia Breamer



Virginia Browne Faire



Maurice Canon



Dorothy Gish



Dorothy Mackaill



Pauline Garon



Conway Tearle



Anna Q. Nilsson



Lloyd Hughes



Ernest Torrence



Marjorie Daw

Popular Players in First National Pictures



National Theatre, Louisville



May McAvoy



Madge Bellamy



Marguerite de la Motte



Frank Keenan



John Bowers



Mary Philbin



Marie Prevost



Gladys Brockwell



Barbara La Marr



Alexander Carr



Barney Bernard



Vera Gordon

First National Pictures Attract Famous Favorites



Stillman Theatre, Cleveland



JOSEPH M. SCHENCK presents

CONSTANCE TALMADGE

SURPRISING STAR! While the world still chuckled at Ming Toy of "East is West," Ming Toy became Dulcy, the delicious, disastrous, well-meaning young witch of "Dulcy," three-season stage success. And the good news is confirmed. Constance Talmadge stands happily committed to important plays and famous fiction. New York, London and the Continent supply their cleverest, their most bizarre, their infinite variety of favorites from which Miss Talmadge has drawn "The Dangerous Maid," that won fame as "Barbara Winslow, Rebel," and "Madame Pompadour," Vienna's prevailing vogue. Scintillating promises they hold, endorsed by the star who has found her forte, and by the unlimited resources of the Schenck producing organization.

THREE OR FOUR FOR FIRST NATIONAL THIS SEASON



Strand Theatre, New Orleans

MAYBE YOU'VE heard of the Connecticut Yankee in King Arthur's Court.

Regular cut-up he was; but a flat tire compared to Constance Talmadge in the Court of King James. Yes, sir -r-r-r

CONSTANCE TALMADGE

outjests court jesters and puts a pin in royal pomp in

The Dangerous Maid

Presented by Joseph M. Schenck
Directed by Victor Heerman

Adventurous young lady is Barbara Winslow. Rebellious in fact. That's why Elizabeth Ellis called the famous novel from which this was adapted, "Barbara Winslow, Rebel." Not all humor, though. Real drama creeps in, first to thrill, then by contrast to enhance the joy of it.

*Features Like "The Dangerous Maid"
Can't Come Fast Enough!*



It's the Vogue of Vienna—Gorgeous —Intriguing

WITH a flirt of her skirt she can start a war; veiling wile in her smile, broken hearts restore. Her niche to bewitch and with laughter enrich the legions who love Madame Pompadour!

The Continent's crazy over the play. No wonder! And no one better to start the vogue of Madame Pompadour here than the dazzling star who is to do it.

JOSEPH M. SCHENCK presents

CONSTANCE TALMADGE

in sumptuous fashion in

Madame Pompadour

Adapted by John Emerson and Anita Loos
A FIRST NATIONAL PICTURE

DEPEND ON FIRST NATIONAL PICTURES FOR POPULAR APPEAL



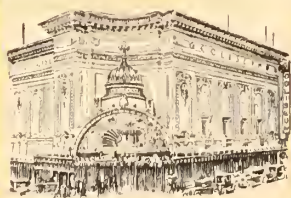
Proscenium, Capitol Theatre
St. Paul



THOMAS H. INCE

THAT this is Mr. Ince's strongest season is not just a forecast, but a fact. His four important productions for First National release are four definite events. Mr. Ince is making "Country Lanes and City Pavements" as his first personally-directed picture since "Civilization." He has secured "Anna Christie," the most discussed play of last season, by Eugene O'Neill whose stage sensations have made him America's foremost dramatist. "Her Reputation," marks a decisive score for Mae McAvoy, while Vaughan Kester's "The Just and the Unjust," expresses Ince-punch in drama to the *nth* degree. For all, the name Thomas H. Ince is the soundest guarantee.

FOUR INCE PRODUCTIONS FOR FIRST NATIONAL THIS SEASON



Coliseum Theatre, Seattle

THOMAS H. INCE

Himself Directs

COUNTRY LANES AND CITY PAVEMENTS

HE CHOSE this story from thousands for the first picture he has personally directed since "Civilization." He chose it because John Fleming Wilson, author of "The Man Who Came Back," filled it with the dramatic conflict of country simplicity and city splendor and created a score of opportunities for the Ince punch, the Ince thrill, when a tidal wave sweeps upon a city and a wandering wife, awakening to love, fights for her husband's rescue.

With Ince on his mettle as producer and director, with Madge Bellamy as star and a talented cast—

*This is the pace-maker among
the season's Profitable Pictures*



Imagine How Ince Will Screen "Anna Christie"

REMEMBER the furore Eugene O'Neill's play aroused? Capacity houses everywhere, critics overshadowed by the public's praise—and gasp. That story of the out-cast girl on the barge, her one chance of marriage blocked by the father whose faith in her was blind—that story screened will win ten thousand for every thousand who acclaimed it on the stage. Different, that's why; driving deep into strange humanity; revealing entertainment they'll rush the moment your theatre announces—

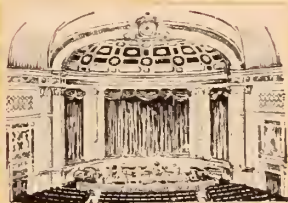
THOMAS H. INCE
presents

ANNA CHRISTIE

with a cast of stars

Adapted by Bradley King.
Directed by John Griffith Wray.

DEPEND ON FIRST NATIONAL FOR BIG-TIME ATTRACTIONS



*Auditorium, Brantford Theatre
Newark, N. J.*



COLLEEN MOORE

RARELY has popular request played so absolute a part in a star's success. Piquant personality, charming wistfulness, a distinctive quality of screen artistry commanded for Colleen Moore complete honors in "The Lotus Eaters," "The Nth Commandment," "The Wallflower," and other important releases—and commanded, too, that popular enthusiasm by which stars develop. Exhibitorial discrimination will influence her. Books and plays of undoubted merit, directors of proved ability, supporting players chosen for talent rather than for name, will ensure productions worthy of Miss Moore's utmost, and designed from first to last as truly Big Time attractions.

THIS SEASON FINDS FIRST NATIONAL DOUBLY STRONG



Vestibule of Tivoli, San Francisco

*The Anonymous Society Expose
Novel Sensation*

FLAMING YOUTH

Directed by Jack Dillon

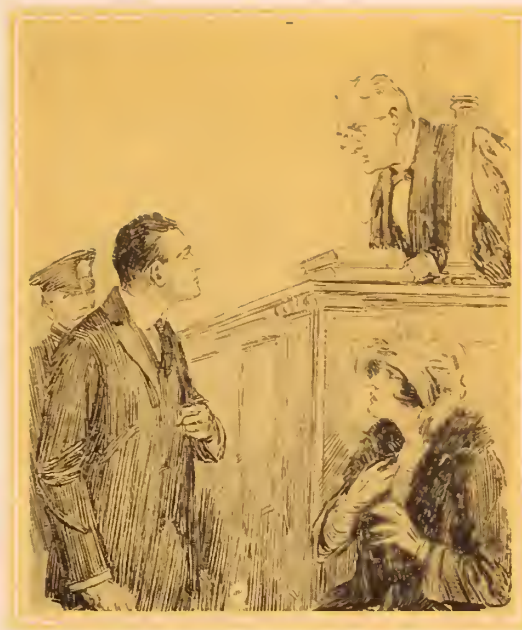
with

COLLEEN MOORE

HIDING behind the pen-name of Warner Fabian, one of the country's leading novelists is suspected of having based his hard-hitting expose of the smart set upon events and people with whom he is on intimate terms. The Philadelphia Ledger says: "The book is startling, but only because of the facts."

A mother and three daughters. The youngest, "Dee," is different. Promiscuous petting does not appeal to her. Colleen Moore is the ideal star for this drama, strong with the lure of popularity while still carrying the serious and sympathetic angles.

*That old word-of-mouth
advertising works for
First National.*



Did Ever Heart-Punch Hit So Hard?

A MURDER TRIAL. An innocent man accused—and sentenced to death by a judge who knows his own son is the real slayer. And drama, mounting higher, finds the son's wife bound to silence by fear; for she had been with the innocent man at the moment of the murder. There alone is enough for a striking picture; but it's only part of this one. Swift action, the Ince punch from a different angle, popular players all add to the big entertainment.

THOMAS H. INCE

presents

THE JUST AND THE UNJUST

By Vaughan Kester

Directed by John Griffith Wray

Scenario by Bradley King

Distributed by

FIRST NATIONAL PICTURES

DEPEND ON FIRST NATIONAL FOR BOX-OFFICE VALUE



New Tivoli, Washington, D. C.



INSPIRATION PICTURES INC., Chas. H. Duell, Pres., presents

RICHARD BARTHELMESS

SELDOM does famous star seek famous screen company. Yet Chas. H. Duell has supported Mr. Barthelmess' name with that of authors, directors and players nationally acclaimed. Joseph Hergesheimer, Porter Emerson Browne, Edmund Goulding, Beulah Marie Dix and George V. Hobart have written his stories; Henry King and John S. Robertson have directed him; his casts have included Dorothy Gish, Dorothy Mackaill, Pauline Garon, Ernest Torrence, Mary Alden, Louise Huff, Mary Astor, Tyrone Power—stars in themselves. Sharing honors to give each the utmost in entertainment, has won Richard Barthelmess productions the enthusiastic support of the people who make winning weeks.

THREE OR FOUR BARTHELMESS-FIRST NATIONAL
PICTURES THIS SEASON



New Grand Central, St. Louis

INSPIRATION PICTURES, Inc.
Chas. H. Duell, President, presents

Richard Barthelmess

In the Beulah Marie Dix romance

THE FIGHTING BLADE

A JOHN S. ROBERTSON PRODUCTION

IN THIS vista of the glamorous days when knights were bold—when love was ever in conflict with the barriers of caste and a man was as good as his sword, Barthelmess will have rare scope for the compelling dramatic action which is his forte.

John Robertson will direct it. Everett Shinn, art director of "The Bright Shawl," Dorothy Mackaill of "Mighty Lak' a Rose," an adequate cast and the usual lavish Inspiration Pictures, Inc., class of production.

*There's no doubt about
Inspiration—First
National Success.*



With a mask to keep her secret in a Spanish cabaret

A Woman's Reputation. How is it Lost?

ASK the reporter on a sensation-sheet—the man who landed the "big story" that broke Jacqueline Lanier's heart. Then follow her steps until they become the frenzied clicking of a dancer's heels, dancing in despair. The cry is for color, for surprise in scene as well as in drama, for life in highlights and half-tones. Answer with this—made as only Ince can do it.

THOMAS H. INCE

presents

HER REPUTATION

with

MAY McAVOY AND
LLOYD HUGHES

From the novel, "The Devil's Own"
by Talbot Mundy and Bradley King.
Directed by John Griffith Wray.
Scenario by Bradley King.

Distributed by

FIRST NATIONAL PICTURES



DEPEND ON FIRST NATIONAL TO BUILD PERMANENT BUSINESS



Portico, Mark Strand
Albany, N. Y.



RICHARD WALTON TULLY

WATCH TULLY. From years of successful legitimate production and play creation, he has drawn the unerring sense of audience value now guiding him in making pictures which take courage to attempt. "Trilby," his most recent, leaves undoubted the practical versatility of the man. More than usual importance therefore attaches to his consent to film "The Bird of Paradise" as a First National Attraction. He wrote it; by long and profitable association with its stage career he can estimate its cinematographic possibilities. Unlimited they are. And under Tully's aegis "The Bird of Paradise" will double in popular appeal by screen transference. "Watch Tully" is the farsighted exhibitor's watchword.

FIRST NATIONAL PICTURES WIN PUBLIC FAITH BY KEEPING FAITH



Lobby of New Broadway Theatre
Columbia, S. C.



B. P. SCHULBERG presents

KATHERINE MACDONALD

DRAMATIC strength marks Miss MacDonald's final pictures for First National, "The Scarlet Lily" and "Chastity." Both rich in the beauty of the star, in colorful environment, both bearing characteristic quality of production, both nevertheless have individuality of portrayal. As a wife threatened by a scandal of pre-nuptial days in "The Scarlet Lily," and as a Broadway star letting the world think what it will in "Chastity," the American Beauty records the two best-liked performances of her repertoire. Each picture bears the distinctive features of Victor L. Schertzinger's direction.

THESE TWO PRODUCTIONS COMPLETE HER PROGRAM FOR
FIRST NATIONAL PICTURES



*Facade of Imperial Theatre
Ottawa, Ont.*



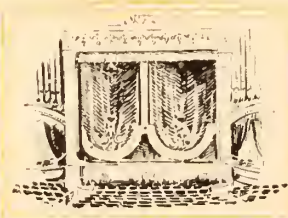
SOL LESSER presents

JACKIE COOGAN

in "CIRCUS DAYS" adapted from "TOBY TYLER"

WAIT! First National has the biggest of them all! This one is "Circus Days." Jackie Coogan and a circus, all in one picture. Jackie mixed up with elephants, clowns, freaks, horses, wild animals, all the glitter and glory of a five-ring show. For fifty years kids, their kids, their kids' kids, have been reading "Toby Tyler." At last it's screened, at last the exhibitor gets the money that the circus generally takes out of town. Boost it as Barnum would! Bigger by far than "Oliver Twist," "Daddy," or "Peek's Bad Boy."

FIRST NATIONAL HAS THE KID'S CROWNING PICTURE



Proscenium of Rex Theatre
Greeley, Colo.

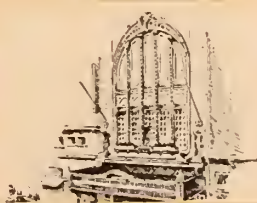


INSPIRATION PICTURES INC., Chas. H. Duell, Pres., presents

HENRY KING

NATURALLY First National is proud of Henry King's association with several of the distinguished Barthelmess pictures of the past two years. Mr. King earned the recognition "Tol'able David" brought; recognition of an achievement which few men will parallel. Nor was it an isolated triumph. "Sonny" followed; "The Bond Boy" followed; "Fury" followed; honors followed. Sheer ability put him in ascendancy and now maintains him there. For infusing every effort with his best, for directing that effort towards the screen's finer things, Mr. King carries the combined good-will of those who pay to show and those who pay to see.

DEPEND ON FIRST NATIONAL THIS SEASON



Facade of T and D Theatre
Oakland, Calif



INSPIRATION PICTURES INC., Chas. H. Duell, Pres., presents

JOHN S. ROBERTSON

HE HAD a record to live up to. Time and again John S. Robertson had scored. There was a straight line of successes from "Dr. Jekyll and Mr. Hyde" to "Tess of the Storm Country" before Charles H. Duell engaged him to direct "The Bright Shawl," starring Richard Barthelmess. The color, romance and picturesque characters of Hergesheimer's book entailed a craftsman's task. Robertson fulfilled. And now, while a limit for "The Bright Shawl's" popularity has yet to be found, he is laying the foundation of another furor which his second production starring Mr. Barthelmess is bound to create. Robertson is out to make "The Fighting Blade" his master-picture.

DEPEND UPON FIRST NATIONAL LEADERSHIP



Tivoli Theatre,
Chicago



M. C. LEVEE presents

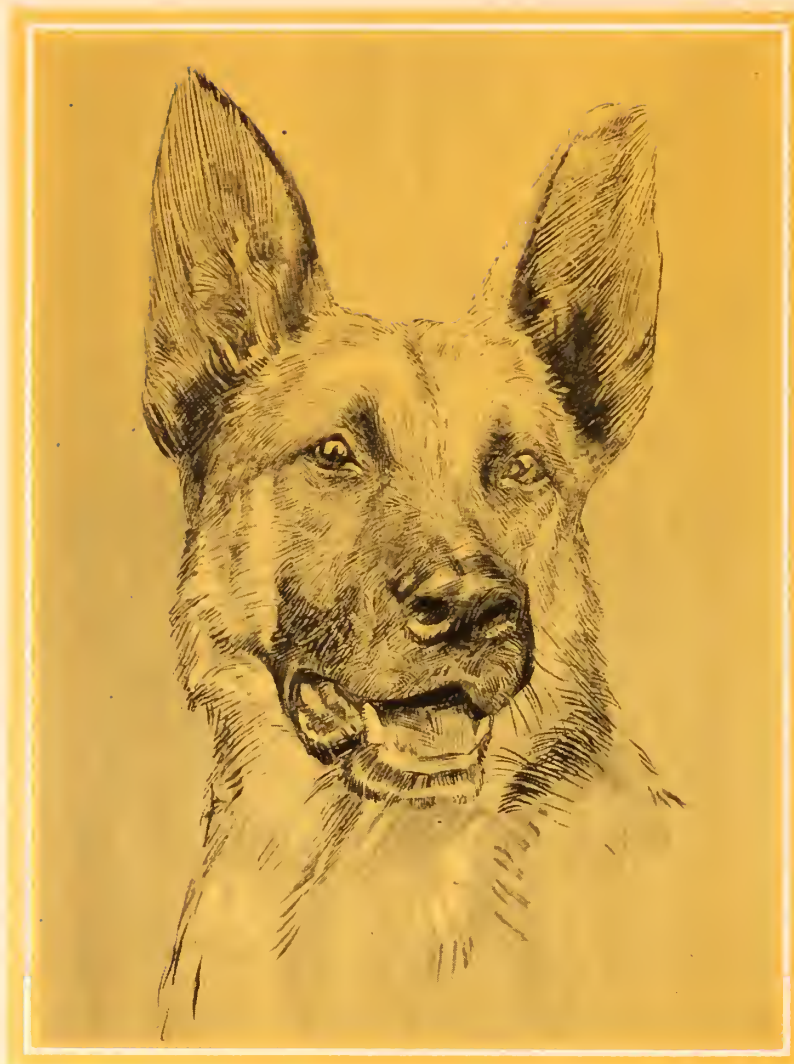
MAURICE TOURNEUR

ROMANTICIST describes him. To him adventure lies not just around the corner, but out in weird places, sometimes in magic centuries gone by. He filmed the hidden valley of the Doones; Sargasso's weed-wastes for "The Isle of Lost Ships;" bizarre bewitching Bagdad for "The Brass Bottle." The screen calls for novelty. From an imagination as fertile as Jules Verne's, Tourneur responds. This field is his. No one else possesses the requirements of competition, no one else can so weave fantastic wonders to rival the Arabian Nights. He plays magician for every box-office in the country. His pictures for First National conjure crowds.

FIRST NATIONAL PICTURES PLAY THE BIG TIME



*Entrance, Saxe's Strand
Milwaukee*

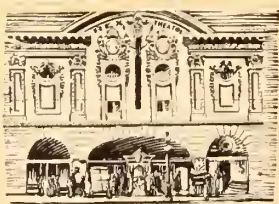


LAURENCE TRIMBLE AND JANE MURFIN present

STRONGHEART

THIS CANINE STAR was first a novelty; he is now unmistakably a permanent favorite. "The Silent Call" came suddenly, surprisingly. Something new had been found for the screen. But what about the next? That would tell. "Brawn of the North" did—by establishing Strongheart as the dog that struck a human chord: inherent love of romance and daring, of wilderness trails and dog-devotion. That national trait throngs thousands of theatres where "Brawn of the North" and "The Silent Call" are proving his pulling-power. Standing behind the dog, governors of his success, are Laurence Trimble, who directs, and Jane Murfin who shapes the stories with S.R.O. intuition.

FIRST NATIONAL PICTURES MAINTAIN FIRST NATIONAL'S SUPREMACY



Rex Theatre, Vancouver, B. C.

NOW!

While the newspapers are printing thousands of front page stories—grab this winner and crack your town wide open with—

DIVORCE

STARRING

JANE NOVAK

A Chester Bennett Production

Every One of the Thousands of Newspaper Stories on this Vital Subject is Your Screaming Ad for this Gigantic Picture—



MILLIONS of people are waiting to see this picture. They will flock in mobs to the theatres showing this smashingly dramatic answer to the most vitally compelling question before the world to-day—the subject which is being discussed every day in every home in the land. Man, it's just as timely as to-morrow's newspaper—and as big as the institution of Marriage itself! Book it for one of the biggest cleanups of the year—NOW!!!

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EXCHANGES EVERYWHERE

SALES OFFICE UNITED KINGDOM
R-C PICTURES CORPORATION
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LONDON, W. 1, ENGLAND



1,589 girls under 21 years of age were reported missing to the New York Police in the past two months, according to the records of Capt. John S. Ayer, chief of the Missing Persons Bureau.

A proportionate number undoubtedly disappeared in every town and city of the country.

What becomes of these girls and who is to blame for their disappearance? Is it the modern Jazz craze and the lure of the Bright Lights? Is it because there is something wrong with the "flapper"? Well what is it? The Owl knows. Do you?

THE MOST ABSORBING
PROBLEM OF THE HOUR

"WANDERING DAUGHTERS"

A James Young Production

Presented by Sam E. Rork; adapted from the story by Dana Burnet; directed by James Young

Distributed by Associated
First National Pictures, Inc.



Motion Picture News

The Convention

ON the eve of the Exhibitor Convention, we would like to call attention to the main issues as they appear to a trade paper devoted sincerely and impersonally to exhibitor organization.

FINANCE—We like the Michigan plan as announced recently, or, at least, its principle, to wit: that national organization be adequately financed through membership dues. If national organization accomplishes what it should—with the general admissions tax, the music tax, with insurance—the saving effected will much more than pay back the dues. If aside from these accomplishments, national organization affords its members the protection that national organization should—against outside and inside oppression—then again, the dues are worth much more than the investment. If national organization cannot do these things—to a considerable extent at least—then national organization is purposeless and deserves no financing whatsoever.

If national organization is free, or subject only to a nominal fee, or kept going by donations (principally from other branches of the industry) it will never amount to anything but a political or commercial football, easily kicked about by anyone.

The theatre investment in this business is said to amount to a billion dollars. It is by far the largest, the most substantial and the most vital investment in this industry.

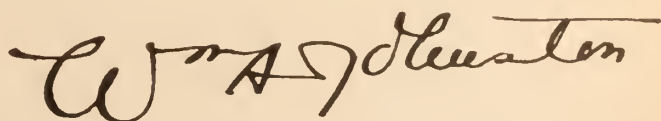
Surely it is worth a protective insurance fee that is a very small fraction of one cent on the dollar of theatre investment; and surely this should go down regularly and without argument at the very head of fixed house charges.

ADMISSIONS TAX—The numerical strength of theatres each with so potent a publicity medium as a motion picture screen carries weight, of course, in practical politics; and a weak organization carries no weight. But the tax situation is simply this: the Ways and Means Committee of Congress wants figures.

Just figures. Its tremendous duty is to meet the government expenses by taxes that are fairly and not destructively levied. Figures and figures alone will prove that the admission tax is oppressive. If not, it cannot be lifted or modified. We have never gone before Congress with figures—with business statistics carrying the picture theatre situation in the country today. Figures can be had—though the job is a difficult one; and the right kind of organization can produce them and draw the brief that will settle this momentous matter one way or another.

PROTECTION—There are big problems looming ahead. Production cost on the West Coast today—because of strenuous competition—is fully one-third higher than ever before. Just how the public can be made to pay the heavy gross demanded by the regular run of new pictures is beyond us. The strain is going to be a critical one. Nothing will be accomplished by blind fighting. You cannot force the producer to control that which he cannot control of his own volition. But *together*—by working together in an *intelligent* way—by *conference*—this situation can be bettered. And so can the problems of credit, of equitable and uniform contracts, series booking, percentage and those other big commercial problems that are, beyond argument, matters of *common* welfare—common to exhibitor, producer and distributor alike because their prosperity is common.

AND IN CONCLUSION—the kind of a national organization that is worth the financial support it needs and gets this support will have membership enough, backbone enough and intelligence enough to get fair taxes, fair legislation in general and fair treatment from its related branches within the industry.



TOM MOORE'S judgment for selecting a suitable site for a golf course has received another delicate compliment. The Potomac town's newest links are being laid out adjoining the Indian Spring course, sponsored and successfully promoted by Mr. Moore. But, the impresario, though a great golfer among film turf trespassers, is sometimes outclassed by non-theatrical golfers, as was noted in the sport page of a Washington paper in which the cards turned in after last week's tournament at Indian Spring showed Tom as loser in a two-some. He was beaten by an unattached professional.

NAT G. ROTHSTEIN has put aside his niblick and his midiron, and has substituted the pen and the dietaphone. He returned from California this week and announces that the Mrs. Wallace Reid production, "Human Wreckage," is coming along in tip top shape. Nat looks the picture of health after being kissed by the sun. The big HEATING PLANT in the SKY followed him over the golf course at French Lick, Indiana, and made him as brown as the proverbial berry.

WHEN the train announcer at the Grand Central Station announced the Lake Shore Limited last Wednesday and cried forth the towns, Albany, Utica, Syracuse, Rochester, Buffalo, Cleveland and Chicago—on Track 17—it was noticed that several of the boys passed up their tickets to be punched while on their way to the convention.

THE National Board of Review is stingy with its * this week, there being no feature picture listed as worthy of winning the six-pointed star. Instead Pathe walks away with the honors, the number selected being an Our Gang two-reel comedy, "Dogs of War." Hal Roach's kid comedians are going through some peppery paces these days and as far as the NEWS is concerned the Board's w. k. * can be awarded to all of their pieces. There is more solid entertainment packed away in these two-reelers than in a dozen so-called features which are being released this spring.

E. K. LINCOLN, who, when he is not busy exhibiting his champion Chows, occupies himself with camera work, has returned from California with a print of his latest picture, "The Right of the Strongest." The star is one of the best known dog fanciers in the country and recently won prizes at the Cambridge and Providence dog shows.

MAIE MURRAY has arrived in New York to close her apartment, the reason being her purchase of a five acre hilltop site overlooking Beverly Hills where she will build a beautiful home. The star brought back a print of her newest opus, "The French Doll," which scored a fair amount of success in New York last season with Irene Bordini in the title role. As soon as she returns to Hollywood she will begin work in "Conquest" and "Mlle. Midnight."

IF plans don't go astray Marshall Neilan will soon emulate Napoleon by marching on Moscow. The director is considering a trip to Russia to film a series of exteriors for "The Rendezvous," a tragic romance by Madelaine Ruthven which he is now producing. But Mickey unlike Napoleon won't beat a hasty retreat once he steps foot upon Tartar terra firma. That isn't his way. He stands his ground like Stonewall Jackson and fights it out along his own lines, like General Grant, if it takes all summer. We predict that Lenin and Trotzky will "yes" him and give him the drotsky

PICTURES AND PEOPLE

rights to any territory he wants to explore.

Meantime work is progressing rapidly on the drama so that if it is decided that they are to go abroad they will be sufficiently ahead of the producing schedule to make up for the loss of time spent in travel. The quartette of principals expected to make the trip are Conrad Nagel, Syd Chaplin, Lucille Ricksen and Emmett Corrigan.

Since sour milk is the chief article of diet in the land of the steppes—and since it contains the germs which lead to longevity, we hope that Mickey drinks volumes of it. Such an able director as the Neilan lad is needed on earth a long, long time. Au revoirsky!

D. W. GRIFFITH has signed up Joseph Carl Briel to write the score for "The White Rose." It was Mr. Briel who furnished the musical score for "The Birth of a Nation," and much of its success depended upon the exceptional arrangement. If you remember the vital stage play, "The Climax," you will recall the song from it which Briel wrote, "The Song of the Soul." If you attended the Metropolitan opera last season you possibly heard his opera, "The Legend." "The White Rose" should be excellently scored since it is a story of the South and Briel is at his best in assembling Southern melodies.

"THE PRODIGAL SON," which has been called Hall Caine's finest work, will soon reach the screen. It is sponsored by Alfred Lever on behalf of the directors of the Stoll Film Company, Ltd., The production was made in England under the direction of A. E. Coleby.

CLIFF BOWES, comedian of Educational-Cameo comedies, was injured recently while on location.

GADZOOKS! Here is Frank Lloyd establishing a school of fencing for the benefit of members of the Norma Talmadge cast who are appearing in "Ashes of Vengeance." He has engaged Frederick Kavens, an expert fencer, to teach the principals how to handle the foils.

THIS seems to be the season of the costume picture. Witness "Robin Hood," "When Knighthood Was In Flower," "The Courtship of Miles Standish," "The Hunchback of Notre Dame," "Ben-Hur," "Evangeline," Doug's new one, "The Thief of Bagdad," Mary's new one, "The Street Singer," "The Bright Shawl," "Scaramouche," "Barbara Winslow, Rebel," which will present Constance of the Talmadges, "Ashes of Vengeance," which will present Norma of the Talmadges, "Vanity Fair," "Omar the Tentmaker," "The Headless Horseman," "Under Two Flags," "To Have and to Hold," and "Richard the Lion Hearted." Frank Wood's initial production.

THE New York Exchange of Educational has been completely remodeled and now represents the latest in exchange fashions.

BELIEVE it or not, but figures never lie: The war tax for the first quarter in Los Angeles is \$1,072,588. This is twice as much as was secured for entire year of 1918. 88,000,000 patrons attended Los Angeles and suburban theatres during the year, against 73,000,000 for the preceding year. This is the retort snappy for those pessimists who are crying HARD TIMES.

THE exhibitors' convention in Chicago will certainly discuss a very important subject when it takes up the shorter films problem. Most of the theatre owners are demanding that features be kept within bounds—which means five reels or less in order that they may pay some attention to a diversified program. Pictures have become so lengthy that it is almost impossible to plan a program with sufficient variety to please an audience.

The NEWS is out strongly for shorter features—features at five or six reels at the most. If the producers and directors who fashion the lengthy products could see the effect of an interminably dragged out line of action upon an impatient audience—and could see that audience walk out on it—they would soon cease their efforts to manufacture miles and miles of footage to build a so-called special. Occasionally a story needs big treatment—if it has a big idea and promises to establish screen history. Then and only then, should lengthy footage be employed. Otherwise the scissors should be applied.

* * *

THE mountain breezes say that C. L. (Bill) Yearsley, First National's advertising and publicity director, has convinced himself and his bosses that it's more fun to fish than to work—even on a regular job like Bill has—and in consequence trout streams in Pennsylvania, for three months, are to receive the soundest threshing of their wild-wood life.

The vacation—Bill calls it a leave of absence to make it sound high brow—begins June 1st. A farm and the simple life also figure in on the deal.

Even if Bill is to become a gentleman farmer and professional fisherman for the Summer no fears are felt that his department may not function properly. Bill is one of those rare executives who can not only turn out A1 work himself but also knows how to build an efficient organization. He surrounds himself with good men and welds them into a perfect machine that only needs oiling occasionally.

Bill and P. A. (Pathe) Parsons looked some of the Pennsylvania streams over during the week end. No reports as to the result have been received to date.

* * *

AMONG the travelers from Europe who hopped off the *Beren-garia* Friday and faced the customs inspectors, ship reporters, cameras and friends-at-large, were Saul Rogers, of *For*, and Herbert Somborn. Anyone desiring to page the latter may find him at the *Ambassador*.

* * *

IT was just eleven years ago that Carl Laemmle launched the Universal Film Company. He has seen his enterprise prosper and become one of the leading factors in the screen world. So it is fitting and proper that Universal should celebrate its eleventh anniversary. Carl Laemmle had vision and business acumen—and still possesses these qualities. Dark days loomed ahead in 1912, but his skill at organization, coupled with his keen showmanship which indicated a faith in the screen as a medium of entertainment, have brought him to the heights. To-day his company occupies an immense studio, owns branch exchanges in every quarter of the globe, and its pictures have played in practically every theatre in the United States. Which is surely eleven years of concentrated effort to put over a big enterprise. Universal has succeeded.

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AL LICHTMAN and his staff officers are to be congratulated in securing the services of Jerome (Jerry to the boys) Beatty, who is leaving Famous Players to take charge of the desk of advertising for the Lichtman Preferred forces. Which means that Jerry is departing from Hollywood and the F. P. where he has been studio representative, to park himself in the New York offices of Al Lichtman. Jerry Beatty is not a stranger to his new associates. They all said "Howdy" to one another when they walked through the portals of Famous's New York offices. The boys will all be glad to see Jerry back on the job in the metropolis. He has a legion of well wishers who will be glad to know that he is getting on in the world.

* * *

JOSEPH KILGOUR, who is equally at home in the role of a captain of industry as he is in portraying figures of history, has signed on the dotted line for Sol Lesser and the executives of Principal Pictures, to appear in "The Winning of Barbara Worth."

* * *

C. L. (BILL) YEARSLEY, of First National, invited the trade press over to Mrs. Astor's boarding house last Friday to get really acquainted with M. C. (Mike) Levee, the big chief of United Studios, who recently hit the U. P. Trail for New York to talk over "makin' pictur's" with Richard Rowland, Harry Schwalbe, et. al.

Mike made a speech—a nice speech that wasn't very serious, and appeared to like the boys, the luncheon, etc., etc. He told about graduating from the cloak and suit business into picture production, spoke briefly about United's aims and aspirations, and hinted that big things may be expected on First National's bill of fare, immediately if not sooner.

Responsibility seems to sit lightly on Mr. Levee's shoulders and we'll observe that at "personal appearances" he is quite as successful as at being a "magnet."

There were some other speeches by Dr. Giannini, Joe Dannenburg, Martin Quigley and Fred Beecroft.

In other words the party was a success.

* * *

FOR completeness and practical service to the exhibitor, we doubt if the exploitation aids on "Souls For Sale" have ever been surpassed. Prepared by the Goldwyn exploitation department, of which Eddie Bonns is chief, this campaign book is literally packed with meaty ideas—everything from newspaper ad. copy to a script for a tie-up picture to be made in co-operation with local merchants. Every conceivable exploitation slant seems to have been included; and the material is presented in such a way that the exhibitor can use it with ease and speed. The actual novelties or ads. are made an integral part of the book. This, in itself, marks an advance in the art of helping the exhibitor get his message over to the public. Our congratulations to Eddie Bonns and his associates.

* * *

JESSE HAMPTON, who has just finished "The Spoilers" for Goldwyn, is in New York for a well earned vacation.

* * *

MARCUS LOEW has opened up another theatre. It will be found in Pawtucket, R. I. Some day—and we predict it won't be far distant, the Metro chieftain will discover that he has no more towns to conquer. Big Oaks from Little Acorns Grow, is the oft' sung slogan of Marcus Loew.

Stage All Set for M. P. T. O. A. Convention

Indications Point to Record Attendance of Exhibitors at National Meeting in Chicago

THE stage is all set for the fourth annual convention of the Motion Picture Theatre Owners of America, which opens at the Coliseum, Chicago, Monday, May 21.

Exhibitor officials expect the heaviest attendance in history. Delegations from all parts of the country have made reservations in the Chicago hotels and all indications point to a record number of theatre owners, as well as a big representation from other branches of the industry.

While the convention proper gets under way on Monday, the Palace of Progress opens Saturday, with Mayor William E. Dever as the important figure that day. On Saturday, also, the M. P. T. O. A. National Board of Directors meets.

The fostering of harmony between producers, distributors, exhibitors and the public will be the keynote of the convention, it is announced.

The program, so far as determined, is as follows:

MONDAY, MAY 21

Morning Session — Convention will be opened by National President Sydney S. Cohen at 11 o'clock. Addresses of Welcome by Representatives of Chicago and Illinois Motion Picture Theatre Owners. Address of Welcome by Mayor Dever. Responses by National Officers. Report on Palace of Progress.

Afternoon Session—Addresses by William A. Johnston, Editor *MOTION PICTURE NEWS*; Robert E. Welsh, *Moving Picture World*; Martin J. Quigley, *Exhibitors Herald*, and Louella O. Parsons, *The Morning Telegraph*, on various phases of exploitation and advertising. These subjects will also be discussed by leading exhibitors. Speeches by representatives of several Governmental Departments.

TUESDAY, MAY 22

Morning Session—Opens at 10:30 o'clock. Committee reports. Report of National Treasurer. Discussion of Music Tax Problem by George P. Aarons, of Philadelphia; S. A. Handy, of Kansas City, and others. General Business.

Afternoon Session—Address by Governor Preus of Minnesota on "Theatre Insurance," followed by speeches from insurance experts. Discussion of protection of the public against fraudulent stock sales, in which William J. Burns will participate. Peter J. Brady, of the American Federation of Labor, will speak on "Co-operative Banking." Address by George Eastman. Report on the Uniform Contract by W. D. Burford, of Illinois. "Public Service and the Picture Theatre" will be discussed by M. J. O'Toole, chairman of the M. P. T. O. A. Public Service Department.

WEDNESDAY, MAY 23

Morning and afternoon sessions will be devoted to continuation of Tuesday's discussions and such other business as may develop.

Wednesday Evening—Convention banquet at the Hotel Sherman. Speakers: Warren S. Stone, chief of the Brotherhood of Locomotive Engineers; Dr. John J. Tigert, U. S. Commissioner of Education; John H. Puelicher, president of the American Bankers Association, and other prominent personages.

Headquarters of the convention and Palace of Progress will be Rooms 203, 204 and 205 of the Hotel Sherman. Jules J. Rubens, Chi-

Several Candidates in Race for Presidency

LIVELY interest is centered in the choice of the next president of the M. P. T. O. A. Sydney S. Cohen has announced, on several occasions, that he would not be a candidate for reelection and has urged the various states to present the names of favorite sons. The following have declared their candidacy:

W. A. Steffes, president, Motion Picture Theatre Owners of Minnesota.

James C. Ritter, Motion Picture Theatre Owners of Michigan.

Martin G. Smith, president, Motion Picture Theatre Owners of Ohio.

F. J. McWilliams, President, Motion Picture Theatre Owners of Wisconsin.

Joseph Mogler, Motion Picture Theatre Owners of Eastern Missouri.

Several other leading exhibitors will be placed in nomination, it is understood. Among them:

M. E. Comerford, of Pennsylvania.

R. G. Liggett, president, Motion Picture Theatre Owners of Kansas.

Charles T. Sears, president, Motion Picture Theatre Owners of Missouri.

W. A. True, president, Motion Picture Theatre Owners of Connecticut.

Additions will doubtless be made to this list when the delegates assemble in Chicago.

eago representative of the theatre owners, and A. J. Moeller, general manager, will be in charge.

Sessions are also scheduled to be held on Thursday, May 24, and Friday, May 25.

Elaborate plans have been made for the entertainment of delegates and film stars. A number of the latter are expected, including Hope Hampton and Elaine Hammerstein. One event will be a luncheon tendered by the Chicago Chamber of Commerce. Balaban & Katz have provided 5,000 tickets to the Chicago theatre to be distributed. Andrew Karzas has sent a like number of tickets for his Trianon ballroom.

A thousand theatres in Chicago and vicinity have been supplied with slides, trailers and posters announcing the Palace of Progress. Ten thousand cards and posters heralding the Palace have been placed on surface cars, elevated trains and in other prominent places.

Chicago newspapers have been liberal in the use of special stories for the past month. *The Evening Journal* is finishing a contest for the selection of a cast for a three-reel picture to be made under the direction of David M. Hartford during the convention. *The Journal*, *The Post*, *The Herald-Examiner* and *The American* have arranged for special supplements on the opening day.

The entire work of exploitation has been handled by Nat Royster.

The Palace of Progress will illustrate the importance of the motion picture to the public. The use of the motion picture in Americanization and naturalization work, the promotion of vocational education and better health will be shown. Other exhibits will indicate graphically the part films play in aiding the Red Cross, the army and navy, the postoffice, industry in general, the city, state, school and church.

The progress of the motion picture will be worked out by a series of exhibits. In contrast to the latest and most perfect films will be run off some of the old thrillers, including "The Great Train Robbery." The latest scientific developments in the film world will be shown, including the new stereoscopic film, submarine photography, X-ray pictures, colored films and the recently invented talking-moving pictures.

Visitors to the Palace of Progress will see exactly how a film is made—from the manufacture of the film and the training of players to the flashing of the drama on the screen.

One of the feature events will be the showing of the Safety First picture, taken by the Atlas Educational Film Co., under auspices of the Motion Picture Theatre Owners of America and a special committee on safety appointed by Mayor Dever. The film will be part of a campaign waged in Chicago against speeders and traffic regulation violators in an effort to eliminate the alarming number of deaths from reckless driving. The picture will be made under the direction of Chief of Police Morgan A. Collins and Captain John Naughton, head of the motor traffic department, with Coroner Oscar Wolff co-operating. After being shown at the Coliseum, the picture will be released to some 15,000 movie houses throughout the United States.

The importance of public service to the picture theatre will be emphasized at a special public service day, when theatre owners will be able to get in touch with representatives of seven organizations vitally interested in maintaining pictures at a high standard. These representatives are: Mrs. Charles J. Trainer, Americanization Committee, Federation of Women's Clubs; Marcus Eaton, American Red Cross; Miss Margaret Neal, Girl Scouts of America; Miss Jessie Binford, Juvenile Protective Association; Mrs. H. D. Merriam, Chairman Better Film Committee, National Congress of Mothers' and Parent-Teachers Associations; Peter A. Martinson, Board of Education, and W. O. Lewis, American Sentinels.

The list of those having exhibits at the Palace of Progress follows:

Department of Labor, Powers, Luminous Signs; Typhoon, Hodgkinson, Fyreguard and Simplex Machines, Standard Heel and Rubber Co., Wurlitzer, Rasbo and Airo Companies, Mandel Brothers, Lichtman Films, National Carbon Co., National Screen Service, Automatic Ticket Co., Chicago Daily Journal, Simplex Ticket Machines, Griever Productions, Bosch and Lomb, United Artists, Williamson Brothers, Chicago Tribune, Motion Picture Theatre Owners, Airo Company, Illinois M. P. T. O., F. B. O., National Lamp Co., Sosmann-Landis, Marshall Field, Balaban and Katz, Famous Players-Lasky, Lyon and Healy, Smith Organs, Department of Agriculture, Music Row, Variety, Charles Urban, Special Accessories, Departments of Commerce and Interior, Billboard, George Eastman, Eastman School of Music, Building Materials, Then and Now, Loyal Order of Moose, Postoffice Department, Paramount Publicity Corporation, Western Union, Postal Telegraph, Newspapers, Film Daily, Bartola,

Depue, Kimball Organs, West Disinfecting Co., Chicago Cinema Equipment Co., Arcus, Zambrano, Werner Brothers, American Seating Co., Heywood and Wakefield, A. H. Andrews, National Poster, Kalch Advertising Clocks, Truart Pictures, Renown Pictures, Inc., Atlas Educational Film Co., Association of Commerce, Operators Union, Rotary Clubs, Motion Picture Stars, Motion Picture Directors, Kiwanis Clubs, Elks Club, Enterprise Optical Mfg. Co., Flexhums, Barron Collier and Trionon Ball Room.

Among the delegates and alternates to the Chicago convention are these:

Illinois—Ben Berve, Majestic theatre, Rochelle; W. D. Burford, 202 South State street, Chicago; Adam Dernbach, Grand theatre, Wheaton; J. F. Dittman, Lindo theatre, Freeport; K. Fitzpatrick, 202 South State street, Chicago; F. Greenberg, Orpheum theatre, Peoria; Joe Hopp, Fort Armstrong theatre, Rock Island; Charles Lamb, Palm theatre, Rockford; J. C. Miller, Princess theatre, Woodstock; William Olson, Orpheum theatre, Galesburg; William Pearl, Pearl theatre, Highland Park; Charles Pyle, New Virginia theatre, Champaign; Glen Reynolds, Princess theatre, De Kalb; Dee Robinson, Madison theatre, Peoria; J. J. Rubens, Rialto theatre, Aurora; W. W. Watts, Princess theatre, Springfield.

Alternates—F. R. Kramer, Grand theatre, Geneva; Tom Watson, Superba theatre, Freeport; L. M. Rubens, Princess theatre, Joliet; J. Condon, Star theatre, De Kalb; G. Kerasotus, Strand theatre, Springfield; Steve Benis, Lincoln theatre, Lincoln; William Newman, Elgin; J. C. Edwards, Aledo theatre, Aledo; E. H. Uhlhorn, Dicke theatre, Downers Grove; F. Thielan, Rialto theatre, Aurora; G. E. Johnston, Lincoln theatre, Sterling; J. Spicer, Bloomington; R. C. Williams, Majestic theatre, Streator; J. Henrichs, Webb theatre, Savannah; A. Bossen, Strand theatre, Mendota; J. Carlson, Rock Island.

Chicago—Sam Abrahams, Gold theatre; C. E. Beck, Castle theatre; Leo Brunhild, G. D. Hopkinson, Hamlin theatre; Andrew Karzas, Woodlawn theatre; V. Lynch, New Tiffin theatre; H. C. Newell, Howard theatre; L. Siegel, Prairie Garden theatre; M. Siegel, New Home theatre; John Silha, Stadium theatre; Sidney Selig, Gem theatre.

Alternates—A. Powell, L. H. Frank, A. Saperstein, Palais Royal theatre; P. Lautenschlager, Grand theatre; J. Haley, Hillside theatre; H. Goldson, 3151 Leland Ave.; J. Stapanek, Lynn theatre; S. Rabinovitz, Garfield theatre; F. Seim, Stanley; J. B. Dibelka, J. Lamm.

Wisconsin—F. J. McWilliams, New Madison theatre, Madison; Chas. Guelson, Badger theatre, Stoughton; Jos. Winninger, Davison theatre, Waupun; Steve Bauer, Venus theatre, Milwaukee; Jos. G. Rhode, Kenosha Orpheum Enterprise, Kenosha; E. Langmack, Colonial theatre, Milwaukee; F. E. Wolcott, Majestic theatre, Racine; Tom Foster, Star theatre, Stanley; A. P. Desormeaux, Strand theatre, Madison; Eugene Phalen, Allis theatre, West Allis; E. W. Van Norman, Parkway theatre, Milwaukee; Walter F. Baumann, Ex. Secretary, M. P. T. O. of Wis., Milwaukee.

Alternates—F. W. Fischer, Fischer's Theatre Chain, Madison; Thomas Saxe, Saxe Amuse. Enterprises, Milwaukee; Jack Yeo, Davison theatre, Beaver Dam; Fred C. Seegert, Regent theatre, Milwaukee; N. J. Blumberg, Rialto theatre, Racine; H. H. Burford, La Crosse Theatre Chain, La Crosse; Owen McKivett, Bijou theatre, Racine; H. A. Schwahn, Eau Claire Theatre Co., Eau Claire; Louis St. Pierre, Majestic theatre, Madison;

Big Welcome Planned by Illinois M. P. T. O.

PRESIDENT GLEN REYNOLDS, and the officers of the Illinois Motion Picture Theatre Owners are planning to spend most of their time during the convention and exposition week at this organization's booth in the Motion Picture Palace of Progress, which will be headquarters for the Illinois association during this week.

Visiting theatre men from other states, as well as all Illinois exhibitors, will be given a cordial welcome at this booth.

Office Manager Bill Sweeney, veteran of many conventions and who probably has the widest acquaintance among theatre owners, of any man in the central west, will also be on hand to help make all exhibitors welcome.

Wm. Jacobs, Lexington theatre, Milwaukee; Geo. Bauch, Mirth theatre, Milwaukee; Geo. Fischer, New Milwaukee theatre, Milwaukee; Max Krofta, Idle Hour theatre, Milwaukee.

Western Missouri—A. F. Baker, Electric theatres, St. Joseph and Joplin; Jack Truitt, Sedalia theatre, Sedalia; Adolph Eisner, Broadmour theatre, Kansas City; Jack Roth, Iris theatre, Kansas City; Ben Levy, Hippodrome theatre, Joplin; W. A. Wasgien, De Graw theatre, Brookfield; Charles T. Sears, Star theatre, Nevada.

Alternates—Dr. C. D. Weakley, Odeon theatre, Hardin, Mo.; T. C. Goodnight, Warrensburg, Mo.; F. G. Weary, Richmond, Mo.; Harry Till, Braymer, Mo.; W. W. Hubbell, Trenton, Mo.; W. P. Cuff, Chillicothe, Mo.; Wm. Parsons, Joplin, Mo.; W. H. Hayes, Carthage, Mo.

Eastern Missouri—Joe Mogler, Hector M. E. Pasnezoglu, Oscar Lehr, F. E. Hoelzer, I. C. Hehl, Fred W. Wehrenberg, Syros Skouras, all of St. Louis.

Alternates—Mike Nash, St. Louis, Mo.; Mrs. Wm. Young, St. Louis, Mo.; W. O. Reeves, St. Louis, Mo.; A. G. Norwein, Bonne Terre, Mo.; R. Stemple, St. Charles, Mo.; Charles Goodnight, De Soto, Mo.; J. R. Pratt, Fulton, Mo.; Jack Truitt, Moberly, Mo.

Kansas—Ed Frazier, Pittsburgh; R. R. Biechele, Kansas City; S. A. Davidson, Neodesha; Stanley Chambers, Wichita; Gus Kuback, Abilene; L. A. Wagner, Eureka; C. M. Patee, Lawrence; M. B. Shanberg, Kansas City.

Alternates—Herman L. Gees, Mulberry; W. Meyn, Kansas City; Lee Gunnison, Atchison; G. L. Hooper, Topeka; Willard Frazier, Paola; I. E. Runyon, Hutchinson; H. K. Wareham, Manhattan.

Virginia—Harry Bernstein, Richmond; Jake Wells, Richmond; John Pryor, Richmond; Sam Sachs, Clifton Falls; I. Weinberg; W. F. Harris, Petersburg; E. O. Heins. Cleveland—D. L. Schumann, Harry Horowitz and Louis Israel.

District of Columbia—Harry M. Crandall, A. Julian Brylawski and William C. Murphy. Alternates—Sydney B. Lust, Dr. W. H. Herbst and Dave Biron.

Western New York—Howard J. Smith, Dewey Michaels and Barney Wohwinkel, all of Buffalo; Sidney C. Allen, Medina; and Fred Peters, Hornell.

Among the executives and other representatives of film concerns who will attend the convention are these: Dr. W. E. Shallenberger, Arrow; Jack Cohn, C.B.C.; C. C. Burr, Mastodon; E. W. Hammons, Educational; Joseph Schnitzer, H. M. Berman, Nat Rothstein, and Ed. Hurley, F.B.O.; Clyde W. Eckhardt and R. A. White, Fox; Howard Dietz, Goldwyn;

Louis Macloon, Cosmopolitan; Al Lichtman, and Jerome Beatty, Al Lichtman Corp; Marcus Loew, E. M. Saunders and T. G. Conners, Metro; Hiram Abrams, United Artists; Abe Warner, Sam Morris and Lou Berman, Warner Bros.

Trade paper representatives: William A. Johnston, Fred J. Beecroft and L. H. Mason, MOTION PICTURE NEWS; Robert E. Welsh and Roger Ferri, *Moving Picture World*; George Blaisdell, *Exhibitors' Trade Review*; Martin J. Quigley, E. S. Clifford, George Clifford, W. R. Weaver, J. Ray Murray, and Jay M. Schreck, *Exhibitors' Herald*; Louella O. Parsons, *Morning Telegraph*.

Judge Lindsey Condemns Picture Censorship

"State censorship of motion pictures is today battering down the right of the citizens of the United States to do their own thinking.

This was the statement made in Los Angeles by Judge Ben B. Lindsey, of the Juvenile court of Denver, who is on a tour of the Southern Pacific coast, lecturing on "Young America and the Movies," and "Why Kids Lie."

"The sword of public opinion, a glorious weapon in the defense of our morals, is being dulled by State censorship," said Denver's famous judge. "The public is becoming lazy-minded and the practice of eternal vigilance is waning, all because the right to judge motion pictures has been taken away from the people.

"Instead of arming our children to fight evil, we are trying to hide evil under a thin surface of false civilization. If censors had existed in the days of the brave St. George, no doubt they would have censored dragons and the famous story of St. George's fight against evil would never have been passed down to posterity.

"We must arm our boys and girls with good thoughts. Screen dramas should stand or or fall by public opinion and producers should be taught the disastrous results of making suggestive pictures.

"No boy who ever came into my court," said the judge, "has been sent wrong through the movies. Motion pictures are perhaps the greatest single influence on American life. We want clean movies, but we do not want to be hand-fed by the censors."

New Companies on Increase During Past Month

The month of April added 32 motion picture companies to the records in the secretary of state's office. These companies, capitalized at \$851,000, represented a much lower capitalization, however, than the 27 companies formed during March, when a total of \$1,442,500 was reached.

Up to May 1, a total of 127 companies, with an aggregate capitalization of \$6,449,000, had entered the motion picture business in this state this year.

Brilant Defeated in Suit Against Sennett

The suit brought by Arthur M. Brilant against the Mack Sennett Comedies Corporation charging breach of contract, was decided in the Municipal Court in New York City in favor of the Sennett company. The verdict of the jury was that Brilant did not fulfill his part of the contract. Arthur Butler Graham was attorney for the defendants.

Edison Witness at Famous Players Hearing

Declares Screen's Greatest Future Work Will Be in Education; Exhibitor Continues Testimony

THE motion picture is the most powerful of all agencies for moulding thought and public opinion.

Its greatest future field lies in education. Within twenty years, children will not have to be made to go to school; they will be anxious to go, because teaching will be done mainly through pictures.

These striking utterances were made by Thomas A. Edison, who appeared as an expert witness for the Government this week at the hearing on the Federal Trade Commission charges against the Famous Players-Lasky group.

Mr. Edison, whose testimony was evidently designed to show the power that would come to any agency which dominated or monopolized the screen, sketched briefly his first experiments with the motion picture in 1887, when he patented the Kinetograph, showing forty pictures a second on "an endless tape." In all, he said he had taken out about forty patents relating to motion pictures, the last having been granted about ten years ago, when he "got out of the business." "The show business was out of my line," he added.

Discussing the value of the different senses in obtaining ideas, the great inventor declared that "we get 85% to 90% of all information through the eye."

"I once had a visionary scheme for revolutionizing teaching through the use of the motion picture," he went on. "I made some simple pictures on complex subjects, like physics and chemistry, and got twelve children to look at the films—sort of 'trying it on the dog.' To my surprise, the children understood nearly all of it, and I became convinced that the motion picture was the greatest of all educational agencies."

The New York Board of Education looked at the pictures and were delighted with them, he added, but they never went through with the project to use them widely at that time.

"I finally gave up my plan to put pictures into the schools on a big scale," he explained, "because I found I would be up against the opposition of the school book publishers. I saw I would be defeated."

Mr. Edison's testimony bristled with these epigrams:

"The motion picture is one hundred per cent perfect for teaching anything.

"Its influence on our people is so great that it can improve morals or do the opposite.

"If Darwin was right, we are all merely imitative. People carry out in their lives what they absorb through the motion picture.

"In twenty years, children will all want to go to school, because they will be taught mainly by motion pictures. We'll have plenty of highbrows then.

"Radio will not supplant the motion picture."

Mr. Edison's testimony was followed by that of Dr. John J. Tigert, U. S. Commissioner of Education, who declared that the total effect of the motion picture on the nation's thought was far greater than that of the schools.

"The great future development of the motion picture will be in the educational field," he added. "The commercial or entertainment side has already been highly developed, and is now a great deal further advanced than the educational side. Ultimately, the motion pic-

Ritter Hotly Opposed to Reduced Music Tax

IF the report is true that a proposition to pay a reduced music tax is to be presented to the Motion Picture Theatre Owners at the coming convention in Chicago, such a move will have the unstinted opposition of James C. Ritter, of Michigan, candidate for National president, according to a wire from Mr. Ritter, through H. M. Richey, manager of the Michigan organization.

"There is no compromise between right and wrong," said Mr. Ritter. "By making ourselves a party to such an arrangement we would be admitting the tax is just and that at least a portion should be paid. I believe exhibitors of the United States are demanding that the law be amended or repealed and that such action should be taken by the National organization through Congress to make this possible, with, of course, the one hundred per cent. backing of exhibitor of the country, which I am confident such a movement would have.

"In many sections a rate of seven and one-half cents a seat is nothing new. The entire tax is unfair and should be abolished for the motion picture theatre and other places where paying of taxable music is of benefit to the composer and publisher instead of damaging him."

ture's educational development will forge ahead of its commercial uses."

Pointing out that there are 15,000 picture theatres and 276,000 schools, Dr. Tigert showed that, considering education in its broadest sense, the theatre at present wielded a much greater influence on manners and customs than the schools, despite the disparity in numbers.

"The average daily attendance in the schools is 16,000,000," he declared, "but if I am correctly informed the average daily attendance at the picture theatres is eighteen to twenty millions. When you consider that this latter figure includes a large number of adults, who, of course, are not in the school population, you will see that the screen is a much greater educational influence even today than the schools."

He agreed with Mr. Edison that the average individual receives far more information through the eye than through all the other senses combined. Turning to the problem of Americanization, Dr. Tigert declared that it was possible to show the immigrant all of America through the motion picture and thus impress upon him its institutions and ideals.

"It would be an impossibility to take the immigrant all over the country and show him what America is, but you can do it through the motion picture," he continued.

At the hearing on Tuesday, Sydney S. Cohen, President of the M. P. T. O. A., was on the stand for a short time. He said he was not able to produce at the moment certain documents called for in the subpoena, including the agreement made with Adolph Zukor on theatre acquisition.

Others were minutes of meetings with Mr. Zukor, and correspondence exchanged between Mr. Zukor and the M. P. T. O. A. in 1920, prior to and after the ratification of the agree-

ment; and data on the meetings with Mr. Zukor by M. P. T. O. A. Committee appointed at the Minneapolis convention a year later.

Mr. Cohen explained that these documents had been sent to Chicago for the use of the M. P. T. O. A. Board of Directors at a meeting to be held Saturday, on the eve of the national convention. He agreed to produce them later.

A resolution adopted by the M. P. T. O. A. in 1920 calling on exhibitors to protect themselves from the alleged plan of Famous Players-Lasky to trustify the industry was identified together with a letter from Mr. Cohen to Adolph Zukor, dated June 30, 1920.

This letter declared that the exhibitors had hitherto regarded Mr. Zukor as their friend, but had now come to look upon him as "their most dangerous enemy" because of the theatre acquisitions made by F. P.-L.

Monopoly of the industry, Mr. Cohen's letter averred, would mean poor pictures and higher admissions.

Joseph C. Boss, former exhibitor with theatres at various points in the South, including McAlester, Okla., where he claimed he was deprived of his theatre through alleged unfair tactics of the Lynch interests, continued his testimony begun May 10.

The introduction of the Boss testimony, the first evidence heard from an exhibitor, brought out a complete array of counsel on both sides and considerable wrangling over the admissibility of certain evidence.

The importance of the testimony was shown at the conclusion of the Government's examination of Boss on May 10, when the hearing recessed until Monday, so that the defense could bring the Paramount exchange manager at Dallas, Lester Wilkes, to New York, with a complete file of all correspondence relating to the Boss-Famous Players controversy. There was no session on Monday, however, because of the death of a member of the firm of Cravath, Henderson, Leffingwell and De Gersdorff, Famous Players counsel.

The story told by Mr. Boss on direct examination took up his experiences as an exhibitor in Washington, Elizabeth City, N. C., Norfolk, Va., Newport News, Va., Miami and McAlester.

In Miami he used Paramount service and his relations with the company were very satisfactory, he testified. It was in the Florida city that Mr. Boss had his first understanding with the Lynch interests through Y. F. Freeman, so Boss asserted, to the effect that as long as he used Paramount service they would not come into the town and build or acquire a theatre.

When he decided to go into exhibition at McAlester, the witness said he had a similar promise from Mr. Freeman, but the matter was not reduced to writing, because, said Boss, he trusted Mr. Freeman implicitly.

One of the chief contentions made by Boss related to oral agreements he said he made with Joseph Gilday, then Paramount exchange manager at Oklahoma City, with reference to "repeat" runs, by which he was to be allowed to show a picture for one day, then return it to the exchange, and get it back later for its second day's run.

He testified that his trouble with Paramount began in 1920, when he booked a Wallace Reid

Trade Commission Hearing Continues

picture and gave it lavish advertising, but the film failed to arrive.

A long series of letters relating to disputes over bookings and prices were identified for the record, many of which were later introduced in the prolonged cross-examination given Mr. Boss by Robert T. Swaine, chief counsel for the defense.

On direct examination, the witness charged that by the Summer of 1920 he was paying ten times as much for Paramount Pictures as the year before. When he learned that Southern Enterprises was extending its theatre interests in the South, Mr. Boss said he became disturbed and wrote to Mr. Freeman asking him if the company intended to come into McAlester. To this letter, he asserted, he received no reply, but later received a letter from the Dallas Lynch office saying that Mr. Freeman had written that office concerning buying out Boss's interests.

On cross-examination, Boss admitted he had written a letter to Freeman in May, 1920, in which he stated that he wanted to sell out to Southern Enterprises, as he "found the load too heavy to carry." He suggested that the Lynch interests help him with a loan or buy him out.

He declared he "became discouraged" only after Paramount put "a house across the street from me and trained the same guns on me as I had trained on my competitor."

Pressed closely by Mr. Swaine, as to his "dissatisfaction" with Paramount, the witness maintained that his only complaint was the "raise in film prices and sending him second-run pictures" instead of first-runs. He declared that his "oral agreement" with the Oklahoma City exchange on prices was not lived up to. He insisted that he wanted to remain in McAlester and use Paramount service, but that Southern Enterprises acquired the Palace across the street from his house, ran first-run and advertised the theatre as "the new home of Paramount Pictures."

Organized Anti-Censorship Movement Launched

THE first organized anti-censorship movement was initiated at a luncheon Thursday, May 10, at Browne's Chop House, New York, where representatives of the motion picture industry, magazine editors, writers and publishers, joined hands to form a permanent Anti-Censorship organization.

Fred Hume, secretary of the National Publishers' Association, was the leading speaker. Mr. Hume told of the fight to defeat the Clean Books Bill, and the attempts being made by reform organizations to jam through bills in various states.

Samuel Goldwyn and Doctor Daniel Carson Goodman spoke on the lines of motion picture censorship. Among other representatives of the film industry present were George Fitzmaurice, the director, and Lynde Denig of First National Exhibitors.

A committee to represent various elements affected by legislation of this sort, including representatives of organized labor, was formed, and will proceed to construct a permanent organization.

Colonel Butterfield Wants Western President

COLONEL W. S. BUTTERFIELD, a well known exhibitor of the Middle West, is in New York on his honeymoon from Michigan, and strongly advocating the election of a Western man to the presidency of the M. P. T. O. A. The Colonel expressed his first choice as Jim Ritter, whom he declared to be a fine man, but at any rate he wants a Western man for the presidency.

The Palace, he testified, was opened in November. Having started his negotiations with the Lynch interests in May, he was visited by W. R. Lynch and on May 7 gave the latter an option on his theatre. On July 31 he sent the Lynch people a letter in which he gave them 48 hours to accept or reject the proposition and on August 2 he testified he received a letter from Southern Enterprises "calling it all off as far as the Fotoshow (the Boss theatre) was concerned." The Lynch interests had already signified their intention of coming into McAlester, he declared.

Mr. Swaine pointed out to the witness that Paramount might have been dissatisfied with his account. To this Mr. Boss answered that if they were dissatisfied they should have sold their service to his competitors and not themselves acquired a theatre. He claimed that by August 2 he had learned that Southern Enterprises were already negotiating for the acquisition of a theatre in McAlester.

When he attempted to book the output of other companies, after his controversy with the exchange began, Mr. Boss said he discovered that Lynch had tied up the Oklahoma territory for Associated Exhibitors, United Artists, Metro and Universal, which pictures were going to his competitor across the street. Another competitor had a First National franchise, with the result that the witness was shut off from all good pictures, he declared.

The witness said he had sent letters to Messrs. Zukor, Freeman, Lynch and others, in February, 1921, reciting his troubles and declaring that his service had been cut off without notification and that he would never have opened a theatre in McAlester if he had known that the Lynch interests intended coming in there. He also referred, at various points in his testimony, to the "promise" he said Mr. Freeman had given him.

In June, Mr. Boss read an open letter written by Mr. Zukor and published in Motion Picture News, wherein Mr. Zukor pleaded for fair play.

As a delegate from Oklahoma to the M. P. T. O. A. convention at Washington last year, Boss, so he testified, told Sydney Cohen that he had written the facts to Mr. Zukor, and supplied Mr. Cohen with copies of the letters. The M. P. T. O. A. President promised to take the matter up with Mr. Zukor, the witness said, but he never heard from Mr. Cohen again.

His theatre in McAlester was finally sold to Willis Adams, former manager of the Palace. "I got almost nothing for it," the witness added.

On cross-examination, Mr. Boss declared that the Famous Players-Lasky interests still

owed him \$650 to \$800 in advance deposits, besides "damages."

"Your account was closed over two years ago, wasn't it?" queried Swaine. The witness admitted that it was. Asked whether he had brought suit for the alleged damages, Mr. Boss said: "Not yet."

Mr. Swaine brought out, on cross-examination, that Mr. Boss had considerable correspondence with Famous Players-Lasky with reference to a job in the theatre department.

Kansas Exhibitors Hold Important Session

Many important business matters were transacted at a meeting of the executive board of the M. P. T. O. Kansas, Monday, in Kansas City. The budget of \$5,000, raised at the recent state convention, was divided into twelve equal portions for the year's expenditures and arrangements made for obtaining new headquarters for the state organization in Kansas City.

A committee, composed of A. F. Baker, R. R. Biechele and M. B. Shanberg, all of Kansas City, Kas., was appointed to select a suitable location for new state headquarters, one of the features of which will be quarters for exhibitors to transact business with exchanges while in Kansas City.

The membership drive, the goal being 400, started this week with the departure of C. E. Cook, business manager, for the key towns territory. There are 540 exhibitors in Kansas and M. P. T. O. K. officials are confident that the drive will result in a membership of more than 400. There is at present enough money in the treasury to operate the state body for a year, and Kansas exhibitors are jubilant. The new state headquarters to be selected will be used only until the completion of a new building at Eighteenth and Baltimore, which will house the executive offices of the Kansas association.

Colorado M.P.T.O. Urges Many Reforms

THE M. P. T. O. of Colorado at their last meeting adopted a resolution urging the attention of the Chicago convention to a number of problems. Theresolution reads as follows:

Whereas, Matters of great import are confronting those engaged in the exhibition of motion pictures, and

Whereas, The motion picture exhibitors of the United States will be in session May 19-26.

Resolved, That the Motion Picture Theatre Owners of Colorado earnestly urge action on the following subjects:

Repeal of taxes on admissions of 25 cents and under;

Amendment to Constitution to forbid music tax;

Definite rule on non-theatrical exhibition;

Producer theatre extension;

Credit rating to eliminate deposits; public service.

Excessive film prices.

Demand for Shorter Features Growing

EXHIBITORS—big, little, and middle-sized—continue to raise their voices in emphatic approval of Motion Picture News' editorial campaign for shorter features

In addition to the group of opinions published in the last two issues, a steady flow of letters continues to reach The News, and, without exception, they urge that features should be made in five reels, if possible, but in any event not to exceed seven.

"Variety is the keynote of successful programs in the picture theatres"—that sentence sums up what appears to be the unanimous belief of showmen on this important subject.

Opinions presented this week cover a wide range of territory and several different classes of houses.

George E. Carpenter, Paramount-Empress theatre, Salt Lake City: "More power to you if you can induce the producer to concentrate, condense and generally give us shorter feature pictures. Six reels is ample; with this number of reels it is possible to present an ideal motion picture show. If you turn to the Good Book and count the number of words it took to tell of the creation of the world and then recall the footage some of these directors give us on mundane things of less import.—but what's the use!



George E. Carpenter.

"I have, in my feeble way, been trying to demonstrate to some distributors that both they and we have lost hundreds of dollars owing to the fact that during the peak of business we have turned them away in droves incident to the show being too long and the turnover accordingly curtailed.

"If both exhibitors and distributors played features on percentage basis, they would soon get the viewpoint. When an exhibitor presents daily seven shows and is compelled to cut the number down to five owing to the length of the feature attraction it does not take much arithmetic to demonstrate that a whole lot of business goes down street.

"Cut out the cabaret scenes and the other padding bunk in the modern production and get down to the meat of the story. Give us something that is human, probable, and that rings true for 5,000 feet and I'll take my chance any day against the opposition with a twelve-reel feature padded up with half a million dollars worth of bizarre sets, impossible cabaret and antediluvian scenes and people who live in houses like Pennsylvania depots.

"Variety is the keynote of successful programs. With but mighty few exceptions no feature should be over six reels in length. If you can get the producer to see this, you will be rendering the exhibitor of from 500 to 1,500 seating capacity untold service."

Charles C. Branham, director of theatres, Famous Players Canadian Corp., Ltd.: "Having just screened six new features representing the product of three of the leading distributors, I am more thoroughly convinced than ever that the producers are making the pictures too long. All of the pictures I have just seen have been in seven or eight reels; any one of them could have been made in five

or six, and would have been much better entertainment in the shorter length.

"Practically every one of the managers in the forty theatres operated by this company have voiced their protest against the unnecessarily long features. During this season several of these managers have made it their business to create interest in their short subjects. Some of their most successful weeks, from a box office standpoint, have been when they played average length features with well selected one and two reelers. Having got the public enthused over the short subjects, it has been a blow to these houses to be forced to run eight-, nine- and ten-reel pictures, and to have cut down on their snappy, little films. There is no question but that the extra-long productions have cut into many a theatre's revenue because the shows have been too long to get the money while the people were there to spend it.

"A great cry for the good, old five and six reelers has gone up from exhibitors everywhere, and unless we have more of these next season, this business unquestionably will suffer.

"Ask almost any 'dyed in the wool' picture fan what he thinks about it, and he will tell you that most of the features he has seen during the past few months have been too long; some of them so lengthy that they have become actually boring. To hold the public's attention for more than five or six reels at the most, a feature must be highly entertaining, and seventy-five per cent. of those produced in the past year could have been shortened and greatly improved. The public is demanding variety, and you cannot provide this if you have to run seven, eight and nine reel features.

"One of the best posted and most successful film men in Canada just told me that he could increase his business greatly and get so-called super-feature prices, if his productions were no more than the average length.

"The question of feature length is a very serious one, and the efforts of the Motion Picture News to induce producers to 'make 'em snappy' is most commendable and should have the hearty endorsement of every exhibitor. More power to you!"

M. J. Sullivan, Rialto theatre, Butte, Montana: "I am heartily in accord with your views that eight-, nine- and ten-reel features are hurting the box office. It is the hardest thing in the world to put over a long feature successfully.

"Our patrons here in Butte complain bitterly when a picture is longer than six and a half reels. It gets tiresome and monotonous

and loses its entertaining value; we have no opportunity to run a good comedy, scenic reel or news on a corner of this kind. It is impossible to make the people wait if your house is filled up, but the exhibitor is the loser in the long run and the patrons are more or less dissatisfied with the very often tiresome program they have to sit through.

"Give me six-reel features. We can build short subjects around it which gives us a balanced program. Movie fans are satisfied and we are in a much better position to get a much bigger play at the box office."

Ross A. McAvoy, Temple theatre, Geneva, N. Y.: "I sincerely believe that in the regular motion picture theatre, or vaudeville-picture theatre, 6,000 feet should be the maximum length of any feature. In this day of hustle, the public seems to want what it wants and wants it fast. Therefore, when they enter their favorite place of amusement, they want a variety; and, if they are forced to sit through a play of extreme length, they become restless, oftentimes leaving in a tired condition, when they should be sent out happy and rested.

J. M. Edgar Hart, city manager, Ft. Worth Palace and Hippodrome theatres, Fort Worth: "If concrete opinion of the exhibitors of the United States can bring about, in their earnest recommendation, the production of shorter feature films, six and seven reels at the most, your campaign, in this direction, will have been one of the most progressive steps ever taken by a leading publication of the motion picture in the world to build a program around a long feature.

"Personally, and after extended experience in the field, I favor five reelers. I have advocated it and urged it as suggestions to several directors.

"We hear everywhere, criticizing a wonderful production, 'Oh, it's too long.' In this 'racing' age the public wants speed. They do not wish to bring their cots to the theatre. They much prefer to have it a small quantity, not draggy, and good. That's the five or six reeler.

Frank L. Newman, Kansas City, Mo.: "I have harped on this subject of long features for the past year along the line that features are entirely too long. Time and again a production has been ruined by stretching it to 8, 9, and 10 reels whereas if it were put into 5½ or 6, the action would be snappier and more entertaining.

"Then again, the large motion picture theatres throughout the country are expected to show more than just a feature and when you have a two-reel comedy, news, and scenic, an overture and generally one or two other musical numbers, the show is so long that you wear the patrons out.

"I am strongly in favor of having features run from five to six reels. Of course, that does not include productions like 'Robin Hood' or similar productions where it is necessary.

"I have talked to hundreds of exhibitors in my territory and I do not know of one who has not been in favor of shorter length features."



Frank L. Newman.

Theodore L. Hays, general manager of Finkelstein & Ruben, Minneapolis, calls attention to a resolution on Feature Lengths passed at the recent convention of the Minnesota M. P. T. O. This resolution, which represented the unanimous views of the delegates, read as follows:



Theodore L. Hays

"WHEREAS, it has become the practice of producers to create features of extended length, involving 7, 8 and more reels, and

"WHEREAS, as a rule this departure involves necessarily a great deal of padding and unnecessary footage, and

"WHEREAS, the public as a whole object to features of extreme length and demand as a part of each motion picture program a number of short subjects in order to provide a diversity of entertainment, and

"WHEREAS, the unnecessary footage of such pictures necessarily involves tremendous additional costs of production, which is reflected in the film rentals ultimately paid by the exhibitor, and

"WHEREAS, the showing of such lengthy features seriously interferes with the orderly presentation of the exhibitor's program, in many cases causing financial loss to the exhibitor and great annoyance and discomfort to his patrons.

"NOW, THEREFORE, BE IT RESOLVED by the Minnesota Division M. P. T. O. A. in convention assembled, that we urgently request the producers of pictures to use every effort to confine the length of all features to 5 reels if possible, and in no case to permit them to exceed 7 reels in length, to the end that we may regain much of the patronage which has been weaned away from this form of entertainment through the monotony which necessarily accompanies the viewing of extra reels which in fact detract from the entertainment value of such pictures.

"BE IT FURTHER RESOLVED, that a copy of this resolution be forthwith transmitted to Will H. Hays."

H.E. Cane, Coudersport, Pa.: "Your discussion of Shorter Features is, indeed, timely. Five reels are enough for ninety per cent. of the features produced. When you can get features in five or at most six reels, there is more action and less repetition. Frequently, my patrons will say: 'Oh, the picture was all right, but too long.'

"Occasionally, a feature like 'Robin Hood' will stand length, but the erroneous impression that any intelligent exhibitor buys film by the yard should be eliminated.

"Frequently, I have turned down salesmen because they had only seven or more reels to each feature, when I could have used the same features if they were in five reels. We are called 'Eighty Per Cent. Exhibitors' and it would help our business if good five-reel features were made.

"The worst obstacle to long features is the difficulty in a small town of running two shows. When I have a feature over six reels I can only run one show, which would not be so bad if I could guarantee weather.

"However, quite frequently a heavy storm will spring up, just before the show commences and then good-bye receipts. One night recently such a storm came on and I had eight people to see nine reels. If the producers would cut out a few hundred feet of close-ups and other useless photography, they would certainly help the industry. Give us action!

"Where elaborate sets are used, we can stand a few feet, but, for heaven's sake, don't cater to the egotism of stars who love to pose. Make them work. They are certainly paid well enough. Frequently, you will see some star blinking and vamping in close-ups for a hundred feet or more. This is not confined to the ladies. The men are just as bad.

"Whatever the big fellows prefer, I am certain the majority of small-town exhibitors prefer shorter features. There may be a few of the old-fashioned exhibitors who advertise 'Big Show Tonight—Twenty Reels,' but they are rapidly being replaced by exhibitors who prefer quality to quantity."

Ray Grombacher, Spokane, Wash.: "Producers are ruining the business by making eight-reel productions. Six-reel pictures are ideal. With few exceptions, every eight-reel production last year and this year could be absolutely improved by cutting it to six reels. The mere fact that the picture is eight reels does not, in our estimation, increase its value."

Exhibitor Defies Ku Klux with "Bella Donna"

Another angle has been added to the censorship worries of North Carolina exhibitors. In Hickory, N. C., where Manager John F. Miller had "Bella Donna" scheduled for showing the local Ku Klux Klan organization came out with a glaring newspaper advertisement warning him against putting this picture on his screen. Mr. Miller had already sensed some opposition and had the picture screened privately ten days in advance before thirty-one representative men and women, the vote being 25 to 6 in favor of the presentation of the picture, so he went right ahead with his advertising in defiance of the edict of the K. K. K.

The picture was shown to capacity audiences after Mr. Miller had replied to the Klan's defi by calling upon the public to take their choice of censors—those representative citizens who had viewed the picture and O. K.'d it or the "invisible" band who, not having seen it, declared it unfit to be shown publicly. The general opinion is that the advertising obtained by the Ku Klux opposition added many dollars to Mr. Miller's till on the run.

Patrick McMahon Estate Value Near Million

Patrick S. McMahon, for many years and until his death, well known motion picture house proprietor and hotel man, left an estate valued at \$713,022.95, according to the inventory filed last week in the Probate Court at New Britain, Conn. At one time he was interested in theatre enterprises in New York State, later confining them to New Britain and Hartford, Conn. The Empire theatre property, valued at \$175,000, is included. Real estate, railroad and manufacturing stocks comprise the bulk of the estate.

Health Board Picture to Show Malaria Fight

Photographers, armed with motion picture cameras, will visit Laurel, Miss., soon to film a part of the educational picture to be distributed by the International Health Board of New York. The reels will contain much valuable information regarding the fight being waged here against malaria.

Grand Theatre, Hartford, Suits Are Heard

Two matters involving the Grand theatre at Hartford, Conn., formerly conducted by Max Spiegel, now reported in a retreat at Stamford, Conn., were recently heard by Superior Court Judge L. P. W. Marvin at Hartford. One of the actions was an application of Abraham D. and I. E. Goldberg and Charles Finberg, of Hartford, to have a default judgment obtained against them by Ernest W. Michelfelder, of New York, reopened.

Michelfelder claimed that the defendants conspired to defraud him, by inducing him to invest \$3,500 in a lease of the Playhouse, representing that they controlled the furniture and equipment. The default was opened.

The other matter was an application of the Goldbergs, owners of the theatre property, to have the lease of the property given to Spiegel in 1914 declared void. It was claimed that the rent has not been paid since last December and that the lease has been broken. The theatre has been vacant, and the Goldbergs desire to have the title cleared so that they can again rent the playhouse. Judge Marvin reserved decision.

Dynamiting Attempted on Kansas City House

An attempt to dynamite the Ashland theatre, a Kansas City suburban house, was made early Tuesday morning. The theatre was not damaged, although approximately \$300 damage was done to neighboring residences as a result of broken window panes. The theatre is owned by W. L. Shelton.

It is believed by the police that the attempt to wreck the theatre was done by sympathizers of the Motion Picture Theatre Operators' Union, as Mr. Shelton has refused to employ union men since September, 1920, owing to dissatisfaction in work and wages. The theatre has been picketed since then by union men and twice stench bombs have been thrown into the theatre, as well as a previous attempt to bomb the building last year.

Exhibitor Denies Child Labor Violation

Pleas of not guilty to two charges of violating the Ohio child labor laws were entered by G. M. Taylor, owner of the Garden Theatre, Columbus, when he was arraigned in Municipal Court, Tuesday, May 8.

The warrants against Taylor were filed by an inspector of the state department of public welfare. It is alleged that he employed in his theater children under the minimum age required by law. The case was tried before Judge Berry, who continued it until May 22.

Merle Johnson Wins Suit Against Iroquois

The Appellate Term of the Supreme Court has just affirmed, with costs, a judgment in favor of Merle Johnson against the Iroquois Productions, Inc.

Judgment was rendered for Johnson in the lower court after Caryl S. Fleming had testified for Iroquois Productions, Inc., that he had not hired the services of Johnson as scenarist. Johnson and Agnes Egan Cobb testified otherwise. M. Henry Ring of 120 West 42nd Street, argued the appeal for Johnson.

Famed Writers for Art Congress

Rex Beach Announces Acceptances from Distinguished Dramatists and Artists

MANY of the best known writers of this country, England and France have been invited to attend the International Congress on Motion Picture Arts to be held at the Waldorf-Astoria, New York, on June 7 and 8, it was announced this week by Rex Beach, who is acting as chairman of the Author's League Committee. The league is arranging the gathering in cooperation with Adolph Zukor and Jesse L. Lasky, president and vice-president of the Famous Players-Lasky Corporation.

"The acceptances already received from distinguished writers, dramatists, artists, educators and other recognized leaders in American life," Mr. Beach said, "indicate that the congress will be a notable contribution toward the artistic development of motion pictures, we sincerely trust, through formulating a set of principles which should be of vital interest to both the public and the producers—as well as to the writers themselves.

"From an artistic standpoint, this prospective congress is our first really big, constructive step for the development of the motion picture."

Those who are serving with Mr. Beach on

the committee are: Samuel Hopkins Adams, George Barr Baker, Edwin Bjorkman, Ellis Parker Butler, Irvin S. Cobb, George Creel, C. B. Falls, Charles Dana Gibson, John Golden, Clayton Hamilton, Rupert Hughes, Edward Hungerford, Will Irwin, Orson Lowell, George Barr McCutcheon, George Mallon, George Middleton, Harvey O'Higgins, Floyd W. Parsons, Luther Reed, Tony Sarg, Leroy Scott, William G. Sheperd, William Allen White, Fred G. Melehor, James Wright Brown, Gertrude Lane and Russell Doubleday.

Michigan M.P.T.O. Treasurer Tenders Resignation

Fred R. Ruml, who has held the office of treasurer of the M. P. T. O. Michigan for the past four years, has resigned because of long continued ill health. The combined offices of secretary and treasurer will be held by H. T. Hall for the rest of the term.

A resolution of appreciation of Mr. Ruml's faithful services was passed at the last meeting.

Martin G. Smith, Presidential Candidate, Urges Cooperation In Statement

MARTIN G. SMITH, president of the M. P. T. O., Ohio, and one of the candidates for president of the M. P. T. O. A. at the Chicago session next week sets forth the following statement of the needs of the M. P. T. O. A. and some of the things he hopes to accomplish in the event of his election.

"Our present chief executive, Sydney S. Cohen, has led us faithfully, honestly and efficiently to our fourth milestone.

"This accomplishment, unparalleled in our industry, is to his credit only—not to ours. Our organization is alive today only because of the incomparable sagacity, ability and strength of a mental giant.

"Our organization is the result of the sacrifice and effort of the individual—not of the mass.

"To me, the paramount task of our gathering in Chicago is the formulation of, first, a permanent and practical plan of financing, and second, an intensive nation-wide campaign of recruiting the ranks and of building up the backbone of the organization.

"Then, the selection of officers—men of undoubted integrity and honesty who will consider as mandates the policies formulated by the convention, and who will, without delay, efficiently and effectively carry them out in a business-like manner.

"The announcement of my candidacy for president of the national organization was the desire of the Executive Committee and members of the Motion Picture Theatre Owners of Ohio, of which I have been president since its inception, as well as that of my friends elsewhere in motion picture circles.

"There will be no campaign committee to extol my virtues. Personally, I intend to spend no money to advance my candidacy, and I have requested that my friends do the same. The wolves will not.

"I have suggested to the members of the Ohio delegation that they not make any commitments prior to their arrival in Chicago on any matters pertaining to the convention, but instead to go into session with an open mind to decide for themselves what is best to protect their investments.

"From all indications, our national convention will be the largest in attendance in the history of our industry.

"But at the same time it should be made to be the most constructive and helpful gathering as well, with its sessions devoted exclusively to the discussion of exhibitor problems and to the making of such plans as seem best suited to care for them.

"The so-called 'differences within our ranks' cannot be compromised. They must be ignored. Let us not allow personalities to interfere with the accomplishment of the really important and tremendous task now confronting us.

"Let us not have politics, but clean, healthy competition for the honor and responsibility of leading the Motion Picture Theatre Owners of America.

"And above all, let us not forget, 'It ain't the individual, nor the army as a whole, but the everlasting team work of every blooming soul.'

(Signed) "MARTIN G. SMITH, President,
"Motion Picture Theatre Owners of Ohio."

Texas Exhibitors Elect New Officers

H. A. COLE, of Marshall, Texas, was elected president of the Texas Motion Picture Theatre Owners' Association of Texas at Dallas, Texas, on Wednesday afternoon, the second and last day of the convention, held in the junior ballroom of the Jefferson Hotel.

Other officers elected were J. A. Holton, first vice-president, Port Arthur; C. W. Bassett, second vice-president, Sherman, and E. L. Byar, secretary and treasurer, Terrell. The board of directors comprises H. T. Hodge, Abilene, chairman; H. H. Hoke, Tyler; C. J. Musselman, former president of the association, and W. R. Bryan. One more director is to be elected by the board later.

The next meeting of the association will be held at Dallas in December.

Buffalo Film Trade Board Holds Election

Sydney Samson, of Bond Photoplay Corporation, has been elected president of Film Board of Trade of Buffalo. Other new officers are: Thomas W. Brady, Goldwyn, vice-president; Henry W. Kahn, Metro, treasurer; Robert T. Murphy, Renown, secretary; board of directors, Harry Bernstein, Universal, chairman; Mr. Samson, C. N. Johnston, Fox; Allan S. Moritz, Paramount; Mr. Kahn and Mr. Brady. The club will meet Monday, May 21. An arbitration board will be appointed, including exhibitors and exchangers. Howard J. Smith, president of the Western New York Motion Picture Theatres, Inc., invited to sit on the board or to appoint a representative, has replied to Mr. Samson as follows:

"Our organization has adopted a policy of taking part in no arbitration, but of letting all matters in dispute in this business go to the courts for settlement. On account of this policy we are unable to accept your invitation. Also on account of this policy all of our members will be unable to sign any contract which compels arbitration and under any and all circumstances will refuse to appear before, submit to or be bound by your so-called arbitration committee."

Must Operate on Standard Time, Is Edict

Motion picture theatres at New London, Conn., must be operated Sundays under standard time, according to the edict of Prosecuting Attorney Daniel M. Cronin, irrespective of the fact that daylight savings is generally being followed throughout that state. The New London theatre managers had adopted the daylight savings schedule and were highly in favor of the change, especially because it permitted them to stage two programs Sunday evenings.

Prosecutor Cronin has instructed Chief of Police Charles A. Pinney to see that there be no violations of the law, in permitting the theatres to operate only under standard time Sundays. Orders of the prosecuting attorney went into effect for the first time last Sunday. The motion picture men do not favor the order, as they will have to dispense with Sunday evening programs—or be content with staging but one program.

New Companies Receive N. Y. Charters

Motion picture companies receiving charters from the Secretary of State, permitting them to incorporate in New York state, during the past week, included the following: M. & S. Film Company, Inc., \$3,000, Philip Melzer, Meyer Brown, New York; Louis Sachs, Brooklyn; Dictascope Pictures' Corporation, \$250,000, Frank F. Palmison, Mount Vernon; Michael Hertz, Newark, N. J.; Edward M. Evarts, New York City; Film Traders, Inc., Yonkers, \$20,000, Isabel Kaplan, Myron L. Lesser, New York; Whitman Bennett, Yonkers; Playhouse Operating Company, Inc., White Plains, \$1,000, W. D. Wheeler, S. L. C. Bertholf, H. J. Graham, Jr., White Plains; the Emkay Film Picture Co., Inc., \$50,000, Benjamin J. Rabin, Martin C. Friedberg, New York; Rose Silverman, Brooklyn; Garsson Enterprises, Inc., \$5,000, Harold L. Atkins, New York; George M. Arthur, Brooklyn; Rudolph A. Carstensen, Stapleton, S. I.; Sedgwick Amusement Co., Inc., \$1,000, Max Richter, Abel Fanchi, Laurence S. Bolognino, New York; Newsies, Inc., \$20,000, Carl Heller, Brooklyn; Julius Leit, New York; Henry Ohm, Brooklyn; Vanderbilt Enterprise, Inc., \$100,000, L. D. Andrews, James Rossin, Joseph Fischer, New York.

Chevy Chase Would Close Sunday Theatre

The new Chevy Chase theatre is to be a test of Sunday amusements sentiment in that prosperous residential suburb of Washington. Six civic organizations and four churches are endeavoring to arouse public opinion against Manager E. J. Stutz, for "treating the community ideals with contempt," by opening his theatre after three 6. m. Sundays, as permitted by law. Something like a boycott may result.

The opponents of Sunday exhibitions allege that the promoters of the theatre promised to keep it dark on Sundays. Some of them take the position that while they are tolerant of Sunday amusements under ordinary circumstances, the Chevy Chase residence section does not welcome a Sunday theatre, "in its midst." So far Mr. Stutz has not answered a formal communication from the citizens' committee, asking him to close the theatre Sundays, a fact that has not tended to calm the situation.

Metro Exploitation Man and Wife Badly Injured

Herbert C. Murray, Columbus, Ohio, exploitation man for Metro, Cincinnati, son of the former Ohio censorship director, Mrs. Maude Murray Miller, and his wife, are in a critical condition in a hospital in Columbus, due to an automobile accident, which occurred near Washington Court House, Ohio, May 6.

Mr. Murray and wife were on their way to Columbus and turned out to go around another automobile party. The car skidded and turned turtle. Mrs. Murray suffered a broken collarbone and had a hemorrhage of the brain after being removed to a Columbus hospital. The son of the former censor board head received a broken collarbone, a broken jawbone, front teeth loosened and severely bruised about the head and chest. Results of an X-ray taken May 8 have not as yet been made known by hospital physicians.

Mr. and Mrs. Martin Johnson Return to Africa

AFTER only five months' sojourn in civilization, Mr. and Mrs. Martin Johnson, noted African explorers, and producers of "Trailing African Wild Animals," a Metro release, will return to Africa, this time to spend five years at Lake Paradise, thousands of miles from the nearest point of civilization.

Mrs. Johnson is as intrepid an adventurer as her husband. She shared all the dangers of the last trip as well as all the dangers to which her husband has subjected himself during fifteen years' wandering in isolated corners of the world.

Better Films Committee in Atlanta Session

Proponents and executives of the Better Film Committees of all the Southeastern states were in session at a conference in Atlanta, Ga., last week, responding to an invitation extended by Mrs. Manley Boykin, president of the Atlanta Better Films Committee. The conference, which was held at the Wine-coff Hotel on May 7, was the largest and most successful meeting of interests identified with the better films movement that has been held since the first Atlanta Conference on Better Films held more than a year ago and which marked the inception of the idea generally throughout the Southeastern states.

The meeting was presided over by Mrs. Boykin and lasted for several hours. Among those who were in attendance were the following: Mrs. Myrtle Snell, Birmingham, Ala.; Mrs. James Eugene Reilly, president of the Charlotte committee; Colonel Jason N. Joy, representative of the Will Hays organization; Miss Ruth Rich, Jacksonville, Fla.; Mrs. W. N. Whitaker, Chattanooga, Tenn., and Clarence A. Perry, associate director of the Russell Sage Foundation. Addresses were also made by Willard Patterson, manager of the Metropolitan theatre, and A. C. Cowles, of the Public Relations Department of Southern Enterprises.

New Knickerbocker Damage Suit Is Filed

Rose Goon, alleging injuries in the Knickerbocker theatre on January 28, 1922, recently brought suit against Harry M. Crandall, the theatre company, Reginald W. Geare, John H. Ford, the Union Iron Works, and the District of Columbia, for ten thousand dollars' damages.

Chief Justice McCoy, of the District Supreme Court, in Equity Court, No. 2, dismissed the amended bill in the suit of William J. Forsyth vs. The Knickerbocker Theatre Company, and noted the appeal.

Virginia Sunday Violation Fight Is On

The cases of the Hopewell (Va.) movie theatre owners charged with violations of the local Sunday laws, opened recently in the Hopewell corporation court. J. T. Garrow and F. B. Berkeley, attorneys representing the theatres, state that the fight for the Sunday shows will be carried to the last ditch. Great interest is being shown in the fight by other Virginia and southern exhibitors in the territory, and even in the Atlanta region.

New Stock Listed for F. P. Canadian Expansion

Listing of \$4,000,000 first preferred 8 per cent shares and \$7,500,000 of common of the Famous Players Canadian Corporation, Limited, is shortly to be made on the Toronto and Montreal exchanges, according to a formal announcement by the Royal Securities Corporation of Montreal, in which latter corporation Lord Beaverbrook is said to hold a substantial interest.

In connection with this flotation, it is pointed out that the Famous Players Canadian Corporation was formed as a subsidiary of the Famous Players-Lasky Corporation of New York, which has a capital of \$30,000,000, on which 8 per cent has been paid for years. The Canadian company was organized in 1919 and in that year it owned 16 theatres seating 37,000 persons. The company now owns 32 theatres in Canada.

Despite heavy construction costs, earnings in the first full operating year, ending August 28, 1920, were \$291,987, against first preferred dividends to be paid of \$180,000. In the year ended August 31, 1922, one of severe depression in the theatre business, earnings of the company in Canada totalled \$320,000 and first preferred dividends were maintained. During the half year ending February 24 last, earnings of the company amounted to \$297,553, against first preferred dividends of \$160,000.

Announcement is made that earnings for the current year, ending next August, are expected to reach \$500,000, which will be available for preferred dividends of \$320,000. All earnings mentioned were after operation, maintenance, renewals, taxes and depreciation costs had been deducted.

The new issue is to be used for further expansion, it is understood.

Bandit Kills Pal Holding Up Exhibitor

One of a trio of bandits, identified as "E. McClain," Cincinnati, was shot and killed by a bullet fired by one of his pals and intended for their victim during an attempt to hold up Louis Knau, 47 years old, proprietor of the Washington theatre.

Knau was returning home from the theatre with the day's receipts, amounting to more than \$200 in his pocket when the men approached him. One of the bandits struck him from behind just as one of his pals opened fire, the bullet killing McClain. The remaining two bandits fled.

Well Known Exhibitor of South Is Dead

Julian May, for many years manager of the Lyric Theatre, Charleston, South Carolina, died last week after a short and sudden illness. Mr. May was only twenty-nine years of age, but had managed the Lyric for many years and had thousands of friends throughout the entire Southeast.

Cracksmen Blow Fort Worth Theatre Safes

The safes of both the Majestic and Palace theatres at Fort Worth, Texas, were cracked by safe blowers the night of April 30th. Only a small amount of money was in the safes and a few valueless papers.

J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

Lasky Studio

CECIL B. DE MILLE announces details of "The Ten Commandments," by Jeanie MacPherson. The cast includes Leatrice Joy, Nita Naldi, Estelle Taylor, Julia Faye, Edythe Chapman, Theodore Roberts, Richard Dix, Charles De Roche, Rod La Rocque and James Neill. The picture is to carry the modern version, preceded by a Biblical prologue from the Book of Exodus. Pharaoh's Palace, a half mile wide and one hundred feet high, is under construction at Guadalupe, California. Edward S. Curtis is cameraman, Paul Iribe, art director; Clare West, costume designer, and Cullen Tate, assistant director.

Production of "A Gentleman of Leisure," under the direction of Joseph Henabery, featuring Jack Holt, has started. The story was adapted by Anthony W. Coldeway from the Stapleton and Wodehouse play.

"Bluebeard's Eighth Wife," starring Gloria Swanson, under the direction of Sam Wood, is being cut.

Tom Geraghty, supervising editor, and Director Al Green left for New York Monday to prepare for production of the next Thomas Meighan picture from a new George Ade original.

Preparations have been completed for a convention of department of distribution executives of the Pacific Coast next Monday and Tuesday. This is the fourth of a series through the country to be attended by S. R. Kent, Jesse Lasky and Eugene Zukor.

Jack Boland, for eight years with Clara Kimball Young in the capacity of assistant director, has been engaged in a similar capacity at the Paramount West Coast studio, where he will aid Alfred E. Green in the production of "To the Ladies," in which Mary Astor and Robert Agnew are to be featured.

Maude Turner Gordon, who played the mother role with Thomas Meighan in his Paramount picture, "Back Home and Broke," will have a similar part in "Homeward Bound," Mr. Meighan's new picture which Ralph Ince is directing at the Paramount Long Island studio from Jack Cunningham's adaptation of Peter B. Kyne's "The Light of Leeward."

Ince Studios

Production of "Harbor Bar," Thompson Buchanan's adaptation of Peter B. Kyne's sea story, is to begin this week for Associated Authors' second release. Elmer Harris of Associated Authors is preparing an adaptation of "The Love Hater," Frank R. Adams' story in *Cosmopolitan*, for the third release.

Henry Sharpe, cameraman, has been placed under a long term contract by Thomas H. Ince as a result of his work on "Soul of the Beast,"

an Ince production with Madge Bellamy.

Bradley King has been assigned to prepare the continuity of "Anna Christie," the stage play by Eugene O'Neill, recently bought by Ince. John Griffith Wray is to direct.

Goldwyn

Charles Conklin, former Sennett comedian, has been engaged for a dramatic role in "The Day Faith," directed by Tod Browning, from a story by Arthur Somers Roche.

Director George D. Baker this week began taking interiors for the film version of Balzac's "The Magic Skin," which he is producing for Achievement Films, Inc., for distribution by Goldwyn. Gilbert Gable, president of Achievement, left Wednesday for Philadelphia after having completed all production arrangements. The cast thus far selected includes Carmel Myers, Bessie Love, George Walsh, Wally Van, Eulalie Jensen and Edward Connelly.

Marshall Neilan has arranged to present a print of his latest picture, "The Eternal Three," a number of sequences in which were photographed in Mexico City and vicinity, to a representative of President Obregon's next week. Mr. Neilan is making excellent progress on his new picture, "The Rendezvous," with a cast which now includes Conrad Nagel, Lucille Rickson, Emmett Corrigan, Elmo Lincoln, Sidney Chaplin, Eugenia Besserer, William Orlamond, Richard Travers, Cecil Holland and Kathleen Key. Frank Urson is acting as co-director with Mr. Neilan on this production. All of the scenes of "The Rendezvous" will be shot at the studios.

Goldwyn's King Vidor production, "Three Wise Fools," was shown in preview at a small Hollywood theatre last week to test its audience appeal. Vidor is now working on an original screen story.

Victor Seastrom has returned to the studios from San Francisco where he picked some of the locations for his screen version of Sir Hall Caine's novel, "The Master of Man," in which Mae Busch will have the leading role.

Charles J. Brabin has been taking hunting scenes for Elinor Glyn's "Six Days."

Hugo and Mabel Ballin, who recently completed for Goldwyn a spectacular production of Thackeray's "Vanity Fair," left this week for New York City. Both ZaSu Pitts, who is appearing in Eric von Stroheim's "Greed" from Frank Norris' novel, "McTeague," and Mrs. von Stroheim have returned to San Francisco after spending some time in Los Angeles visiting their young babies.

Cameras have begun to turn on Emmett J. Flynn's first production for Goldwyn, "In the Palace of the King."

United Studios

M. C. Levee returned from New York with several books and stories to be produced by First National. The first one is to be started in ten days. The title has not yet been decided upon.

Herbert Blache is directing Gladys Walton in "The Untameable," adapted by Hugh Hoffman from the Gellert Burgess story, "The White Cat." The cast includes Malcolm McGregor, John Sainpolis and Etta Lee.

Francis Grandin is to direct the two-reel westerns formerly assigned to William Craft.

Herbert Rawlinson's picture, "Thicker Than Water," under the direction of Edmund Mortimer, has been completed and the title changed to "Railroading." The new vehicle for Rawlinson, under the direction of Edward Laemmle, is "Two Bells for Pegasus," from the story by Gerald Beaumont.

Jay Marchant is to direct the two-reel western featuring Pete Morrison, titled "The Homeward Trail."

The sequel to "Legally Dead" has been written by Charles Furthmann, titled "Legally Born."

Clarence L. Brown is starting work on Priscilla Dean's vehicle, "The Acquittal," from the story by Rita Weiman, continuity by Jules Furthmann.

Jack Dillon, director, has completed production of "The Self-Made Wife," with an all-star cast, adapted from the novel by Elizabeth Alexander. The scenario is by Charles Kenyon.

Sennet Studios

Production has begun under the direction of Roy Del Ruth on a two-reeler for Pathe under the working title of "Knip and Tuck." The cast includes Harry Gribbon, Alberta Vaughn, Billy Bevan, Mildred June and Kewpie Morgan.

"Skylarking," the second all-star picture for Pathé, has been completed.

Here and There

Johnnie Walker is to start next week on "The Worm," purchased from Charles Ray.

George O'Hara is soon to begin the second series of "Fighting Blood" stories, by H. C. Witwer, under the direction of Mal St. Clair.

"Alimony" is the next to be directed by Emile Chautard, beginning this week, from an original story.

Irene Rich, one of the Warner Brothers stars, has been loaned to Mary Pickford to play the part of the Queen in a forthcoming Pickford picture. This is the first time Miss Rich has worked at the Pickford studio.

Associated Authors are now bending every effort towards the cutting of "Richard The Lion Hearted," their initial production, a screen adaptation of Sir Walter

Scott's novel "The Talisman."

While final scenes of the film which features Wallace Beery in the title role are still being shot, the authors are working for a short distance production record by cutting and assembling the rest of the film. Mrs. Margaret Darrell, formerly with the Famous Players-Lasky organization, is cutting the film under the personal supervision of Frank Woods, Elinor Harris and Thompson Buchanan.

Madge Bellamy, Thomas H. Ince star, who has just completed a cross-country tour with her gold camera, has returned to Culver City bringing with her one of the finest collections of souvenir photographs in existence. After resting up from her strenuous trip, the star will be ready for work on a new production which is being prepared for her.

Thomas H. Ince is now supervising the cutting of "Her Reputation," a screen adaptation of "The Devil's Own," Talbot Mundy's latest novel written in collaboration with Bradley King. May McAvoy, is starred in the picture under the direction of John Griffith Wray.

John Robertson has completed practically all the interiors on "The Fighting Blade," in which Richard Barthelmess is starred. These interiors were filmed at the old Universal studio at Fort Lee, New Jersey. Now Mr. Robertson and Everett Shinn, his art director, are spending considerable time browsing about Northern Jersey estates selecting houses and grounds which will tie-up with the Cromwellian period of this story by Beulah Marie Dix.

Edwin Carewe, the producer-director of "The Girl of the Golden West," is in Chicago supervising the cutting of the negative of the picture. He will remain in the windy city another few days before returning to Los Angeles to begin preparations to film "The Bad Man," with Holbrook Blinn featured.

The final scenes on Tom Forman's next production for B. P. Schulberg, "The Broken Wing," were shot this week at the studio of Preferred Pictures. In the cast are Kenneth Harlan, Miriam Cooper, Walter Long, Miss Dupont and Richard Tucker.

Christie

Bobbie Vernon has been placed under a three-year contract.

Al Christie is due to arrive in New York for departure to London and Paris, accompanied by Harry Edwards.

"Back to the Woods" began at Westwood, Lassen county, California, under the direction of Scott Sidney, with a lumber camp background. The cast includes Neal Burns, Vera Steadman, James Harrison, William Irvin, Babe London, George French and Ward Caulfield.

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

The Ne'er-Do-Well—

Good summer entertainment; average drawing power. (Middle West.)

One of Meighan's best. Lila Lee lends good support. Good patronage. (Middle West.)

Clever comedy drama with strong cast. Our audiences like it. Business good. (Middle West.)

A picture everybody liked. Business very good. (Middle West.)

The Trail of the Lonesome Pine—

An excellent picture; liked by all. Business only fair. (East.)

A different picture that was a knock-out. (East.)

You Can't Fool Your Wife—

Picture and business just fair. (West.)

Bella Donna—

Business held up well in second week. Picture previously reported.

Grumpy—

The attendance held up good with this one. Big houses for a week's run. (Middle West.)

Prodigal Daughters—

Unusually entertaining picture. Wonderful business. Packed 'em in for every show. (Middle West.)

FIRST NATIONAL

Money, Money, Money—

A fairly good picture. Business indifferent. (East.)



Opening ad for "The Famous Mrs. Fair" at Loew's Columbia theatre, Washington, D. C.

Within the Law—

Norma Talmadge's popularity a big asset. Patrons liked it. (Middle West.)

A very fine picture. Business so good held picture over for second week. (Middle West.)

The Sunshine Trail—

A good drawing card. Did a good week's business. (Middle West.)

The Bright Shawl—

Well liked. Did tremendous business with big program. (East.)

Scars of Jealousy—

Old story well done. Fair business. (Middle West.)

FOX

Truxton King—

Business about as usual; nothing big. (West.)

The Village Blacksmith—

Fair picture. Fair business. (East.)

F. B. O.

Westbound Limited—

A real thriller that pleased. Big week's business. (Middle West.)

GOLDWYN

Souls for Sale—

Results not quite what we expected on this. (West.)

A good commercial picture, not much artistically. Business tremendous. (East.)

Fair picture; draws well because of "inside" information. (Middle West.)

WARNER BROTHERS

Brass—

An excellent picture that attracted overflow business for a week. (East.)

A good box office attraction. Lively attendance for a week. (Middle West.)

METRO

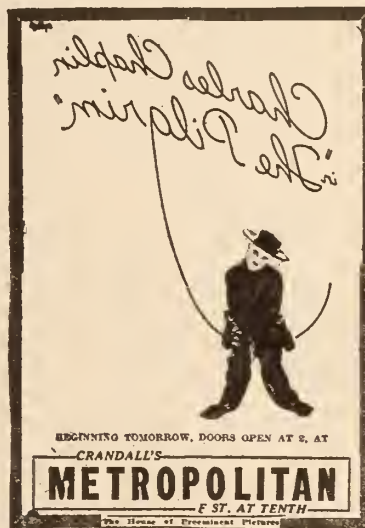
Woman of Bronze—

Too much tragedy for modern film audiences. Business below average. (East.)

The Famous Mrs. Fair—

Interesting and logical story. Photography and sets fine. Cast excellent. Pleased our audiences and played to big business. (Middle West.)

A good picture and liked very much by those who saw it. Business fair. (Middle West.)



"Trick" ad for "The Pilgrim" used by Crandall's Metropolitan theatre, Washington, D. C.

Jazzmania—

Feature which is somewhat improbable and overdrawn. Full of action and up to date. Pleased the younger element. Business good. (Middle West.)

Trailing African Wild Animals—

Should do well if your patrons haven't had overabundance of this sort of picture. A real novelty. Did very well. (Middle West.)

UNIVERSAL

Fools and Riches—

Good picture of its type. Got its full share of the business in town. (Middle West.)

Hunting Big Game in Africa—

Played to fine business on two weeks' run, aided by personal appearance of explorer. (Middle West.)

Bavu—

This melodrama was very well liked and did first rate business for us. (West.)

Gossip—

Good program picture. Gladys Walton does nicely. Fair receipts. (Middle West.)

The Abysmal Brute—

A very interesting and entertaining feature. Drew well. (Middle West.)

UNITED ARTISTS

The Girl I Loved—

Ray is at his best in this one. Very fine box office picture. Business better than average. (Middle West.)

Tess of the Storm Country—

Excellent picture. Did very well second week. (Middle West.)

ASSOCIATED EXHIBITORS

Alice Adams—

Picture good and story good but it did not appeal to the average movie fans. Trouble was in the title. (Middle West.)

PATHE

Safety Last—

Jammed them in all week. Came close to equalling record. (East.)

Great comedy; up to usual Lloyd standard. Good business, two weeks' run. (Middle West.)

HODKINSON

Down to the Sea in Ships—

Played to good houses for a week's run. (Middle West.)

One of the year's best. Playing at popular prices, did excellently. (Middle West.)

VITAGRAPH

Masters of Men—

A strong picture that held them out. (East.)

AL LICHTMAN

The Hero—

Splendid picture. Business above average. Popularity of play of same name helped business a lot. (Middle West.)

STATE RIGHTS

Environment—

A good picture, but business was nothing extra. (West.)

Darling of the Rich—

Not much as a picture, and not much business. (East.)



"Vanity Fair" ad used by the California theatre in San Francisco

Preferred Program Is Announced

Leading Plays, Books and Stories Are Acquired for Output for Next Year

Al Lichtman, B. P. Schulberg, and J. G. Bachmann announce the purchase of a list of plays, books, and stories, which will form Preferred's output for next year.

Frank Craven's play "The First Year," heads the list. It ran on Broadway two years and recently closed a year's engagement in Chicago.

A series of conferences between David Belasco and the Lichtman Preferred organization resulted in the acquisition by the latter of "The Boomerang," the Belasco play, of which Winchell Smith and Victor Mapes are authors. The stage play set a long run record, a few seasons ago, on Broadway.

"The Virginian," by Owen Wister, stands next in importance on Preferred's list.

Rida Johnson Young's "Maytime," has also been purchased from the Messrs. Shubert.

Robert W. Service's novel "Poisoned Paradise," is another included in the announcement.

A story of modern society, "The Breath of Scandal," by Edwin Balmer is another purchase. This recently ran as a serial in Cosmopolitan Magazine and later the novel was published in book form by Doubleday Page.

Contracts have also been closed by Preferred for the screen rights of Zona Gale's novel, "Faint Perfume," a recently published story.

After several months of negotiations, "White Man," was secured for filming. "White Man" is the work of George Agnew Chamberlain, and has gone into several editions since its first publication in 1919.

Lichtman, Schulberg and Bachmann also list "The Triflers," a novel of today by Frederick Orin Bartlett.

In addition to these properties which have just come into the hands of Preferred Pictures, their future plans include the production of "A Mansion of Aching Hearts," adapted from the song by Harry Von Tilzer and Arthur J. Lamb, "My Lady's Lips," a drama of modern society by Edward Locke, "The Aristocrat," a Hearst's Magazine story by Larry Evans and Royal A. Baker's screen drama, "When A Woman Reaches Forty."

Willard-Johnson Fight for Witwer Color

E. MASON HOPPER, Cosmopolitan director, was in charge of a battery of six cameramen, headed by George Barnes, which "shot" the Jess Willard-Floyd Johnson fight at the new Yankee Stadium last Saturday. In making scenes of the great fistic encounter, the Cosmopolitan cameramen worked from every conceivable part of the gigantic field and took more than 5,000 feet of film.

In addition to the actual fight scenes which were made for the International News Reel and which are being shown this week on the screen at the Rialto theatre, New York, Director Hopper made some colorful scenes of the great crowd of fight fans. These scenes were made by Hopper for the Cosmopolitan Corporation's picturization of H. C. Witwer's popular fight story, "Cain and Mabel," production of which will be started this week. Hopper will direct the film from the scenario of Frederick and Fanny Hatton. An all-star cast of players is now being selected to impersonate the characters created by Witwer.

Three Preferred Pictures already completed will be added to the foregoing on the releasing schedule of the Al Lichtman Corporation for the season of 1923-1924. They are "April Showers," a Tom Forman Production featuring Colleen Moore, Kenneth Harlan and Ruth Clifford. "The Broken Wing," the Broadway play directed by Tom Forman with Kenneth Harlan, Miriam Cooper, Miss Dupont and Walter Long, and "Mothers-in-Law," a Gasnier production by Frank Dazey and Agnes Christine Johnston, authors of "Rich Men's Wives" and "Poor Men's Wives."

Paramount Sales Session Held in Chicago

The second of the four district sales conventions of the distribution department of Famous Players-Lasky opened Saturday in Chicago at the Drake Hotel and continued its sessions through Sunday. District and branch managers, exploitation representatives, bookers and salesmen to the number of 175 attended, the following Paramount exchanges being represented: Chicago, Detroit, Pittsburgh, Cleveland, Milwaukee, Peoria, Cincinnati, Indianapolis, Columbus, Sioux Falls, Des Moines, Omaha, Minneapolis, Kansas City and St. Louis.

Divisional Sales Managers John D. Clark and George W. Weeks had charge of the convention and the discussions were led by S. R. Kent, General Manager of Distribution, Jesse L. Lasky, First Vice-President in Charge of Production, and executives and department heads from the home office of the company.

Those from the home office who attended, in addition to Mr. Lasky and Mr. Kent, were Eugene Zukor, G. W. Weeks, J. D. Clark, E. E. Shauer, Mel Shauer, Claud Saunders, C. E. McCarthy, A. M. Botsford, G. B. J. Frawley, G. M. Spidell, Herman Wobber, Pacific Coast District Manager; A. M. Hoggan, general sales manager for Australasia, and A. O. Dillenbeck, of Hanff-Metzger, Inc. With the exception of Mr. Lasky, who returned to New York Monday, the entire New York party left Monday night for New Orleans where the Southern district convention was scheduled for Wednesday and Thursday.

Edward Sedgwick Signs Long Universal Contract

Edward Sedgwick, director and scenario writer, has signed a long term contract with the Universal Pictures Corporation to direct Hoot Gibson in feature attractions of a "Special" type. The productions will entail every type of picture from drawing room drama to "westerns."

"Self-Made Wife" Finished by Universal

Production has just been completed at Universal City on "The Self-Made Wife," under the direction of Jack Dillon.

The film play was adapted from the Elizabeth Alexander novel. Edward T. Lowe, Jr., made the screen adaptation and Charles Kenyon wrote the scenario.

The cast includes Ethel Grey Terry, Virginia Ainsworth, Craufurd Kent, Phillips Smalley and Dorothy Cummings.

All-Star Cast Signed for "Eagle's Feather"

PLAYERS for "The Eagle's Feather," first of the Metro all-star specials, were all signed up in a single day at the Metro Hollywood studios.

Among the notable players who attached their signatures to Metro contracts to appear in this Katherine Newlin Burt story under the direction of Edward Slogan were James Kirkwood, Mary Alden, Lester Cuneo, Elinor Fair, Barbara La Marr, William Orlamond, Charlie McHugh, Adolph Menjou, George Seigman and John Elliott.

"The Eagle's Feather" is a Western story adapted for the screen by Winifred Dunn. After about two weeks' work in the studio the entire company will go on location near Bishop, California, where a stampede with 4,000 cattle will be staged.

Audience Test is Made for "Critical Age"

Following the policy of Ernest Shipman to give all of his productions the audience test before they have been released for the general public, word has been received from W. E. Allen, of the Imperial theatre, Ottawa, Canada, in reference to the premier showing of "The Critical Age," adapted from the Ralph Connor novel, "Glengarry Schooldays," which is the second Shipman release to be distributed by the W. W. Hodkinson Corporation. Mr. Allen wired that the picture was warmly received by the audience.

"The Critical Age," from the novel, "Glengarry Schooldays," by Ralph Connor, was directed by Henry McRae and features Pauline Garon, James Harrison, and Wallace Ray in the cast. It is scheduled for release under the Hodkinson trade mark on June 17.

Universal Starts "A Lady of Quality"

Photographing of the first scenes of "A Lady of Quality," an adaptation of Frances Hodgson Burnett's famous novel, has been started at Universal City under the direction of Hobart Henley. The picture, starring Virginia Valli, and introducing, among others in a big cast, Mary Philbin and Milton Sills, will be several months in the photographing, and will be a late release of the season as a Universal attraction.

Far East Official is Fox Studio Visitor

One of the most interested visitors at the William Fox New York studios recently was H. Tabasa, the resident commissioner of the Japanese Government in Formosa. The Far East official is in this country on a trade mission, and is very much interested in motion pictures owing to the widespread popularity of this American form of entertainment in the Orient.

Emily Fitzroy to Appear in "Captain Applejack"

Emily Fitzroy, whose performance in "Driven" attracted attention, has been engaged for a role in the Fred Niblo production of "Captain Applejack," under Metro-Louis B. Mayer auspices.

"Boston Blackie" Is Completed

"**B**OSTON BLACKIE," the William Fox picture based upon the Jack Bole story, "The Water Cross," starring William Russell, has been completed under the direction of Scott Dunlap, with Eva Novak in the leading feminine role.

The "Boston Blackie" series of stories has won a firm hold on admirers of detective tales, "The Water Cross" taking its title from the form of punishment given prisoners for breaking certain prison rules.

Scenario Is Completed for "The Wanters"

J. G. Hawks, managing editor at the Mayer studio, and Paul Bern, screen writer, this week completed the scenario of "The Wanters," a Leila Burton Wells story which John M. Stahl will produce for Louis B. Mayer-First National release.

Mr. Stahl has already started on the making of the picture, filming some of the smaller episodes in the early part of the story. The cast is headed by Marie Prevost, Norma Shearer, Robert Ellis and Gertrude Astor. Ernest G. Palmer will be the chief cameraman.

Reeve Publicity Director For Paramount on Coast

S. R. Kent announced last week the appointment of Arch Reeve as West Coast publicity director for the Famous Players-Lasky Corporation, succeeding Adam Hull Shirk, who has resigned. Mr. Reeve's department will function as a part of the general publicity department under the direction of Charles E. McCarthy.



These scenes are from Booth Tarkington's "Penrod and Sam," directed by William Beaudine for First National Release.

West Coast Theatres In Expansion

Deal Closed Whereby Marcus Loew California Houses Go to Lesser Interests

NEGOTIATIONS through Joseph Schenck, West Coast Theatres, Inc., and Marcus Loew, closed a deal whereby West Coast Theatres takes over all the Loew theatres in the state of California, including Loew State in Los Angeles and Loew's Warfield in San Francisco. The transaction is said to be in excess of seven and one-half million dollars for the twenty-five-year lease of the two houses. The entire consideration is not disclosed.

The deal secures for the Loew houses, both Metro and First National releases, each handling through their own exchanges, as a result of the recent purchase by Gore Brothers, Adolph Rauh and Sol Lesser, of the First National Northern California franchise in connection with the taking over of the Turner, Dahnken and Langley houses. West Coast theatres include a chain over the state of one hundred and ten houses, with seven additional under construction.

Sol Lesser, vice-president of West Coast Theatres, Inc., and president of Principal Pictures Corporation, has completed organization for the distribution of independent pictures. Prominent in affiliation with him are Albert Rosenberg, of Seattle; Fabian interests of New Jersey, A. H. Blank Enterprises, of Des Moines; R. D. Craver interests, of the Southern States; the Stanley Amusement Company, of Philadelphia; Nathan Gordon Enterprises, of Boston; Balaban and Katz, of Chicago; Finkelstein and Ruben, of Minneapolis.

Lesser is to represent the organization in California with supervision of production units.

"This is an ideal arrangement for the independent," says Lesser. "It gives him a genuine outlet for high-class product, warranting expenditure of sufficient money to give the best possible production and eliminates the time and expense of traveling East

with the finished negative to seek an outlet. The producer is assured a channel of distribution worthy of the production. The new company is to operate independently of other interests involved by those concerned."

Goldwyn Makes Changes in District Managers

George F. Dembow has just been named by Goldwyn as District Manager for the New England states. His field embraces the territory served by the Boston and the New Haven exchanges. His headquarters will be in Boston.

Arthur Lucas, who has temporarily been doing special work for Goldwyn in Boston, has returned to his former duties as District Manager of the South, with headquarters in Atlanta. He supervises the territory served by the Atlanta, New Orleans and Charlotte exchanges.

Sam Dembow, Jr., has been appointed District Manager of the West Coast branch exchanges, including the territory served by the Los Angeles, San Francisco, Portland and Seattle offices. He will make his headquarters in San Francisco.

Carr Replaces Myers in Cast of "Johnny Jones"

Fat Carr has replaced Harry Myers in the role of the chauffeur in the Warner Brothers forthcoming screen version of George M. Cohan's stage play, "Little Johnny Jones," featuring Johnny Hines. Mr. Myers, who is under contract with the Warners, will be co-starred in another feature.

The production is being directed by Arthur Rosson. Other members of the cast include Wyndham Standing, Margaret Seddon, Herbert Prior, Molly Malone, George Webb, and Mervyn LeRoy.



Jane Novak is starred in "Divorce," an F. B. O. Picture from which these scenes were taken.

Goldwyn-Cosmopolitan Meeting Set

Important Problems Will Be Taken Up At Atlantic Convention Next Week

ALL is set and ready for the Goldwyn-Cosmopolitan Convention to be held at the Ritz-Carlton in Atlantic City from May 20 to 23 inclusive. This is the first general gathering of the headquarters and field distribution executives since the distribution merger of Goldwyn and Cosmopolitan and the association for Distinctive Pictures.

Plans for the fall sales and distribution campaigns will be decided upon at this convention in which Goldwyn, Cosmopolitan and Distinctive officials will participate. The expansion of Goldwyn's own production activities and the enlargement of its facilities for the physical distribution of its own films and that of the allied companies makes this convention not only of importance to Goldwyn-Cosmopolitan but to the industry at large.

Announcements will be made at the convention of the promotion of a number of Goldwyn salesmen to be managers of branch exchanges and of the transfer of branch managers from one exchange to another. Arrangements will be completed for the opening of the four new branch offices—Portland, Ore., Butte, Mont., Des Moines, Ia., and Charlotte, N. C., all four of which are scheduled to be in operation by June.

Officials of the three producing organizations whose product is to be handled by Goldwyn-Cosmopolitan who will be present are—F. J. Godsol, President of Goldwyn; Edward J. Bowes, Vice-President; J. R. Grainger, General Manager of Sales; Arthur Friend, President of Distinctive Pictures, and H. N. Marin, of Distinctive.

The Goldwyn home office will also be represented by the following:

Edward Bonns, A. F. Cummings, Howard Dietz, J. E. Flynn, W. P. Garry, E. C. Grainger, Gabriel Hess, C. A. Hill, George Kann, William Kelly, David Kerr, T. V. Philbin, R. E. Pritchard, W. F. Rodgers, Frank Roehrenbeck, C. C. Ryan, and Erich Schay. Goldwynner Eddie Carrier will also be present.

The Goldwyn district managers who will attend are—W. E. Banford, Denver, Salt Lake and Butte; J. A. Chantler, Canada; George A. Dembow, Boston and New Haven; S. Eckman, Jr., New York, Albany and Buffalo; George A. Hickey, Chicago, Minneapolis and Milwaukee; J. A. Koepal, Cleveland, Cincinnati, Detroit and Indianapolis; Arthur Lucas, Charlotte, Atlanta and New Orleans; Felix Mendelssohn, Philadelphia, Pittsburgh and Washington; L. B. Remy, Dallas and Oklahoma City; and W. E. Truog, Des Moines, Kansas City, St. Louis and Omaha; also Sam Dembow, Jr., San Francisco, Los Angeles, Seattle, Portland.

The following resident managers will be present: N. Barach, Cleveland; Thomas Brady, Buffalo; W. J. Clarke, Charlotte, N. C.; P. M. Desbon, New Orleans; Ben Fish, Denver; C. E. Gregory, Kansas City; J. H. Hill, Oklahoma City; H. L. Hollander, Omaha; A. Interrante, New Haven; Charles Knickerbocker, Minneapolis; A. B. Lamb, Los Angeles; H. S. Lorch, Detroit; C. F. Lynch, Des Moines; E. Moss, Philadelphia; G. C. Parsons, San Francisco; Seth Perkins, Seattle; C. W. Perry, Boston; Ralph Pielow, Portland, Ore.; Walter J. Price, Washington, D. C.; Ben B. Reingold, Chicago; David Rosengarten (sales manager), New York; A. A. Schayer, Butte, Mont.; Samuel Shurman, Milwaukee; J. D. Solomon, Salt Lake City; H. W. Starrett, Atlanta; E. S. Stewart, Cincinnati; L. Sturm, Pittsburgh; Charles Walder, Albany; Jack Weil, St. Louis; W. W. William, Indianapolis.

Production of "Huntress" to Be Started Soon

Production of "The Huntress," Hulbert Footner's story of the great outdoors, which is to be filmed at the United studios for First National with Colleen Moore in the starring role, will be started within a week. Director Lynn Reynolds has selected the locations for the exteriors, and the supporting cast has been practically selected.

Colleen Moore will play the title role, that of a white girl, brought up as an Indian; Lloyd Hughes will play the leading male role and Russell Simpson, Wallace Beery and "Snitz" Edwards will also have parts.

Research Director Appointed For Coogan Film

William Van Brincken, traveler and pupil of Max Reinhardt, has been appointed research director for Jackie Coogan productions, and is now at work on "Long Live the King," Jackie's first starring vehicle through Metro.

The script has been completed by Eve Unsell for Director Victor Schertzinger. Jack Coogan, Sr., recently engaged J. J. Hughes as art director of the production.

"Girl of Golden West" to Open at N. Y. Strand

FIRST NATIONAL'S "The Girl of the Golden West," directed by Edwin Carewe, will reach the screen of the Strand theatre, New York, next week.

As a drama it had its premiere on the spoken stage in New York just eighteen years ago, when David Belasco presented it in the Belasco theatre with Blanche Bates, Frank Keenan and Charles Richman as the trio of principals. At the Strand next week Sylvia Breamer, Russell Simpson and J. Warren Kerrigan will be seen in the same roles, namely, the Girl, the Sheriff and Ramarrz.

In addition to the principals named Rosemary Theby is seen in an important characterization as the Mexican vampire. The original script of the play was closely adhered to by Mr. Carewe, except that greater detail and more intense and vivid action were brought before the camera, it is said.

"Ashes of Vengeance" Cast Is Now Complete

With five more additions to the cast, the list of players who will support Norma Talmadge in "Ashes of Vengeance" is now complete. The most recent selections are: Jean Carpenter, Howard Truesdell, Kenneth Gibson, Mary McAlister, and Forrest Robinson.

As previously announced Conway Tearle will play the leading male role in this first National production, and other principals in the cast include Wallace Beery, Josephine Crowell, Betty Francisco, Claire McDowell, Courtenay Foote, James Cooley, Andre de Baranger, Boyd Irwin, Winter Hall, William Clifford, Murdock McQuarrie, Heeter V. Sarno, Earl Schenck, and Lucy Beaumont.

Hodkinson Makes Changes in Personnel

The following changes have been made in the personnel of the W. W. Hodkinson Corporation. G. A. Falkner, Branch Manager at Washington, D. C., has been transferred to Buffalo, N. Y., taking the place of G. W. Carrick, resigned. J. C. DeWalt has been transferred from Oklahoma City, Okla., to Washington, D. C. William Humphries, salesman attached to the Philadelphia office, has been promoted to Branch Manager of the Philadelphia branch, taking the place of F. W. Gebhardt, resigned.

Clayton Sheehan Back From Trip to So. America

Clayton P. Sheehan, eastern district manager for Fox Film Corporation, has returned after a six months trip through South America. His business had to do with the film distribution interests of Fox there.

Mr. Sheehan left on his long trip early in November, and going direct to Rio de Janeiro in Brazil. He spent eight weeks in that country, visiting the two other large coast cities of Sao Paulo and Santos.

Warner Opposite Gloria Swanson in "Zaza"

H. B. Warner has been engaged by Paramount to play the role of Bernard Dufrene opposite Gloria Swanson in Allan Dwan's production of "Zaza," in which Miss Swanson is to be starred.

DeMille Selects Cast for "Ten Commandments"

CECIL B. DeMILLE has announced the cast for his Paramount production, "The Ten Commandments." The principal feminine players will be Leatrice Joy, Nita Naldi, Estelle Taylor, Julie Faye and Edythe Chapman, while the leading male roles will be enacted by Theodore Roberts, Richard Dix, Charles de Roche, Rod La Rocque and James Neill.

Those who will appear in the modern part of the production, wherein the present-day application of the Ten Commandments, evolved by Jeanie Macpherson, is shown, are Leatrice Joy, Nita Naldi, Richard Dix, Rod La Rocque and Edythe Chapman. In the Biblical prologue Theodore Roberts will be seen as Moses, Charles de Roche as Pharaoh Rameses II, James Neill as Aaron, Estelle Taylor as Miriam, Geno Corrado as Joshua, and Julia Faye as Pharaoh's wife. Other players who will take prominent parts are Clarence Burton, Noble Johnson, Lura Anson, Julie Leonard, Marcella Daly, Kate Toncray, Fred Butler, John Randolph, Valentina Zimina and George Feete.

Actual production work started May 14, at the Lasky studio in a set representing the throne room of Pharaoh Rameses. Most of the spectacular Biblical scenes, however, will be filmed at a location two hundred miles north of Los Angeles, at Guadeloupe, Cal., where three thousand people will appear before probably the largest picture set ever constructed.

Ince Searching for Screen "Anna Christie"

THOMAS H. INCE, who recently bought the screen rights to the Eugene O'Neill play, "Anna Christie," is searching for a screen actress to play the title role for a screen actress to the stage by Pauline Lord.

Meanwhile, Mr. Ince has announced that John Griffith Wray will direct the screen version of the famous play. Bradley King is writing the continuity.

Principals Are Chosen For "Ponjola"

James Kirkwood, star of the New York stage success "The Fool," has been signed to appear in the James Young production, "Ponjola," with Anna Q. Nilsson who will have the feminine leading role. Ford Sterling has also been selected for the cast.

Young will begin work on "Ponjola," immediately after completing "Trilby" which he is now directing for Richard Walton Tully for First National release. Kirkwood's role will be that of a virile character who, disappointed in love, submerges himself among the riff-raff of the South African gold-fields.

F.B.O. Signs Edward Hearn for Western Dramas

Edward Hearn has been signed by the Film Booking Offices to appear in Western dramas.

Hearn's most characteristic portrayals are those of the Northwest Mounted Police, and men of the plains. He appeared in the leading masculine role opposite Pauline Frederick in "The Glory of Clementina" and in "Colleen of the Pines" with Jane Novak. His latest appearance on the screen was in Tarkington's "The Flirt."



"Itching Palms" is the latest of the F. B. O. Features. Here are shown scenes from the production.

Tully to Do "Bird of Paradise"

Production Will Be Made in Hawaiian Islands Upon Completion of "Trilby"

"THE BIRD OF PARADISE," Richard Walton Tully's famous stage success, is to be produced in photoplay form. It was announced this week that the play would be brought to the screen by Mr. Tully himself, for First National release. The producer has consistently refused to sell the screen rights to this play, always stating that he would produce it himself when the time was propitious.

It is probable that Mr. Tully will turn his attention to "The Bird of Paradise" immediately upon the completion of "Trilby" which is now in production under Tully's supervision and the direction of James Young. The cast for this play is now under consideration and while Mr. Tully has not yet made final selection either of players or director, he states that the production will be filmed in the Hawaiian Islands, where the story is laid. No time limit has been placed, nor will be placed upon the production and it is liable to be anywhere from three months to a year in the making.

"The Bird of Paradise," as a stage play, is twelve years old and has been one of the few perennial favorites of the American theatre-going public.

Many a famous player has received his or her start on the road to success in "The Bird of Paradise." The part of the Hawaiian princess, Luana, elevated Laurette Taylor, Leonore Ulric, Carlotta Monterey, Bessie Barriscale, Florence Rockwell, and Muriel Starr, to stardom. Guy Bates Post played "Ten Thousand Dollar" Dean the beach comber in "The Bird of Paradise" for three years. Theodore Roberts, the famous screen character actor, created the role of Hatch, the quick

tempered planter, on the stage, and Lewis Stone originated the part of Paul Wilson, Luana's lover.

Mr. Tully is not yet ready to announce if any of the original stage cast will be drafted for the screen version or whether the famous roles will be interpreted by established motion picture stars.

F.B.O. Schedules "Divorce" for June Release

The New Chester Bennett production for the Film Booking Offices entitled "Divorce" and starring Jane Novak is now completed and prints are en route to the East. F. B. O. will release "Divorce" June 10th.

The story of "Divorce" was written by Andrew Bennison, directed by Chester Bennett and carries a cast of the following: Jane Novak, John Bowers, James Corrigan, Edythe Chapman, Margaret Livingston, Freeman Wood, George McGuire, George Fisher and Philippe DeLacy.

Mae Busch Plays Lead in "Master of Man"

Mae Busch will play the feminine lead in "The Master of Man," by Sir Hall Caine, which Victor Seastrom, noted Swedish actor-director, is to make as his first picture under his new Goldwyn contract.

Following her portrayal of the role of Glory Quayle in "The Christian," Miss Busch signed a long term contract to appear in Goldwyn productions.



Walter Hiers, as he will be seen in his latest for Famous Players, "Sixty Cents an Hour."

Fall Universal Releases Selected

Six Jewel Productions to Be Distributed During September to February Period

UNIVERSAL'S 1923-24 super-pictures, the Universal-Jewel productions to be placed in the hands of the exhibitor during the coming year, have been definitely selected. A set order of release and release date schedule have been arrived at for the first six, covering the period from September to February.

Although a tentative release schedule for fall was made public by Universal several months ago, when some of the pictures in question were first put into production, there have been several important changes in plan, due to conditions which have arisen during the last two months.

The opening of Universal's fall season will be marked by the release of "Merry-Go-Round."

This will be released on Labor Day.

The next Jewel production to be offered will be "A Lady of Quality," adapted from the novel of that name by Frances Hodgson Burnett.

This will be a Hobart Henley production. It will be Virginia Valli's first individual starring vehicle released by Universal. As a novel and as a play it was a great success. Included in the cast are Milton Sills and Mary Philbin. The Virginia Valli-Hobart Henley picture will be released early in October. It will be followed by "Jewel," an all-star production, directed by Lois Weber. This feature is a screen adaptation of Clara Louise Burnham's story. The cast includes Claude Gillingwater, Jane Mercer, Jacqueline Gadsden, Robert Frazer, Frances Raymond, Evelyn Thatcher, Ralph Yearsley and others.

The Universal-Jewel release for December will be a Priscilla Dean production adapted from Rita Weiman's stage success, "The Acquittal," of several seasons ago. "The Acquittal" is being directed by Clarence L. Brown.

Universal will open the new year with the release of "Turmoil" made from Booth Tarkington's story of that name.

In February, 1924, Universal will release "Up the Ladder," another Hobart Henley production, co-starring Virginia Valli and Reginald Denny. In the cast will be seen Bert Roach, Dorothea Wolbert, Wallace Beery, Lucille Ricksen, Tully Marshall, Craufurd Kent, June Elvidge and Charles Clary.

Three More Features for Associated Release

Roy Crawford, vice-president of Associated Exhibitors, closed contracts this week for the distribution by that company of three features.

"David Copperfield," an adaptation of the Dickens classic, will be released in the fall. Negotiations for the handling of this film by Associated were carried on with Andre Olsen, representing the Nordisk Film Compagni of Copenhagen.

Another Associated release will be "Harbor Lights," a Tom Terris production, obtained from Harry Rowson, of Ideal, through Sidney Garrett and Milton Cohen, of Inter-Globe Export Company.

The third Associated acquisition this week was "The Man Between," a Finis Fox production.

In addition to the six Universal-Jewel productions listed herewith, Universal also will release another Super-Jewel. It is to be "The Hunchback of Notre Dame," the deluxe production now being made by Wallace Worsley from Victor Hugo's famous novel of 15th Century Paris. Lon Chaney, Norman Kerry and Patsy Ruth Miller have featured roles.

The second half of the 1923-1924 season will see five or six more Universal-Jewel productions placed in the hands of exhibitors.

Although the pictures to be released after February have been selected with one exception, no definite release date has been allotted to them. However, in the order of their probable release, they will be as follows:

"White Tiger," a Priscilla Dean Jewel, directed by Tod Browning from a story by himself, in which Miss Dean is supported by Wallace Beery, Matt Moore, and Ray Griffith.

"Wanted, at Home," a Universal Jewel starring Baby Peggy, the diminutive star of Century Comedies, who has been loaned to Universal for this production. This will be a King Baggot production. It will be Baby Peggy's first appearance in feature productions.

"The Magician," a screen adaptation of W. Somerset Maugham. This will be a Virginia Valli Picture.

"The Storm Daughter," from the story by Leet Renick Brown, which will be used as a Priscilla Dean starring vehicle.

"Court Martialed," a Reginald Denny starring vehicle.

Century Publicity Chief Tenders Resignation

Mrs. Maud Robinson Toombs has resigned from her position as Director of Publicity for Century Comedies. David Bader, West Coast representative for the Stern Brothers, will take her place.

Mrs. Toombs who has handled Baby Peggy's publicity from her start to the present time when she has been made a Universal-Jewel star, will continue in her position as assistant to Paul Gulick, Director of Publicity for Universal, and will also do special articles and publicity.

Goldwyn Purchases Rights to "Wild Oranges"

Goldwyn announces that it has purchased the screen rights to Joseph Hergesheimer's novel, "Wild Oranges." The setting is laid along the waste stretches of the Georgia coast, and this fact is being relied upon to introduce locales seldom seen on the screen.

Kurtzman Publicity Chief For Warner on Coast

Charles Kurtzman has been appointed director of publicity of the Warner Brothers Coast studios. Mr. Kurtzman takes the place of Andy Hervey, resigned.

Kurtzman, while on the coast, has acted as personal representative of a number of periodicals and newspapers.

Schulberg Title Idea Brings Booklet

B. P. SCHULBERG'S search for titles for future Preferred Pictures and his offer of ten thousand dollars a word for acceptable suggestions has inspired the compilation of a booklet called "Title Suggestions," by G. Melick of New York City. The booklet, which will soon be ready for publication, is built around the thought that Schulberg had in mind that an attractive title may be made the basis of a dramatic plot.

The book will receive wide advertising, and its author has acknowledged his indebtedness to Mr. Schulberg for the idea which prompted it by publishing his picture on the cover. Several of the titles incorporated in it have been submitted to Preferred Pictures for Schulberg's consideration. Melick expects that the book will prove a valuable aid to producers and students of the drama.

Harold Goodwin to Appear in F.B.O. Features

F. B. O. has contracted with Harold Goodwin to appear in feature pictures. His first assignment will be as the lead in in H. C. Witwer's new series soon to start at the Powers' studios, "Alex the Great."

Goodwin recently completed work in the screen version of two of Tarkington's novels, "Alice Adams" and "The Flirt." With Harry Carey, who is also with F. B. O., he appeared in "Overland Red" and "Man to Man."

Distinctive Signs Powell for "Green Goddess"

David Powell has been signed by the Distinctive Pictures Corporation for the part of Dr. Basil Traherne in "The Green Goddess" with George Arliss and Alice Joyce, which will be distributed by Goldwyn-Cosmopolitan.

Jetta Goudall has also been engaged for this picture, taking the role of the Ayah.

Latest Hoot Gibson Vehicle Is Completed

"Out of Luck," starring Hoot Gibson, has just been completed at Universal City. It was written and directed by Edward Sedgwick. The continuity was by George C. Hull. In the cast are Laura La Plante, Elinor Hancock, De Witt Jennings, Howard Truesdell, Jay Morley, Kansas Moehring, Johnny Judd and Freeman Wood.

"Mary of Movies" Release Date Changed

"Mary of the Movies," Film Booking Offices' "Hollywood Revealed" production, featuring forty screen players, is scheduled for release by the F. B. O. May 27th instead of May 20th, as first reported.

The picture will probably be introduced to the exhibitors of the East with a special showing in the Astor Hotel such as was staged for the presentation of "Westbound Limited" last month. The changing of the release date was made necessary by reason of additional time needed for final cutting.

Lionel Barrymore to Play in "Eternal City"

Lionel Barrymore will play one of the important roles in Hall Caine's "The Eternal City" which George Fitzmaurice will produce in Rome for Samuel Goldwyn as a First National Picture.

This announcement emanated this week from Associated First National Pictures, which states that Fitzmaurice is now making the final selection of principals for "The Eternal City" and that a definite sailing date, on which the entire company will sail for Italy, will be announced shortly.

Foreign Publicity Chief to Learn Directing

Paul Kohner, who for the past year has been in charge of Universal's foreign publicity department, has gone to Universal City to learn the directing end of the film game. He will start as a second assistant director in the serial department.

Kohner is a native of Czecho-Slovakia. He came to America almost three years ago, and went to work in the Universal home office. He is the son of Julius Kohner, the publisher of Filmschau, of Prague, one of the leading motion picture trade publications of Europe.

DeLorenzo Branch Manager at Omaha

Frank M. De Lorenzo has succeeded S. T. O'Brien as branch manager of the Selznick Distributing Corporation at Omaha.

De Lorenzo took over the Omaha office on April 23. Previously, he was resident manager of the Selznick Milwaukee branch.

"Foolish Wives" Finally Passes Ohio Censors

UNIVERSAL'S "Foolish Wives," which has been before the Ohio censor board three times in the past eighteen months, was passed by the Ohio censor body, May 9. It was approved only after numerous eliminations were made, according to orders of Vernon M. Reigel, state director of education, and head of the board.

Many portions of the film have been cut out entirely and sub-titles have been re-written, changing the significance of scenes that were previously objected to.

When first submitted for approval in Ohio "Foolish Wives," was barred from exhibition in Ohio by former censorship director Mrs. Evalyn Snow.

Assistant Directors Move to New Quarters

The Assistant Directors' Association of New York have moved their headquarters to the M. P. D. A. 234 West 55th street where all their future meetings will be held.

The rapid increase in membership has made made it necessary to take more spacious headquarters.

At the last meeting the semi-yearly election was held and the following officers were elected:

President, Walter Lang; vice-president, Lynn Shores; secretary, Robert Snody; treasurer, Charles Berner; board of governors, Leon D'Usseau, chairman; Michael J. Connolly, George Cline, Martin Faust and John De Lacy.

Selznick Purchasing Chief Goes to Goldwyn

C. C. Ryan, formerly manager of the Purchase and Supply Department of Selznick Distributing Corporation has announced his resignation from that organization, effective May 14th, to assume the same position as manager of the Purchase and Service Department for Goldwyn Pictures Corporation.

Mr. Ryan's resignation was accepted with great regret by the officials of the Selznick Distributing Corporation as he had been a valued executive and associate.

Carey Finishes "Miracle Baby" For F.B.O.

Harry Carey has completed his fourth production for the Film Booking Offices, "The Miracle Baby." The production was adapted from the American Magazine story by Frank Richardson Pierce and was directed by Val Paul.

The cast consists of Margaret Landis, Charles LeMoyne, Edward Hearn, Hedda Nova, Edmond Cobb, Alfred Allen and Bert Sprotte.

"Druscilla With a Million" Rights Go to F. B. O.

Film Booking Offices have purchased the screen rights to the book "Druscilla With a Million," by Elizabeth Cooper. The story is that of a little old lady who is left a million dollars to do with as she liked. What she did with it made one of the "six best sellers." F. B. O. have purchased the book for a fall release.



Here are a number of scenes from Mary Pickford's latest titled,

"The Street Singer," for which an elaborate production is promised.

Truart Launches Sales Campaign

Hoffman Makes Intensive Move for Franchising 12 Special Productions

AFTER many months of intensive planning during which definite arrangements were made for various production units and an extensive administrative organization was carefully built up, M. H. Hoffman, vice-president and general manager of Truart Film Corporation is launching an intensive campaign for the franchising of not less than twelve special productions during the season of 1923-24.

As the first step in this campaign sales representatives have left New York to confer with various independent exchanges about the country including such as have already subscribed to the Truart franchise plan, and it is expected that within the next sixty days arrangements will have been made for the release of Truart product in every exchange center of the country.

Negotiations have already been consummated for the distribution of Truart Films in the New England territory, New York State and Northern New Jersey, Eastern Pennsylvania and Southern New Jersey, Illinois, Indiana and Wisconsin, California, Nevada and Arizona, while tentative negotiations are awaiting completion in excess of twenty-five per cent of the territory in addition to those already closed. Included among the franchise holders are the Renown Pictures, Inc., New York and Chicago, Franklin Film Corporation, Boston, of which William Shapiro is manager, and All Star Features of Los Angeles and San Francisco.

While Truart Film Corporation has a number of pictures which are being played successfully about the country, including Edward Dillon's production, "Women Men Marry" and "The Empty Cradle," featuring Mary Alden and Harry T. Morey, the first production of the new franchise units will be "Broadway Gold," the Elaine Hammerstein starring vehicle, directed by Edward Dillon from the story by W. Carey Wonderly in Young's Magazine.

The cast assembled in support of Miss Hammerstein, includes among others, Elliot Dexter, Kathryn Williams, Harry Northrup and Eloise Goodale.

Following this production will be "The Unknown Purple," produced by Carlos Pro-

duction, Inc. and directed by Roland West, from Mr. West's New York stage play of the same name.

There will be four additional productions from the Elaine Hammerstein studios, to be directed by Edward Dillon, and at least two more pictures by the Carlos Production-Roland West unit. In addition contracts are ready to be signed with at least two other units for special feature productions.

In short subjects Mr. Hoffman has just consummated an arrangement for the production of six two-reel subjects to be produced by Arthur Maude, and to be based upon famous paintings. This type of production will carry on the work which Mr. Maude so successfully originated in the productions of "The Beggar Maid" and "Hope."

It is contemplated from time to time sales conferences will be held at the various centers between the franchise holders of Truart product and executives of the producing organization, during which Mr. Hoffman will have an opportunity to go in detail into the requirements of the exchanges to the end that the product furnished by Truart will be of a calibre and type that will bring them the best results.

Steffes Outlines Platform for Candidacy

(Continued from page 2513)

"Through the elimination of the tremendous waste now attending the production and marketing of films, rental reduction will be made possible. I undertake to work for the elimination of such waste through securing a form of contract that will be equitable and inviolable, and if necessary, enlisting the aid of the public in curtailing picture lengths, in convincing producers of the fallacy of exorbitant salaries for players, duplication of effort and needless expenditures.

"I commend producers on the efforts they have made in raising the moral standards of motion pictures. Through the support they have given clean pictures, members have aided greatly in improving the moral quality of films. I pledge untiring effort in behalf of still greater improvements, that we may better discharge our duty to the American people.

"The practice of producers in inserting paid advertisements in pictures which they make and lease to exhibitors as entertainment, is essentially unfair. Our members are protesting against this practice, and rightly so. I pledge a firm and unswerving policy against this practice.

"I congratulate the administration on the steps it has taken in assuming and discharging its duties with respect to the public. The public relation policy it has adopted is a constructive and commendable one, and I undertake to continue and extend the program adopted.

"I solicit and invite the support and co-operation of all those who favor a national organization of material strength, functioning constructively in the interest of all of the independent exhibitors of this country.

"Respectfully submitted,
(Signed) "W. A. STEFFES."

First Bennett-Vitagraph Release "Post Haste"

THE first of the Whitman Bennett-Vitagraph specials has been titled "Post Haste." It is a melodramatic romance of the lives of the men in the post office service and is under production in the Bennett studios in Yonkers.

Charles Giblyn is in charge of the direction. In the cast are Brandon Tynan, Mary Carr, Faire Binney, Buster Collier, Blanche Craig, and Charles MacDonald.

The story was written in collaboration by Charles G. Rich and Dorothy Farnum.

The principle role in "Post Haste" is that of a postman. The story honors and glorifies the honesty and integrity of the men in the mail service. And because it will be a faithful document of the problems of these men it is said the moral support and co-operation of the Post Office Department has been secured for the production.

Lichtman Exchange Chief "Ham and" Host

A novel feature of the recent convention of Minnesota exhibitors in Minneapolis was contributed by J. F. Cubberly, manager of the Al Lichtman exchange in that city, who entertained the delegates at a ham and egg breakfast at the West Hotel, where they made their headquarters during their stay there. The affair was scheduled for 8:30 a. m. and one hundred and forty-nine guests were in attendance.

A specially prepared booklet was given to the guests. Half of this was devoted to ad copy comprising exhibitors' reports and reviews on Preferred Pictures and the other half supplied the personal touch with good natured write-ups and cartoons of the theatre owners present.

Francis Hugo Is Principal A.M.P.A. Speaker

At the weekly meeting of the Associated Motion Picture Advertisers, Francis M. Hugo of the National Non-Theatrical Exchanges, Inc., made his first appearance before the members of that organization. He was the principal guest speaker. The basis of his talk was co-operation between the theatrical and the non-theatrical producing and distributing organization. He interested a large and attentive audience.

C. C. Pettijohn of the Motion Picture Producers and Distributors of America, Inc., also spoke. He detailed much of the organization's accomplishments in the last year.

Harry Reichenbach made an all too brief talk.

Milwaukee Film Board of Trade Elects Officers

The Milwaukee Film Board of Trade at its last meeting elected the following officers for the ensuing year:

President, Geo. L. Levine, of Universal; vice-president, Harry Hart, of Film Booking Offices; treasurer, Art Gray, of Wisconsin Film; secretary and counsel, Robert A. Hess; sergeant at arms, Vincent De Lorenzo, of Celebrated.

The organization is functioning 100 per cent. and expects to do a great deal of constructive work during the year.

Denishawn Dancers in "Brass Bottle"

SEVERAL of the talented Denishawn dancers participated in the Egyptian scenes for Maurice Tourneur's newest First National production, "The Brass Bottle," just finished at the United studios.

In a special dance created for the production by Miss Gladys MacLachlan, a marvelous scarf, twenty-four yards square, and scarfs twelve yards in length, was used. Julianne Johnston is the soloist of this group assisted by Irene Alexander, Theresa Sawyer, Anna Douglas and Bernice Black. Enhanced by various novel lighting effects under the direction of A. L. Todd, Tourneur's chief cinematographer, this dance is expected to prove one of the big features of the photoplay.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 752 S. WABASH AVE.

Around the Trade

ONE of Chicago's largest transactions involving theatre properties, was closed last week when Frank J. Godsol, president of Goldwyn Pictures Corporation, purchased the Roosevelt theatre property on State street for \$1,800,000 from the Ascher-Roosevelt Theatre Company, subject to mortgages aggregating approximately \$1,388,000. It is understood that Mr. Godsol bought the property as his personal venture and not as head of Goldwyn Pictures, although that corporation is reported to already own fifty per cent of the stock in Ascher Brothers' theatres. The Roosevelt seats sixteen hundred and is under lease for five years, beginning last June, to Balaban & Katz, at a rental which is reported to be \$260,000 annually. At the time the lease was made to Balaban & Katz, it was also said that the lessees agreed to go fifty-fifty with Ascher Brothers on any profits accruing after rental was paid.

Carl Laemmle and the Randolph theatre were hosts to three thousand children from Chicago orphanages last week at an Auditorium theatre matinee, "Hunting Big Game in Africa with Gun and Camera" being the feature shown. The children had a wonderful afternoon and Mr. Laemmle and his associates felt repaid for the heavy expense they incurred in specially renting the Auditorium for the occasion by the joy they gave the youngsters. H. A. Snow was on hand and gave an interesting talk on how the pictures were taken. He was introduced by Frank Busch, representing Mayor Dever. Manager McCurdy, of the Randolph theatre, where the picture is being shown, and who is responsible for the children's matinee idea, also gave a brief address. The musical accompaniment to the picture was rendered by Charles A. Shamp. Two hundred and fifty Boy Scouts, under the personal direction of George Stevenson, Chicago head of the scouts, patrolled Michigan avenue, Grant Park, Wabash avenue, Congress and State street, to make the way safe for the kiddies attending the matinee, many of whom were transported to the theatre in Ford motor cars through the courtesy of Henry Ford and A. W. L. Gilpin, Chicago branch manager of the Ford Motor Car Company and Chicago dealers.

McVicker's Jazz Week, which started May 14th, proved a very elaborate entertainment and brought big crowds to the theatre. It was a novelty, which was watched with much interest by theatre owners throughout the country.

The Windsor theatre at Clark and Division streets, has been taken over by Henry Triuz, of the Madi-

SUNDAY 12:30 & 11: DAILY 11-7 & 11.

HIPPODROME

The picture triumph of the year shown for the first time on any screen

Norma Talmadge

"WITHIN THE LAW"

From DAYARD VEILERS' GREAT AMERICAN PLAY. AS MARY TURNER THE STAR HAS REACHED HER GREATEST HEIGHTS

Special Added Attraction

The Forova Dancers

IN A GROUP OF CLASSIC DANCES

HIPP SYMPHONY ORCHESTRA HARRY WALLACE, Director

BUSTER KEATON

IN HIS LATEST COMEDY "THE BALLOONATIC"

David Cheskin, Violinist

ALBERT HAY MALOTTE at the Wurlitzer

Pleasing art ad for "Within the Law" used by Shea's Hippodrome, Buffalo, for the premiere.

son Square theatre. This theatre is owned by the Popp estate. Popp was the Chicago banker who recently ended his life.

Warner Brothers are now represented in Chicago by G. H. Dumond, who will make his permanent headquarters in the offices of Associated First National.

"Only a Shop Girl," with one of the season's notable casts, was a feature at the Orpheum theatre this week and did good business. Independent producers are coming into their own these days in the Chicago loop district.

W. Rosenfield, of Rosenfield & Hopp, who operate the Fort Armstrong at Rock Island, and others, has resigned as president of the company in order to devote more time to his duties as mayor of Rock Island, having recently been elected to that office. Charles Rosenfield, his brother, succeeds him as president of Rosenfield & Hopp.

P. F. Chin, manager of the Crystal theatre, at Antioch, Ill., has opened this new house.

Max Schwartz has disposed of his interest in the Capitol theatre on Kedzie and Lawrence, which is now controlled exclusively by Fichtenberg Brothers.

John J. Jones, who recently became a benedict, has had another promotion, having been made second vice-president of Jones, Linick & Schaefer last week. He is an experienced theatre man, having started in the Rialto as an usher, and has climbed up the ladder, until now he is in charge of booking pictures and acts for all the houses in the Jones, Linick & Schaefer chain.

The Family and American theatres at Indiana Harbor have been taken over by Alex Manta, of the Columbia theatre. It is reported

that Mr. Manta plans to practically rebuild the Columbia and make it an up-to-date and high-class picture house at an expense of approximately \$50,000.

Edwin Carewe, en route back to the Coast, stopped off at the Rothacker Laboratory in Chicago to put the final editorial touches to the First National release of "Girl of the Golden West," after which the laboratory started quantity print production. Tom Storey brought the negative on from the Coast a week ago. Le Roy Stone is at the Rothacker plant with another First National picture, James Young's "Wandering Daughters."

H. H. Kopald, of Minneapolis, and an officer of the Motion Picture Theatre Owners of Minnesota, has been at the Sherman Hotel for several days, making preliminary arrangements for the Minnesota delegation's stay in Chicago.

Harry Weiss is taking the same active interest in organization matters, now that he is located in St. Louis, as he did when he was a Chicago exchange man, and he has recently been elected to the board of directors of the St. Louis Film Board of Trade.

Among the Exchanges

WHEN the New York officials of Paramount arrived in Chicago last Friday, to attend their organization's convention, they were met at the station by Dan Roche with a horse drawn "covered wagon," which led a parade of automobiles from the depot to the Drake Hotel, which was convention headquarters. On the front seat of the wagon was a banjo player in costume of '49 and the cavalcade was the center of attraction for the Loop crowds during its march. In the party which came on from New York for the convention were

Vice-President Eugene Zukor, General Manager Sidney R. Kent, Manager of the Foreign Department Emil A. Shauer, Divisional Manager George W. Weeks, Divisional Manager John D. Clark, Exploitation Manager Claude Saunders, Publicity Manager Charles E. McCarthy, Advertising Manager A. M. Botsford and Australian Manager W. R. Hoggan. Two hundred branch managers, salesmen, exploitation men, accessory managers and bookers from the following cities were in attendance, Pittsburgh, Cleveland, Cincinnati, Detroit, Columbus, Indianapolis, Chicago, Peoria, St. Louis, Kansas City, Omaha, Des Moines, Minneapolis and Milwaukee. On the second night of the convention an elaborate banquet was held at the Drake, at which John C. Flinn presided as toastmaster.

Reelcraft Film exchange is now represented in the territory by three more men, President Maurice Hellman found business growing so fast that it was necessary for him to expand. His new salesmen are Louis Ruben, who will travel Southern Illinois; Milton E. Cohen, Northern Illinois territory and Max Pashkow, the north side of Chicago.

Otto Bolle, Paramount's Chicago sales manager, has been promoted and is leaving to become manager of the Detroit exchange. Exploiteer Danziger is also leaving Chicago, having been assigned to the Cincinnati office.

George Bromley was given a hearty welcome by his many friends on Film Row when he arrived in town this week to take up his new duties as manager of American Releasing Corporation, succeeding Manager Manske, who returns to Minneapolis to take charge of American's office there. Mr. Bromley has been in Buffalo and other eastern points for some time past.

William Tracy is now covering suburban territory for Celebrated, having resigned his position with Universal to join the Friedman organization.

E. L. Morgan is now managing the Chicago showing of "The Covered Wagon" and Randolph Hartley is in charge of publicity, as it has been necessary for Dan Roche to resume his duties as exploitation manager of the Famous Players-Lasky Chicago exchange.

"Down to the Sea in Ships," the widely advertised Hodkinson feature, which has been going over big in the East, but has been delayed here owing to the downtown first-run situation, has been booked into the Roosevelt theatre for an indefinite run, starting July 29th, according to Manager Simmons, of Hodkinson.



Lavish "Bella Donna" lobby display, with Oriental colors, incense and perfumes, done by Fred Tipton under the direction of Manager Ray Beall of the Imperial theatre, Asheville, N. C.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.
 M. C. Horator, Alhambra theatre, Toledo.
 Edward L. Hyman, Strand theatre, Brooklyn.
 Theo. L. Hays, Gen. Mgr. Finklestein & Rubln, Minneapolis.
 Leo A. Landau, Alhambra and Garden theatres, Milwaukee.
 E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.
 Stanley Chambers, Palace theatre, Wichita, Kan.
 Willard C. Patterson, Criterion theatre, Atlanta.
 E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
 F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
 Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
 Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
 W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
 J. A. Partington, Imperial theatre, San Francisco.
 George E. Carpenter, Paramount-Empress theatre, Salt Lake.
 Sidney Grauman, Grauman's theatre, Los Angeles.
 Louis K. Sidney, Managing Director, William Fox theatres, Denver.
 Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
 Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
 William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.



Special front for "The Affairs of Lady Hamilton" at the Park theatre, Boston, with plaster and papier-mache figure.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.

Paul A. Noble, Manager, Liberty theatre, Portland, Ore.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.



A variation on the usual type of "Mighty Lak a Rose" lobby, designed by William A. Clark, advertising manager of the Strand theatre, Cincinnati

Tie-Up with Newsstands Made on Fight Picture Cards

New York, N. Y.—The run at the Rialto theatre of the motion pictures of the Willard vs. Johnson and Firpo vs. McAuliffe fights in New York recently for the benefit of the Free Milk Fund Campaign was given the support of an exploitation tie-up in which large cards with pictures of the fighters were placed extensively about New York, principally on newsstands. Back of this same stunt is a record-breaking campaign of preparation by the Universal publicity department.

It was late Saturday evening before the last of the exposed negative of the fights reached the Universal Fort Lee laboratories. On Sunday afternoon the pictures showed at the Rialto theatre.

Up until Saturday afternoon at two o'clock it was uncertain as to whether or not the weather would permit holding the fights at all. When the clouds rolled away and the sun came peeking through, the printing presses immediately started running full blast on the posters and window cards. By Monday morning the bill posters had started sniping the fight paper around New York and shops and newsstands were already displaying the window cards on the fight pictures.

When it is considered that in other lines



Department store window display for "The Christian" at the Capital theatre, Altoona, Pa., of which Milton Russell is manager

Fashion Show Tied Up with "Poor Men's Wives" Run

PORTLAND, ORE.—The Liberty theatre, one of the Jensen and Von Herberg houses, featured a fashion show with the recent exhibition of "Poor Men's Wives" in that house. The show was made timely as a style fete to introduce spring fashions and served as a unique follow-up for a similar display staged at the Liberty in connection with "Rich Men's Wives" some months ago, when the new fall models were shown to their patrons.

The latest tie-up was effected through the co-operation of two large dry goods firms in Portland. Four presentations were given daily. Many of the gowns displayed were similar to those used in the ball scene in "Poor Men's Wives."

of business executive conferences without end are held before a single poster is decided upon or the wording of a slide selected, the work on the fight pictures offers a splendid example of the pep and initiative in the motion picture industry. Here we have a full length film, cut, titled, exploited, and shown all within the time limit of twenty-four hours.

Horseless Jockey on Street Is "The Hottentot" Ballyhoo

New York City.—Jose Fernandes, ballyhoo specialist, and Manager O. J. Lustig of the Arena theatre, worked together on an effective little street ballyhoo on "The Hottentot."

Fernandes, in vivid jockey's costume, worked on the sidewalks to ask passersby:

"Have you seen 'The Hottentot'? I've lost my horse. I'm wondering how a horse could walk away. I'm looking for the Hottentot."

At the moment when the spectators' interest was at a white heat, the ballyhoo expert would turn suddenly, point to the poster above the theatre and say:

"There's 'The Hottentot.' If you want to see him go inside the house."

Window Displays Boost Run of "Trailing African Animals"

New Orleans, La.—An extensive exploitation campaign was used to put "Trailing African Wild Animals" over at the Liberty theatre.

Several window displays gave great prominence to the run at the Liberty. Notable was the display of the Winchester Arms Company which gave a large centre window to "Trailing African Wild Animals." This was enhanced by a special display sent to the store by the Winchester Arms Company, New Haven, the central plants and offices of the company which is co-operating throughout the country.

In addition there was several exploitation novelties which aroused great curiosity.

A special school children's matinee was given which had the support and encouragement of the school officials. The matinee was decided upon only after these school officials had viewed the picture and had endorsed it as an educational feature.



Attractive special lobby display for "The Glimpses of the Moon" by Manager Ollie Brownlee of the Palace theatre, Muskogee, Okla.



"Down to the Sea in Ships" lobby display by Floyd D. Morrow, publicity manager, Palace theatre, Washington, Pa. A small fan motor rocked the boats back and forth

"Hunting Big Game" Exploited Well on Short Notice

Houston, Texas.—Manager E. F. Collins of the Capitol theatre had little time in which to advertise "Hunting Big Game in Africa" in advance because of the short booking notice, but he got busy as soon as notified and covered the town with plenty of poster paper which was paralleled in the newspapers by convincing ads with plenty of cuts and special stories.

More than one thousand special invitations were mailed to the school teachers, newspaper men and scout masters of Houston to attend the opening day's show—and Mr. Collins writes that more than half of this number were present. Besides this special showing, another showing was held for the school children, which was attended by a large crowd.

Small toy elephants were placed in the windows around town with the window cards, and also a special tie-up with Piggly-Wiggly people resulted in window displays of animal crackers in all of their stores.

The lobby of the theatre was dressed in jungle atmosphere and placed here and there were cut-outs of animals with a few stuffed animals loaned the theater by a local taxidermist.

Fake Phonograph in Lobby On "Mighty Lak' a Rose"

HAMILTON, Ont.—A double deception was worked on the public when "Mighty Lak' a Rose" was played at the Temple theatre. A replica of a phonograph was made of beaver board, but with this difference: The imitation measured seven feet in height and was obviously a "dupe."

It was first placed in the lobby, where a real phonograph, hidden in the leaves of the trellis, played "Mighty Lak' a Rose." Hundreds of people, attracted by the chords of the music, wandered up to the cardboard instrument to hear the strains, only to turn away disgusted at their own simplicity when the dodge was discovered.

Later the "dummy" was taken out on an automobile for a street ballyhoo. A cornet soloist inside the beaver board machine played the title song and again amazement was registered as to where the music was coming from.

Calling Cards Good Stunt on "The Christian"

WOONSOCKET, R. I.—The distribution of Richard Dix calling cards proved valuable publicity for the showing of "The Christian" at the Park theatre. Goldwynner Buddy Stuart of the Boston Exchange and Manager Joe Donahue had several thousand of the calling cards printed and distributed them from house to house throughout the city. They were also left on the counters of drug, cigar and candy stores. Woonsocket had not seen this stunt worked before and got all "het up" over it.

A banner was run across the street in front of the Park, reading, "See 'The Christian,' Park theatre, starts Monday." Heralds were distributed at the theatre, on the streets and in the big stores.



Window display of cameras, tied up with "Hunting Big Game in Africa" at Manager R. W. Case's Columbia theatre, Seattle

Vocal Prologue Featured On "Glimpses of Moon"

COLUMBIA, S. C.—In contrast to his usual method of procedure, Manager C. W. Irwin of the Imperial theatre decided to feature a prologue, which consisted of the singing of the song, "Glimpses of the Moon," especially written for this picture, and appropriate stage settings.

A cut-out of the moon in the 24-sheet was rigged up with flasher attached, so that the eyes winked during the singing of the song by a prominent young society girl of Columbia. Since prologues are so seldom used in the Imperial, this made quite a hit.

"Robin Hood" Is Given Strong Exploitation Campaign

Tampa, Fla.—"Douglas Fairbanks in Robin Hood" was given the benefit of an unusually heavy exploitation by Manager John B. Carroll, of the Victory theatre. Mr. Carroll believes in publicity and uses the papers liberally. He also used a street ballyhoo on this picture. A float was built representing the turret wall of an old English castle. Two live "knights," in costume, rode upon the top of the turret.

Mr. Carroll also arranged a very striking lobby display. The entire lobby was covered with wall board with cut out spaces for the box office window, and the exit and entrance doors. This board was then painted to represent the massive rock walls of an ancient castle. There was nothing modern showing in the lobby, back of the regular frames for photos and posters at the front pillars.

An attractive prologue was also given. He used a wood set for the scene and the set resembled very much the scene in Sherwood Forest, as shown in the picture. Right in the center of the stage was a fountain with real water. In the costume of a Knight of old, Mr. Nino Ruisi sang the famous "Brown October Ale" song from the opera, and Mrs. Ruisi, who was dressed in a handsome costume of the Maid Marion style, sang "Oh, Promise Me." This prologue was greatly appreciated and several encores had to be given.



Tie-up obtained on "The Abysmal Brute" at the National Perfume Show, New York City, by Joe Weil, Universal exploiter, and Harry Ormiston.

"Third Alarm" Campaign Put Over Without Co-operation

Peoria, Ill.—Despite a last minute turn of events that deprived him of Fire Department co-operation, such as has been obtained elsewhere, R. C. McMullen, manager of Ascher's Palace theatre, put over a complete campaign on "The Third Alarm."

He made a direct tie-up with the Fire Department, the Boy Scouts, and the Fire Prevention Bureau of Peoria. Arrangements were made to place old apparatus in front of the theatre for a parade. Just as the apparatus was leaving the station to form the parade three days before the opening, the Mayor of Peoria stopped same, refusing to allow the Fire Department to co-operate in any way with the presentation of the production.

"Tol'able David" Sent to Lloyd George, Guarded

LONDON, ENG.—A forward step in practical exploitation was taken recently by First National's English organization, when it despatched a special print of "Tol'able David" to be shown to Lloyd George.

The sending of the film can by special escort was all in the day's work. It carried a little touch of sensationalism; but it has been done in America in the case of "Robin Hood" and other pictures whose despatch was attended by special guards and armed escorts, all for publicity purposes.

The surprising part of it is that the staid English cinema world is waking up to the exploitation possibilities of sending the print to Britain's most famous man and not to be merely satisfied with the prestige and self-satisfaction gained in having him see the film.

The special uniformed escort was a bit of stage effect that attracted attention and gained the same publicity that an armed guard for a can of "Robin Hood" did in this country.

"World's Applause" Display Is Strong Attention Getter

El Paso, Texas.—What is considered locally one of the Palace's best lobby displays was prepared by Manager W. E. Paschall for "The World's Applause" at the Palace theatre.

The central display was particularly effective, and was built to represent a stage. The front was arched, real stage foot-lights, the entire stage setting draped on the sides and in the rear with real nice curtain material. A good reproduction of Bebe Daniels in the center with a sun-burst behind. The gown, headdress and sun-burst were decorated with brilliants of several different colors. At night with the foot-lights shining on this display it was very effective.

What made this center piece so particularly good was the fact that the curtains were made with draw-strings just as they would be on a real stage, and the curtain ropes were attached to an eccentric operated by a small motor. The result was that the curtains opened and closed automatically as long as the motor was in operation.

The device was so effective and worked so well that it was a matter of interest to all passers-by just how the result was accomplished. It was also a matter of interest to the employees and manager to hear the interesting discussions.



Lobby and marquee display for "Trailing African Wild Animals" at the New theatre, Baltimore

Not discouraged, McMullen immediately rearranged his entire campaign. The Journal Transcript newsboys' band headed the parade on the day of the opening. This band consisted of twenty members in uniform. The Boy Scouts then covered the whole town collecting rubbish to be burned at a public bonfire. In all, nineteen dump wagons filled with rubbish were collected. It was impossible to get fire apparatus. McMullen secured a red service wagon of the Cadillac Motor Sales Company in Peoria, and this was rigged up to look like a hook and ladder, and was kept in the streets for two days.

McMullen then went to the old Volunteer Organization of Peoria and secured from them an old hand pump used in 1855. This relic was placed in front of the theatre. At 5 o'clock on the opening day the Boy Scouts, the Journal Transit Band, the Cadillac Service wagon, the repair wagon of the Peoria Street Car Company, were placed in a parade a little over a block long and marched to the foot of main street.



Forceful "Oliver Twist" display prepared by E. Eugene Clarke, an artist of the American theatre, Chattanooga



"Suzanna" window display, in which the picture is given good prominence, obtained by the Broadway Strand theatre, Detroit, Mich.

"The Kid Reporter" Boosted by Resemblance Contest

Denver, Colo. A Baby Peggy resemblance contest, in which 1,500 contestants took part, was put over by the Denver Post and the Princess theatre, through T. B. McCormick, Universal exploiter, and it is estimated that 10,000 spectators saw the judging of the contest.

For a week the contest had been announced by front page stories and pictures, and the little contestants poured in from all parts of the state, and even from Wyoming, Nebraska and New Mexico. Many were cleverly costumed to represent Baby Peggy in her many characterizations. The number of little girlies taking part was so great that the time required for the line to pass the judges' stand was two hours and twenty minutes.

Manager H. E. Ellison, of the Princess and Rialto theatres, and his publicity director, Al. G. Birch, engineered the contest through the Post to exploit "The Kid Reporter" and forthcoming Baby Peggy pictures which will be regular features at the Princess.

Fifty cash prizes, totaling \$150, were offered to the youngsters; who most closely resembled the popular little star, and each of the fifteen hundred contestants were given a nice box of candy. A special prize was offered by the Berkowitz Shop, an exclusive children's store. This same establishment created the Baby Peggy hair cut and offered to cut free of charge every contestant's hair to resemble the Baby Peggy "Bob."

During the hours set aside for this work the firm's whole staff of barbers and an extra force were kept busy.



Setting and soloists taking part in "White Flower" prologue staged by Thomas D. Soriero at the Century theatre, Baltimore

Ties Up With Kresge Store on "The Christian"

FALL RIVER, Mass.—The S. S. Kresge chain of five- and ten-cent stores, which usually reserves its windows for its own displays, was tied up for the first time when "The Christian" was shown at the Rialto theatre.

Goldwynner Buddy Stuart induced the Fall River store to give one big window over to the display of a large book made of beaver board, painted red, carrying the title of the Hall Caine story and the fact that it was produced in pictures by Maurice Tourneur for Goldwyn and was then showing at the Rialto theatre. The book was two and one-half feet wide by four feet high.

Displays of novel, together with photographs, posters and window cards were obtained in Adams Book Store, City News and Book Store and in Banford's Stationery and Book Store.

Hyman Makes Strong Tie-up on "Safety Last" with School

Brooklyn, N. Y.—Edward L. Hyman, managing director of the Brooklyn Mark Strand theatre, with the assistance of Lee S. Ferguson, publicity director, put over an excellent tie-up on "Safety Last" that paid directly as well as indirectly, when a special morning performance was given for a Brooklyn high school.

The idea, which may be utilized by various exhibitors throughout the country, was this: Cordial relations between the high school and the Brooklyn Mark Strand had been promoted by Ferguson previously through the arrangement of a special morning show of "Robin Hood," which brought out a full house of students at a price per ticket slightly lower than the usual box office admission. The Brooklyn Mark Strand seats 3,000 people. The "Safety Last" showing was along different lines, as to get the benefit of the advertising among the students an arrangement was made to let a share of the receipts go to the school fund, to help pay for equipment being bought. This fact made the Strand talked about for a whole week, and if you think those high school pupils cannot spread news you have another guess coming. The theatre got a good guarantee from the principal and a share of the receipts above a certain figure, and the school printed tickets and sold them in advance. Thus the tie-up was complete—the Brooklyn Mark Strand was well paid in cash for advertising itself in a high school that has 6,000 students.

"Dangerous Age" Traffic Signs Are Put Up Anonymously

Sandusky, Ohio.—"Dangerous Age" signs and anti-speeding campaigns to exploit this picture are not new, but George Schade of the Schade theatre put this stunt over with a new slant, when he made no mention of the theatre.

At the time Schade played the picture the Sandusky Automobile Club was in the midst of a strenuous "Safety First" campaign. This was about a week before "The Dangerous Age" was to open and before any announcement was made of its coming.

Suddenly one morning Sanduskians were amazed to see every pillar and post in the main business section placarded with signs reading: "This is The Dangerous Age. Do not park here."

Not a word of advertising for the theatre. Motorists puzzled over the identity of the mysterious "angel" and the identity was kept a secret until Schade was ready to announce the coming run of "The Dangerous Age" after which it was impossible to keep the secret any longer. The inference was too obvious. His cooperation without seeking a line of credit for the theatre was cause for wide comment and the newspaper stories that followed gave him more valuable publicity than if he had subordinated the purposes of the safety first campaign to theatre advertising on his cards.



Miniature church built in lobby of the Candlerella theatre, Williamson, W. Va., for "The Christian"



A simple and effective manner of handling the castle front effect for "When Knighthood Was in Flower" with compo board flats, submitted by B. B. Garner of the Lakeland Amusement company and used at the Auditorium, Lakeland, Fla.

Mystery Girl Wins Space for "Mighty Lak' a Rose"

Omaha, Neb.—An exploitation campaign that included several novel features was conducted by Manager Julius K. Johnson of the Rialto theatre on "Mighty Lak' a Rose."

One of the best attractors was the mystery story that the hospital reporter for the Omaha Bee managed to catch. An attractive but mysterious young girl made the rounds of the hospitals for several days, giving roses to the patients. She also visited the Orphans' home and the Child Savings' Institute. The first day she refused to answer any questions or to give her name. On the second day she admitted, in a special interview with the Bee representative, that she had seen "Mighty Lak' a Rose" and that the impression it had created had been so profound that she had decided to give part of her time to doing good work and spreading cheer among children and hospital patients. The story was good news and was played up by the paper, creating a tremendous prestige for the picture.

An old fiddlers' competition was run by Mr. Johnson at the Strand theatre, the cue being

Old Boys' Night is Stunt to Exploit "Grumpy"

TORONTO, ONT.—An exploitation angle that can be applied in almost any town was used in connection with "Grumpy" playing at Shea's Hippodrome.

The well-known Dufferin School has an alumni association known as the Dufferin Old Boys' Association, now composed of the leading business men of the Dominion, who were given a special showing of the film.

The central character "Grumpy," portrayed by Theodore Roberts, is a characteristic "old boy," and other exhibitors can follow suit and arrange an "Old Boys' Night" for the members of the various school alumni associations in their towns.

supplied by the predominating influence of violin music in the picture. The competition was well advertised for the Thursday night of the picture's run. Competition was limited to fiddlers of 50 years of age and over. Each fiddler was allowed to select his own melody, the one condition being that it must be an old-time favorite selection. Fifteen fiddlers showed up.

Toledo Well Billed in Varied "Down to the Sea" Campaign

Toledo, Ohio.—General Manager A. C. Hogganson of the Alhambra theatre, aided by C. D. Peavey, Hodgkinson branch manager, and Jack Edwards from the home office, obtained unusual publicity for "Down to the Sea in Ships."

Eighty 24-sheet boards were secured throughout the city. Twenty-five cut-outs were used in windows and other important junction points. Twenty thousand Heralds were distributed from house to house in all sections of the town. Twenty-five two-column stories appeared in nearby suburban newspapers. Prior to the opening the Alhambra theatre came out with a full page smash in all of the leading newspapers.

A special show was given free to 400 newsboys which gave the production 400 enthusiastic boosters.

Stanley Company Gets Behind "Down to the Sea in Ships"

Philadelphia, Pa.—To put over the run of "Down to the Sea in Ships" at the Karlton theatre, the Stanley Company of America used one of the most detailed exploitation campaigns it has employed in some time.

Fifteen trailers were used in fifteen different theatres. Fifty thousand heralds were distributed at all of the Stanley theatres in Philadelphia and vicinity, as well as a house-to-house canvass. Special novelty news window posters were distributed in prominent windows all over the business section of the city.

Large window displays were secured in prominent windows which attracted crowds, blocking the sidewalks for hours at a time. A very attractive lobby display was used in the theatre with a display of harpoons and relics captured by Elmer Clifton on the whaling cruise, together with stills and miniature square-rigger.



Music store windows on "Mighty Lak' a Rose" obtained by the Rialto theatre, Omaha



Unusual electric sign over street used by Manager Paul Noble of the Liberty, Portland, Ore., on "Mad Love"

PROGRAMS FOR THE WEEK OF MAY 13TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—

Film Numbers—The Girl I Loved (United Artists), Fishing for Tarpon (Educational), Capitol Magazine, Amateur Night on the Ark (Pathe).

Musical Program—"13th Hungarian Rhapsody" (Overture), "Spanish Dance" and "Orientale" (Divertissements), "The Huskin' Bee" (Prologue), "Waltz" (Flute Solo), Recessional (Organ).

Rialto Theatre—

Film Numbers—Sixty Cents an Hour (Paramount), Rialto Magazine, Adventures in the Far North, Champions Fight for Charity's Sake (Universal).

Musical Program—"Hats" (C Sharp-Minor Novelty).

Rivoli Theatre—

Film Numbers—Enemies of Women (Goldwyn).

Musical Program—Prologue to Feature.

Cameo Theatre—

Film Numbers—Masters of Men (Vitagraph), Pathe News, The Silvery Salmon (Vitagraph), No Wedding Bells (Vitagraph).

Musical Program—"Along Broadway" (Overture), "Roses of Picardy" (Vocal Solo).

Mark Strand Theatre—

Film Numbers—The Isle of Lost Ships (First National), Topical Review (Selected), Yanks vs. Giants (Pathe).

Musical Program—"Marche Carnavalesque," "Serenade," "Pizzicato" and "Love Sends a Little Gift of Roses" (Overture), Prologue to Feature, Recessional (Organ).

Criterion Theatre—

Film Numbers—The Covered Wagon (Paramount), continued.

BROOKLYN

Mark Strand Theatre—

Film Numbers—Within the Law (First National), Mark Strand Topical Review (Selected).

Musical Numbers—"Raymond"

ALCAZAR
STARRING
J. Frank Glendon
Gail Henry
Josephine Hill
and
The
Hollywood
Circus
Brenda Marston
Tracy Davis
William Drayton
and
Barbara Darnley
J. Warren Kerrigan

OFFERS—A charming love romance of the magic picture city with a thrillingly red Apache dance, the gloriously beautiful dancing girls, Wallace Russell's magnetic smile, the home life of the film celebrities, the famous "Topsy-turvy" dinner, the most daring horseman's exhibition ever recorded by camera.

NIGHT LIFE IN HOLLYWOOD

ADDED
EDUCATIONAL SCENIC
and
"AND WOMEN MUST WEEP"

FELIX WAKES UP
THAT COMICAL CAT

Striking "Night Life in Hollywood"
ad by A. L. Postner for the Alcazar
Theatre, Birmingham

TEMPLE
WEEK
STARTING
TODAY

REGINALD DENNY
with Mahel Julianne Scott and powerful cast
IN
"THE ABYSMAL BRUTE"
OR
"THE CAVE MAN LOVER"

A REPRESENTATIVE OF REGINALD DENNY WILL BE AT THE TEMPLE THEATRE BEGINNING TODAY TO PRESENT TO EACH LADY FAIRLY FARE BEAUTIFUL PROLOGUES OF REGINALD DENNY.

NOTES—AT 10 O'CLOCK BOON HOUR, ROW MONDAY APRIL IN JERRY MURPHY, THE BEAUTIFUL CHANGELING, who will play from the top of THE TEMPLE THEATRE TONIGHT & SEE.

The spirit of primitive man was nature's selfishness. Men feared him, but women loved him. This modern girl raised amidst refinement and culture felt the call of love at first sight. This man was her mate—nobility also mattered. It's a picture that your whole family can, and should see. It's an inspiration to love! Don't miss it!

Meta-Eva-Sun
15c and 25c
25c and 35c
GROWN UP AT
11:15 - 12:45 - 2:30 - 4:15 - 6:00 - 7:45 - 9:15

Comedy and Other Good Features

Opening ad for "The Abysmal Brute" at the Temple theatre, Toledo

(Overture), "Honeymoon Time," (Duet), "The Swan" (Divertissement), Armorer's Song from "Robin Hood" (Vocal), "Pace, Pace," from "La Forza Del Destino" (Vocal), "Mother of Mine," special for Mothers' Day (Vocal), Symphonized Jazz, including "Wonderful One," "Way Down In New Orleans," "When Winter Comes," "Crying for You" and "Lady Butterfly" (Orchestra).

LOS ANGELES

California Theatre—

Film Numbers—The Last Moment (Goldwyn), Current Events (International and Fox), Topics of the Day (Pathe), A Dippy Doodad (Pathe).

Musical Program—"La Boheme," "Hungarian Dance No. 5," "November Rose" (Symphony Concert).

Grauman's Third Street Theatre—

Film Numbers—Trifling With Honor (Universal), Pathe News. Musical Program—"The Opera Mirror" (Overture), Easter and Hazelton (Dances), Mansfield Dancers, "Dearest" (Organ Solo) "A Wife's Honor" (Sketch with Fritz Ridgeway and two, serving as prologue).

Rialto Theatre—

Film Numbers—Enemies of Women (Goldwyn), continued.

Hollywood Egyptian Theatre

Film Numbers—The Covered Wagon (Paramount), continued.

Miller's Theatre—

Film Numbers—Hunting Big Game in Africa (Universal), continued.

Pantages Theatre—

Film Numbers—Vengeance of the Deep (American Releasing).

Musical Program—Six acts of vaudeville.

Mission Theatre—

Film Numbers—Main Street (Warner Brothers), continued.

Metropolitan Theatre—

Film Numbers—The Go-Getter (Paramount), Pathe Review, Pathe News.

Musical Program—Excerpts from "Faust," "Crying for You," (Overture), "An Old Rose and Laverdier Shawl" (Organ Solo), Ben Ali Haggin Tableaux.

Kinema Theatre—

Film Numbers—Within the Law (First National), Topics of the Day (Pathe), Felix Tries for Treasure (State Rights), International News (Universal).

Musical Program—"Zampa" (Overture), "Ave Marie" (Cello Solo).

Loew's State Theatre—

Film Numbers—Thelma (F. B. O.), International News (Universal), Volcanoes of the World (Fox), Fun from the Press (Hodkinson), Kittenish Cubs (Fox).

Musical Program—"In An Old Fashioned Garden" (Organ Song-ologue with soloist and chorus), Mosconi Family (Dancing Act), "Southern Rhapsody," "Mlle. Modiste" (Orchestra), "Kiss Me Again" (Violin Solo).

Hillstreet Theatre—

Film Numbers—A Daughter of Luxury (Paramount), Brownie Comedy (Universal), Aesop's Fable (Pathe), International News (Universal), Urban Movie Chat (Hodkinson).

SAN FRANCISCO

Loew's Warfield Theatre—

Film Numbers—Only a Shop Girl (State Rights), Minute News of Current Events (Selected), Pointed Paragraphs, Sports of the North, The Pirate (Fox).

Musical Program—"American Fantasy" (Overture), "All Aboard" (Specialty, 30 people).

Tivoli Theatre—

Film Numbers—What a Wife Learned (First National), Kinograms (Educational) Chop Suey Looie (State Rights).

Musical Program—Scotch Dances.

Granada Theatre—

Film Numbers—Rustle of Silk (Paramount), Fun from the Press (Hodkinson), Felix, the Ghost Breaker (State Rights), Current Events (Pathe and International).

Musical Program—"Crying for You" (Overture), "Vanite" (Saxophone Solo), "Stella" (Vocal), "Gone Are the Days" (Orchestra).

California Theatre—

Film Numbers—The Ne'er-Do-Well (Paramount), International News, Traffic (Educational).

Musical Program—"Just an Old Love Song" (Overture), "Annie Laurie" (Vocal Trio), "Uncle Tom's Cabin" and "Bee's Knees" (Orchestra Specialty).

Imperial Theatre—

Film Numbers—Enemies of Women (Goldwyn), Current Events (Selected), Ouch! (Educational).

Musical Program—"Vienna at Night" (Overture).

SEATTLE

Coliseum Theatre—

Film Numbers—Souls for Sale (Goldwyn), Fun from the Press (Hodkinson), Gall of the Wild, Current Events (Kinograms and Pathe News).

Musical Program—"Dance of the Hours" (Overture).

Blue Mouse Theatre—

Film Numbers—Environment (State Rights), Keep Them at Home, Fox News.

Musical Program—Return engagement of Ten Butterfly Kiddies in Song and Dance Act.

Starting TODAY

RICHARD BARTHELMLESS
with DOROTHY GISH in
"The BRIGHT SHAWL"

Joseph Heizenheimer's incredible romance of the American boy and the radiant Spanish dancer. The intrigue of dark Havana, the canter-languor of tropical nights fused into flame by the whirling fringes of a beauty's shawl.

A TRIUMPH FOR THE STARS, PRODUCERS AND AUTHOR!

A First National Picture

Circle Presentation
Richard's Contract in 3d Movie

Circle of News

CIRCLE

Art ad on "The Bright Shawl" used by the Circle theatre, Indianapolis

World Tours, Inc. *presents*

BLACK SHADOWS

See the Sinuous Sirens and Untameable
Savages of the South Seas

A few short years and the South Sea Islands will be the land of Yesterday.

Civilization is wiping the splendid natives of the Marquesas, Tahiti and Samoa off the map. Travellers and scientists call them physically the finest people in the world. Soon it will be impossible to get such pictures as these, showing them as they are, at work and at play.

Still farther off are the fiercest and most untameable savages known. The American Indian was gentle compared with them. They are happiest when fighting. In "Black Shadows" you see these beast-like Solomon Islanders not only in their homes, but at their favorite pursuit,—warfare!

Thrilling, educational, interesting.

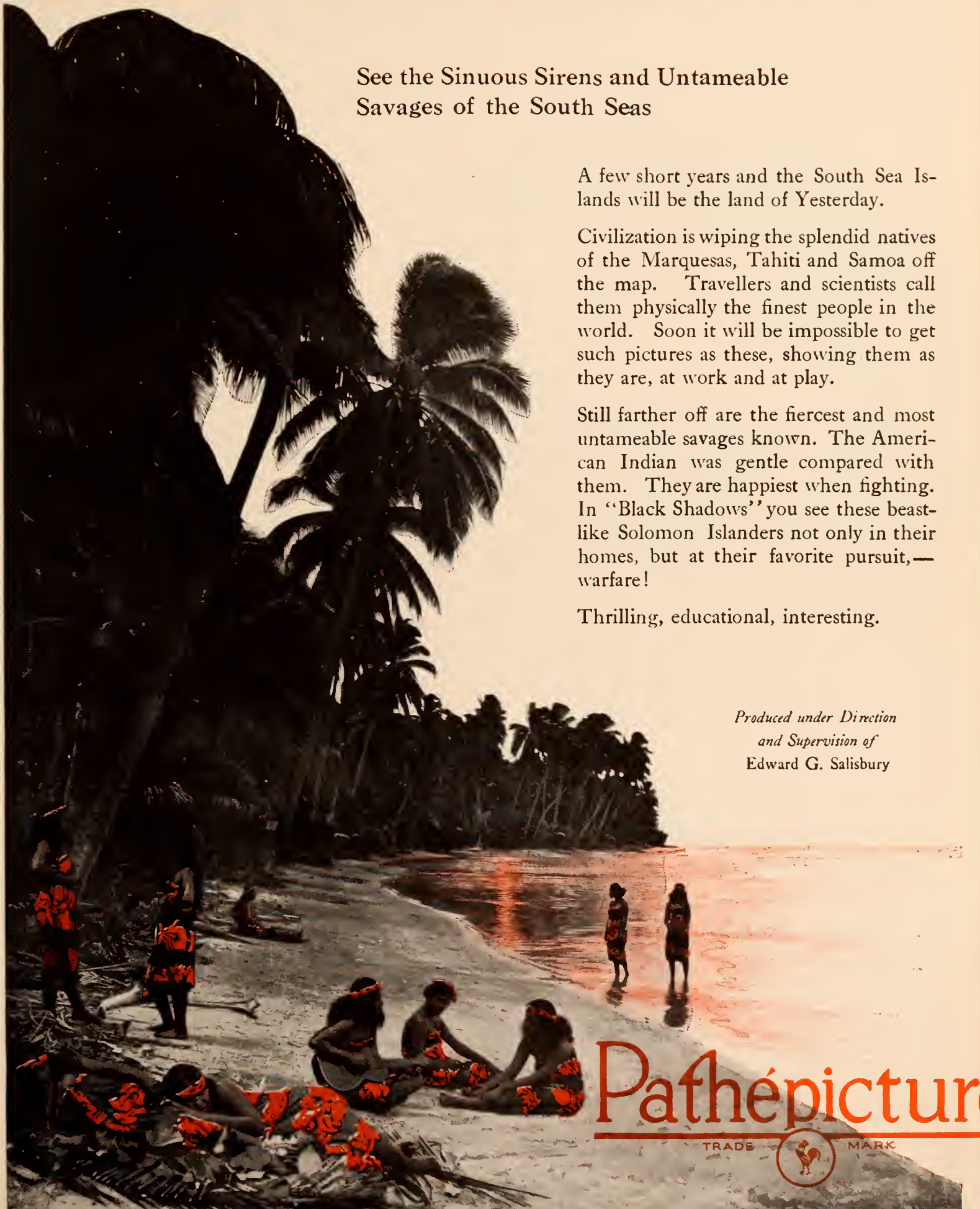
*Produced under Direction
and Supervision of
Edward G. Salisbury*

Pathépicture

TRADE



MARK



HAL ROACH *presents*

HAROLD LLOYD

Records! Records! Records! Everywhere!



Safety Last is a once in a lifetime picture that makes you sore because your house is not three times as big.

Pathécomedy

TRADE



MARK

Form 1204

CLASS OF SERVICE SYMBOL	
Telegram	Blue
Day Letter	Blue
Night Message	Blue
Day Letter	Blue
Night Message	Blue

WESTERN UNION
TELEGRAM

NEWCOMB CARLTON PRESIDENT GEORGE W. E. ATKINS FIRST VICE PRESIDENT

RECEIVED AT 54 WEST 45TH STREET, NEW YORK ALWAYS OPEN

BALTIMORE MD 15 OP Apr 17 1923
E A Eschmann Care Pathe Inc 35
West 45 St New York NY
Safety Last opened Monday is breaking all records for attendance best wishes GUY L WONDERS, Rivoli Theatre

Breaking All Records in Baltimore

Form 1204

CLASS OF SERVICE SYMBOL	
Telegram	Blue
Day Letter	Blue
Night Message	Blue
Day Letter	Blue
Night Message	Blue

WESTERN UNION
TELEGRAM

NEWCOMB CARLTON PRESIDENT GEORGE W. E. ATKINS FIRST VICE PRESIDENT

RECEIVED AT 54 WEST 45TH STREET, NEW YORK ALWAYS OPEN

Safety Last opened today to the biggest matinee in the history of the theatre tonight they are coming in droves look for engagement to smash all records audience is eating the picture up never heard so much laughter in a theatre congratulations to Harold Lloyd and Pathe regards (sgd) JULIUS K. JOHNSON Rialto Theatre.

**A Knockout
in
Omaha**

**Every House Record
Broken in
Niagara Falls**

Form 1204

CLASS OF SERVICE SYMBOL	
Telegram	Blue
Day Letter	Blue
Night Message	Blue
Day Letter	Blue
Night Message	Blue

WESTERN UNION
TELEGRAM

NEWCOMB CARLTON PRESIDENT GEORGE W. E. ATKINS FIRST VICE PRESIDENT

RECEIVED AT 54 WEST 45TH STREET, NEW YORK ALWAYS OPEN

"Safety Last opened week's engagement Bellevue Theatre. Niagara Falls yesterday at advance prices breaking every house record including Robin Hook stop Played to 4670 people was forced to stop selling tickets at 3 pm and 7:30 pm hundreds of people being turned away stop Picture bound to establish new motion picture record for Niagara Falls" MACK

in Safety Last

CLASS OF SERVICE SYMBOL		CLASS OF SERVICE SYMBOL	
Telegram	Blue	Telegram	Blue
Day Letter	Blue	Day Letter	Blue
Night Letter	Blue	Night Letter	Blue
Day Letter	Blue	Night Letter	Blue

WESTERN UNION TELEGRAM

RECEIVED AT 54 WEST 45TH STREET, NEW YORK

"Safety Last opened Adams Theatre Detroit April first patrons in double line packing large lobby and extending to Woodward Avenue one block long from one o'clock until ten PM. Thousands turned away unable to gain admission. Paid admissions were one third larger than best day of either Grandma's Boy Dr. Jack Kunsy interest believe picture will be held for extended run many weeks Newspapers and everybody giving wonderful comments." Pathe Detroit.

Thousands Turned Away in Detroit

CLASS OF SERVICE SYMBOL		CLASS OF SERVICE SYMBOL	
Telegram	Blue	Telegram	Blue
Day Letter	Blue	Day Letter	Blue
Night Letter	Blue	Night Letter	Blue
Day Letter	Blue	Night Letter	Blue

WESTERN UNION TELEGRAM

RECEIVED AT 54 WEST 45TH STREET, NEW YORK

MINNEAPOLIS MINN 16
E A Eschmann Pathe Exchange Inc 35 West 45 Street New York NY
Safety Last has played two towns this territory Capitol St Cloud and Garrick Duluth stop In both cases broke all existing box office records stop Safety Last will gross more money for motion picture theatre owners than any subject ever released Pathe Exchange Inc.

Bang Go the Records in St. Cloud and Duluth.

CLASS OF SERVICE SYMBOL		CLASS OF SERVICE SYMBOL	
Telegram	Blue	Telegram	Blue
Day Letter	Blue	Day Letter	Blue
Night Letter	Blue	Night Letter	Blue
Day Letter	Blue	Night Letter	Blue

WESTERN UNION TELEGRAM

RECEIVED AT 54 WEST 45TH STREET, NEW YORK

PORTLAND ORE
E A Eschmann Gen Sales Mgr Pathe Exge Inc 35 West 45 St. New York NY
Safety Last on its third week at the Majestic Theatre and going stronger than ever stop They are tearing the arms off of the chairs and laughing so loudly the organist can't hear himself play stop Expect the run to break the six week record established by Doctor Jack. SAMUELSON.

CLASS OF SERVICE SYMBOL		CLASS OF SERVICE SYMBOL	
Telegram	Blue	Telegram	Blue
Day Letter	Blue	Day Letter	Blue
Night Letter	Blue	Night Letter	Blue
Day Letter	Blue	Night Letter	Blue

WESTERN UNION TELEGRAM

RECEIVED AT 54 WEST 45TH STREET, NEW YORK

Harold Lloyd's Safety Last opened here yesterday to biggest business of the year. It is really the most wonderful comedy of all time. We turned them away.
JAMES P. DUNLEVY.

They Are Tearing the Arms Off the Chairs in Portland

CLASS OF SERVICE SYMBOL		CLASS OF SERVICE SYMBOL	
Telegram	Blue	Telegram	Blue
Day Letter	Blue	Day Letter	Blue
Night Letter	Blue	Night Letter	Blue
Day Letter	Blue	Night Letter	Blue

WESTERN UNION TELEGRAM

RECEIVED AT 54 WEST 45TH STREET, NEW YORK

Safety Last smashed all previous opening records by nearly five hundred dollars establishing a record that will probably stand for many moons. C. W. DIEBEL, Liberty Theatre. Youngstown

Liberty in Youngstown Breaks All Opening Records by \$500.00

Biggest Business of Year in Akron

CLASS OF SERVICE SYMBOL		CLASS OF SERVICE SYMBOL	
Telegram	Blue	Telegram	Blue
Day Letter	Blue	Day Letter	Blue
Night Letter	Blue	Night Letter	Blue
Day Letter	Blue	Night Letter	Blue

WESTERN UNION TELEGRAM

RECEIVED AT 54 WEST 45TH STREET, NEW YORK

WEST PALM BEACH FLA 18
Elmer Pearson General Manager Pathe Exchange 35 West 45 St New York NY
Safety Last in a knockout played yesterday and today to the largest Saturday and Sunday business in the history of the house exceeding even that of Robin Hood which established a new record three weeks ago stop It went over great with capacity audiences got everybody in town including members of the President's party but owing to its being Sunday he sent his thanks and regrets Many stage and screen celebrities fully expect to reach the gross estimated will mail exploitation stuff in a day or so Congratulations on Safety Last STANLEY C. WARRICK.

Largest Business in History of House in West Palm Beach, Fla.

CLASS OF SERVICE SYMBOL		CLASS OF SERVICE SYMBOL	
Telegram	Blue	Telegram	Blue
Day Letter	Blue	Day Letter	Blue
Night Letter	Blue	Night Letter	Blue
Day Letter	Blue	Night Letter	Blue

WESTERN UNION TELEGRAM

RECEIVED AT 54 WEST 45TH STREET, NEW YORK

MILWAUKEE WIS 23
Gen Sales Manager Pathe Exchange Inc 35 West 45th St New York NY
Opening Safety last Saturday talk of the town stop Unbroken line at box office all day Sunday stop One continuous roar every audience drowned music of orchestra stop Generally predicted will be most successful run of any picture played here stop
W A ASCHMANN.

Unbroken Line at Box-Office All Day

Johnny Jones Comedies

Seven two-part laughter producers

Johnny Jones and his fascinating crew of youngsters have been creating laughs for enough months to have proven their value.

The number of bookings, the number of favorable comments tell the story of success.

We repeat a few of the comments, out of the many.



*"Wonderful for
the kids"*

"'For Rent Haunted.' Johnny Jones in this not much for slapstick but wonderful for the kids to see. A well finished story and the kids will win your hearts."—Fred J. Jones, Rialto, Nelson, Neb.

"Good"

"'For Rent Haunted' is a good two-part subject that will please all children and teach a good lesson."—Adolph Kohn, Pastime, Granville, N. Y.

*"Pleased seniors as
well as juniors"*

"'Supply and Demand' is a clever comedy that pleased the seniors as well as the juniors."—Chancellor Bros., Dreamland, Arcanum, O.

"Good"

"'Making Movies' is good."—Adolph Kohn, Pastime, Granville, N. Y.

(Exhibitor comment from the Exhibitor's Herald)

J. K. McDonald Productions, Inc.

*Written and Directed by
Mason N. Litson*

Pathécomedy

TRADE



MARK

NOTICE
BEWARE OF FILM PIRATES
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NO ADVANCE IN PRICES

TOBY AND ANNE
MAY 26-27

Stent

40c 20c 10c

Featuring the emotional need of marriage and divorce which almost turned the moving world upside down

MONTE BLUE, MARIE PREVOST

HARRY MEYER MISS DUPONT
FRANK KENAN VERA LEWIS
HELEN FROUSON PAT O'HAULLEY
And Other Favorites

Is Your Wedding Ring

BRASS

American social life has received no more faithful and better arrangement than this story of Philip Babbalanza's career presented to the public in pictures everywhere you turn. Staying in purpose, with its full content, most likely to land on your doorstep through coming of pictures. Socially attractive, highly entertaining and most notable picture.

First Showing
First Showing
First Showing

Pen-and-ink ad on "Brass" done by Gordon Bennett for the Strand theatre, Omaha

Strand Theatre—

Film Numbers—Adam's Rib (Paramount), continued.

Columbia Theatre—

Film Numbers—Bavu (Universal), Topics of the Day (Pathe), Fare Enough (Universal), International News (Universal).

Musical Program—"Voice of Spring" (Overture), "You Know You Belong to Somebody Else" (Orchestra Specialty).

Liberty Theatre—

Film Numbers—You Can't Fool Your Wife (Paramount), Speed Demons (Educational), Pathe Review, Liberty News (Selected). Musical Program—"Blue Danube Waltzes" (Overture).

Winter Garden Theatre—

Film Numbers—Truxton King (Fox), Fun from the Press (Hodkinson), Towering Wonders of Utah, International News (Universal), The Knockout (Universal).

Musical Program—Overture (Orchestra).

CHICAGO

Chicago Theatre—

Film Numbers—Scenic, Weekly, Souls For Sale, (Goldwyn), Cartoon.

Musical Program—"Will-He-Tell" (Overture), Hold and Leonard, "Lady Of The Evening" (Orchestra, with Slides), Cook and his Dreamland Band. (Specialty).

Tivoli Theatre—

Film Numbers—Digest, Weekly, Within the Law (First National), Cartoon.

Musical Program—"Hejre Kati," (Overture, "On The Road To Mandalay" (Quartette), "Swingin' Down The Lane" (Organ Solo), "Isle of Dreams," (Specialty).

Riviera Theatre—

Film Numbers—Within the Law (First National), Family Troubles, Weekly, Fun from the Press (Hodkinson).

Musical Program—"Melodies Of The Day" (Overture), "A Tale Of Old Pekin" (Specialty).

Roosevelt Theatre—

Film Numbers—Enemies of Women (Goldwyn), News Weekly (Pathe).

McVickers Theatre—

Film Numbers—The Rustle Of Silk, (Paramount).

Musical Program—"When Tootsie Meets Carolina At Three O'Clock In The Morning," (Overture), "A Bit Of Greenwich Village" (Specialty), Babe Payne With Peppy Songs (Specialty), An Assortment of Saxophones (Specialty), Fay & Florence Courtney and their ultra-string quartette.

Only Once in a Lifetime Can a Picture Like This Be Made. Don't Miss It

AT LAST

Something New—Most Extraordinary

Metro Pictures Corporation Has the Honor of Offering to Baltimoreans the First Presentation in This City of America's Greatest Explorers

Mr. and Mrs. **MARTIN JOHNSON**

Showing Their Personal Thrilling Adventure

"TRAILING AFRICAN WILD ANIMALS"

A Nature Drama beyond compare

A Real Elephant Charge—in the terror song before.

See the Congress of Animals at the famous desert wilderness. Seasonal close-up pictures of wild animals in their native jungle and desert.

Everbody "Why a War" Will Attend the Features of the NEW Theatre

NEW

Read What America's Natural Scientists Say

Read the dramatic history of the famous hunting of Martin Johnson and Mrs. Johnson, showing their personal adventures in the heart of Africa. The most thrilling and most complete picture of the wild animals in their native jungle and desert.

Read the dramatic history of the famous hunting of Martin Johnson and Mrs. Johnson, showing their personal adventures in the heart of Africa. The most thrilling and most complete picture of the wild animals in their native jungle and desert.

Read the dramatic history of the famous hunting of Martin Johnson and Mrs. Johnson, showing their personal adventures in the heart of Africa. The most thrilling and most complete picture of the wild animals in their native jungle and desert.

Large space ad for the run of "Trailing African Wild Animals" at the New theatre, Baltimore

Woodlawn Theatre—

Film Numbers—News Weekly (Pathe), Topics of the Day, Pathe Review, Aesops Fables (Pathe), Bella Donna (Paramount).

Musical Numbers—"Ave Maria" (Overture).

Randolph Theatre—

Film Numbers—Hunting Big Game In Africa (Universal).

WASHINGTON

Metropolitan Theatre—

Film Numbers—Safety Last (Pathe), Current Events (Pathe), The Watch-Dog (Pathe), Speed Demons (Educational).

Musical Program—"Old Folks At Home and Abroad" (Overture).

Rialto Theatre—

Film Numbers—Little Church Around The Corner (Warner Brothers), Current Events (Fox), Before The Public (Pathe), Moonblind (Educational).

Musical Program—"Lucia de Lamermoor" Selections (Overture), "Humoresque" and "Vales-Bluette" (Violin Solos).

Columbia Theatre—

Film Numbers—Soul of the Beast (Metro), Current Events (Universal), Winter Has Come (Educational), A Fish Story (Pathe). Musical Program—"Hits of the Day" (Overture).

Palace Theatre—

Film Numbers—The Go-Getter (Paramount), Current Events

(Pathe), Topics of the Day (Pathe), The Flirt (Pathe). Musical Program—"Melodies of the Moment" (Overture).

DES MOINES

Des Moines Theatre—

Film Numbers—Within the Law (First National), Current Events, Exit Stranger (Educational), From the Window of My House (Educational).

Musical Program—"Girl of the Golden West" (Organ Solo), "Opera Echoes" (Overture), The Singing Usher (Vocal).

Strand Theatre—

Film Numbers—The Rustle of Silk (Paramount), The Artist (Fox), Kinograms (Educational).

Musical Program—"Barney Google" (Organ Solo).

ST. LOUIS

New Grand Central, West End Lyric, West End Lyric Skydome and Capitol Theatres—

Film numbers—Suzanna (Allied Producers) Kick Out (Educational) Current Events, Topics of the Day (Pathe)

Now Showing

VIOLA DANA

and

BRYANT WASHBURN

IN

"JUNE MADNESS"

A DRAMATIC COMEDY

JAZZ, JEOPARDY AND JOY

Melody in her comedy and melody in her love

Admission: 20c 30c 40c

ADDED ATTRACTION

"WHO'S WHO IN SANDIEGO"

Giving every picture that Diego people are interested in and interested in seeing

THE FOLLOWING ACTS PARTICIPATING

STANLEY LLOYD

ADVERTISING

ONE HUNDRED PER CENT

Pickwick Theatre

Art ad on "June Madness" prepared by Richard A. Addison, of the Pickwick theatre, San Diego

Musical Program—Overture. Larry Conley (Trombone) Dennis Sisters (Vocal) Organ selections.

Missouri Theatre—

Film numbers—The Go-Getter (Paramount) Missouri magazine (International and Pathe) A Tough Winter (Pathe) Fun from the Press (Hodkinson)

Musical Program—Overture (orchestra.) Cliff Nazari and George Hall and his Society Orchestra (Vocal and music numbers) Frank Magine in person. Ford Rush (Vocal) Organ numbers.

William Fox Liberty Theatre

Film numbers—Stepping Fast (Fox) Current Events (Fox)

News) Roaring Lions on Ships (Fox) Crystal Jewels (Fox)

Musical Program—Overture and popular selections.

Delmonte Theatre—

Film numbers—Brothers under the Skin (Goldwyn) One Week (First National) Current Events (Pathe) Fun from the Press (Hodkinson)

Musical Program—Zimmerman and Granville (Vocal and musical) Orchestral numbers.

Rivoli Theatre—

Film numbers—Fools and Riches (Universal) The Kid Reporter (Universal) Current events (International) Fun from the Press (Hodkinson)

Musical Program—Overture.

Columbia Theatre—

Film numbers—Second Fiddle (Hodkinson) Roaring Lions on a Steamship (Fox), Haunted Valley (Pathe), Current Events (Fox News).

Musical Program—Overture and five acts of vaudeville.

KANSAS CITY

Newman Theatre—

Film Numbers—The Ne'er-Do-Well (Paramount), Newman News and Views (From Pathe and Kinograms).

Musical Program—"Aida" (Overture), Coon-Sanders (Novelty Singing Orchestra), Stein Trio, Organ Selections.

Liberty Theatre—

Film Numbers—Souls for Sale (Goldwyn), Pathe and Fox News, Out of the Inkwell, Capitol Shots.

Musical Program—Samuel Royce (Songster), Selections (Overture), Organ Selections.

Royal Theatre—

Film Numbers—The Go-Getter (Paramount), Dad's Boy, Royal Screen Magazine (From Pathe and Kinograms).

Musical Program—Selections (Overture), Organ Selections.

"Do you call driving a taxi going straight?"

NOW!

"MIGHTY LAK' A ROSE"

The most absorbing story of crook and underworld life and reformation since "The Miracle Man."

Try to Forget This Picture!

Just try to forget the story of the man who spends three years in jail for the girl he loves and comes out to find that society has taken her away from him! Yes, just try to forget!

Coliseum Concert Orchestra

Conducted by M. JACQUES BEAUCOURT

ALL SEATING RESERVATIONS

Admission: 20c 30c 40c 50c 60c 70c 80c 90c 1.00 1.20 1.50 2.00 2.50 3.00 3.50 4.00 4.50 5.00 5.50 6.00 6.50 7.00 7.50 8.00 8.50 9.00 9.50 10.00

COLISEUM

Combination art and type ad for "Mighty Lak' a Rose" at the Coliseum theatre, Seattle

Twelfth Street Theatre—

Film Numbers—The Nth Commandment (Paramount), Bumping into Broadway, Twelfth Street Screen Magazine (From Pathe and Kinograms), Aesop's Fables (Pathe).

Musical Program—Selections (Overture), Organ Selections.

DETROIT**Adams Theatre—**

Film Numbers—Bella Donna (Paramount), continued.

Broadway Strand Theatre—

Film Numbers—Hunting Big Game in Africa (Universal), continued.

Capitol Theatre—

Film Numbers—The Ne'er-Do-Well (Paramount), Current Events (Pathe News), Southern California, Hodge Podge (Educational).

Musical Program—"Maritana" (Overture), Songs (Selected).

Fox Washington Theatre—

Film Numbers—The World's a Stage, Current Events (Fox News), Screen Snapshots (Pathe), Where There's a Will (Fox).

Musical Program—"Crying for You" (Overture).

Madison Theatre—

Film Numbers—A Woman's Woman (Allied P. & D.), Current Events (Pathe), Trailing Wild Animals in Africa (Metro).

Musical Program—Songs and Instrumental Music, Duggan Trio.

BUFFALO**Shea's Hippodrome—**

Film Numbers—Modern Marriage (American Releasing) with personal appearance of Francis X. Bushman, Beverly Bayne and company, This Way Out (Educational), Current Events (International and Pathe News).

Musical Program—"If I Were King" (Overture, Medley Dedication to Mother's Day (Organ Solo), Vocal selections by Susan Clough, mezzo soprano.

Lafayette Square Theatre—

Film Numbers—Can a Woman Love Twice? (F. B. O.), "Snub" Pollard comedy, Current Events (Fox News).

Musical Program—Selections from "Shuffle Along" (Overture), Three Dances from "Henry VIII" (Organ Solo).

Loew's State Theatre—

Film Numbers—Souls for Sale (Goldwyn), Current Events (Pathe News), Mutt and Jeff (Cartoon Comedy) Local-grams (Special).

Musical Program—Medley of Popular Airs (Overture).

New Olympic Theatre—

Film Numbers—What Wives Want (Universal) Current Events (International News), Why Dogs Leave Home (Universal), Hard to Beat.

Musical Program—"My Mother—My Pal" (Organ Solo), "A Perfect Courtship" (Vocal).

Palace Theatre—

Film Numbers—Westbound Limited (F. B. O.) Current Events (International News) Century comedy (Universal).

Shea's North Park Theatre—

Film Numbers—Within the Law (First National), The Ballonatic (First National), Current Events (Pathe and International News).

CINCINNATI**Walnut Theatre—**

Film numbers—The Bright Shawl (First National); Current Events (Pathe), Topics of the Day (Pathe), Aesop's Fables (Pathe). Musical Program—"Il Guarany" (Overture.)

Strand Theatre—

Film numbers—Souls for Sale (Goldwyn); Current Events (Pathe); Aesop's Fables (Pathe).

Musical Program—"Sweethearts." (Overture.)

Capitol Theatre—

Film numbers—The Rustle of Silk (Paramount); Current Events (Pathe); Hold Tight (Educational).

Musical Program—Melody of Classical airs, showing their influence on popular songs. (Overture.)

Grand Theatre—

Film numbers—Bavu (Universal); The Wandering Two (Universal) Current Events (International).

Musical Program—"Madame Butterfly" (soprano solo)

NEWARK**Branford Theatre—**

Film Numbers—The Bright Shawl (First National), Branford Review of Events, Topics of the Day (Pathe), Hold Tight (Educational).

Musical Program—"Carmelia," "Home, Sweet Home" (Vocal Solos), "The Waters of Minnie Tanka" (Vocal Duet), "Home, Sweet Home" (Overture), Soprano Selection, "Pictures" with soloists (Prologue).

Newark Theatre—

Film Numbers—Master of Men (Vitagraph), The Cobbler (Pathe), Newark Theatre Pictorial, Topics of the Day (Pathe). Musical Program—"Morning, Noon and Night" (Overture), "Minuet in G" (Organ Solo), European Novelties and girl banjoist.

PHILADELPHIA**Stanley Theatre—**

Film Numbers—Safety Last (Pathe), Current Events (Fox and Pathe), Topics of the Day (Pathe), From the Window of My House (Educational), Spooks (Pathe).

Musical Program—All special features for Music Week. Trio from "Faust" (Vocal), "Sparks" (Piano), "Raindrop" Prelude, and "Sixth Hungarian Rhapsody" (Instrumental), "It Happened in Nordland" (Organ).

Stanton Theatre—

Film Numbers—Bella Donna (Paramount), continued.

Aldine Theatre—

Film Numbers—Mighty Lak' A Rose (First National), Current Events (Pathe and Interna-

tional), Fun from the Press (Hodkinson).

Karlton Theatre—

Film Numbers—Can a Woman Love Twice? (F.B.O.), Current Events (Pathe), Kinograms (Educational), Far Horizon (State Rights), This Way Out (Educational).

Victoria Theatre—

Film Numbers—The Face on the Barroom Floor (Fox), Current Events (Pathe), No Wedding Bells (Vitagraph), Land of Tut-Ankh-Amen (Fox).

Arcadia Theatre—

Film Numbers—Love in the Dark (Metro), Current Events (Pathe) Movie Chats (Hodkinson), Roll Along (Educational).

Regent Theatre—

Film Numbers—Pawn Ticket 210 (Fox), Captain Kidd's Kids (Pathe).

BALTIMORE**Century Theatre—**

Film Numbers—The Ne'er-Do-Well (Paramount), Century Topical Review and Magazine (Selected), Comedy (Selected).

Musical Program—Symphony Concert, "The Gondoliers" (Comic Opera Selections).

ROCHESTER**Eastman Theatre—**

Film Numbers—Within the Law (First National), Eastman Theatre Current Events Magazine, Suppose Nobody Cared (Local Charity Film), The Haunted Castle (Tony Sarg Comedy).

Musical Program—"Rienzi" (Overture), Impressions of "Madame Butterfly" (Vocal), Recessional (Organ).

ST. PAUL**Capitol Theatre—**

Film Numbers—Grumpy (Paramount, Capitol Digest (Pathe and International News), The Champion (Pathe).

Musical Program—"Light Cavalry" (Overture), "A Reminiscence" (Novelty), Gloria Hildebrandt (Vocal), Recessional (Organ).

CLEVELAND**Stillman Theatre—**

Film Numbers—Within the Law (First National), Family Troubles (Educational), The Land of Incas (Educational).

Musical Numbers—"Tales of Hoffman" (Overture).

Allen Theatre—

Film Numbers—Isle of Lost Ships (First National), This Way Out (Educational), Fun from the Press (Hodkinson), International News (Universal) Local-Grams.

Musical Program—"Il Guarany" (Overture), "Serenade," "Evening Star" from Tannhauser, "The Swan" (Harp, Violin and Cello Trio).

State Theatre—

Film Numbers—Success (Metro), Local-Grams.

Musical Program—Popular Airs of Today (Overture).

Park Theatre—

Film Numbers—The Nth Commandment (Paramount), Cold Homestead (Educational), Kinograms (Educational)

Reade's Hippodrome—

Film Numbers—Are You a Failure (Al Lichtman), The Cure (Educational), International News (Universal), Plain Dealer Screen Magazine.

Overture—Jazz Symphony.

Miles Theatre—

Film Numbers—Safety Last (Pathe), Pathe News.

Standard Theatre—

Film Numbers—Fighting Hearts (State Rights), The Hick (Vitagraph), International News (Universal).

OMAHA**Sun Theatre—**

Film numbers—Masters of Men (Vitagraph), Barnyard (Vitagraph), International News (Universal).

Musical Program—"Poet and Peasant" (Overture).

Moon Theatre—

Film Numbers—Blind Bargain (Goldwyn), Six A. M. (Hodkinson), Will He Conquer Dempsey? (Select), Romance of Life (Hodkinson).

World Theatre—

Film Numbers—Can a Woman Love Twice? (F. B. O.)

Musical Program—Six acts of vaudeville.

Strand Theatre—

Film Numbers—You Can't Fool Your Wife, (Paramount), Roll Along, (Educational), Fox News. Musical Program—"Athalia" (Overture.)

Empress Theatre —

Film Numbers—Is Divorce a Failure? (Associated Exhibitors), The Rink, Pathe Review, Screen Snapshots. (Pathe.)

Rialto Theatre—

Film Numbers—Isle of Lost Ships, (First National), Babies Welcome (Educational), Kinograms (Educational), Fun from the Press (Hodkinson).

Musical Program—"Ilka" (Overture), Organ novelty.

DALLAS**Palace Theatre—**

Film Numbers—Glimpses of the Moon (Paramount), News Tours (Selected), Aesop's Fable (Pathe), Casey Jones, Jr. (Educational).

Musical Program—"The Glow Worm" (Specialty), symphony Concert (Orchestra).

Old Mill Theatre—

Film Numbers—Mr. Billings Spends His Dime (Paramount), Einstein Theory of Relativity, Topics of the Day (Pathe), Current Events, (Pathe), Prizma subject. Musical Program—Old Mill Discovery Concert (Vocal), "Choo Choo Blues" (Orchestra).

Melba Theatre—

Film Numbers—The Bright Shawl (First National), Felix cartoon (State Rights).

Musical Program—The Valentino Serenaders (Vocal and instrumental), Orchestra Concert.

Regional News From Correspondents

Washington Film Row and Theatre Brevities

GEORGE C. BACKUS, well known in Virginia film circles, was a visitor last week in local exchanges, booking attractions for his new Rivoli theatre which opened Thursday, May 10, at Hampton, Va. Located on South King street, this 270-seat house was thronged with patrons to see the opening and the feature film, Johnny Hines in "Sure Fire Flint," secured by Mr. Backus on the heels of the Metropolitan theatre, Washington, run. Mr. Backus has taken the News for six years regularly and would not be without it. His knowledge of the film theatre business runs back twelve years, putting him in the pioneer class. Most of this time he was in the service of the Scott circuit of theatres in Hampton and Phoebus, Va.

Lee Ainslee of Cambridge, Md., paid a visit to the office of George Fuller, Metro branch manager, on Monday.

The first local pre-view of "Hungry Hearts," is to be given at the Parish of the Holy Name, under the auspices of the Holy Name Society. Manager Walter Price of the Goldwyn offices, says that at the request of Father McShane, a relative of film salesman Ed McShane, the church showing was arranged. This takes precedence over the former plan of having a showing under the patronage of Secretary of Labor Davis.

Warner Bros. announce through their local representative, Manager Lester Rosenthal of Independent, the initial showing in this territory of "The Little Church Around the Corner," one of the Warner Book Classics, at the Rialto, the week of May 13.

George Faulkner, who has made himself very popular in the territory since last December, has been transferred from the management of W. W. Hodkinson's Washington exchange to the Buffalo branch. He is being succeeded here by Mr. Dewalt of the Hodkinson organization, who reached here Friday.

Robert Smeltzer of New York and Washington, has severed his connection with the Pathe Exchanges and Associated Exhibitors, and has definitely accepted the appointment as manager of the Washington Franchise exchange of Associated First National Pictures. He was for many years manager of exchanges here, and so is no stranger. Recently he was associated with Messrs. Harry Kane and Gene Crandall, et al., in the Associated Exhibitors unit of Pathe, supervising the sales in the eastern exchanges. Rumor has it that Smeltzer will see the trade in a Standard All-Steel Eight, and that he hopes his sales hit on all eight. J. Louis Rome and J. Back of the Baltimore theatre ring were early callers last week, renewing amicable relations with Manager Smeltzer.

Mrs. Harriet Hawley Locher and her secretary, Miss Gladys Mills, spent a recent weekend in a river trip to Norfolk. During her absence the girls of the Capital Athletic Club held their weekly meeting at the Metropolitan screen room, as usual.

Efforts are being made to have Miss Leah Baird, who appears here the week of May 13, with the "Is Divorce A Failure?" picture at the Cosmos, appear in person for the clubwomen and committees active in the work of Mrs. Locher's department in the Crandall organization. Publicity Director Wood of Los Angeles, special representative and advance man for Miss Baird, has been at the Willard since last Friday.

Nelson Bell says that "Despite the 'May winter' that struck the Capital, preparations

are under way for the opening of the Al Fresco summer gardens at the Apollo and Savoy theatres during the warm weather. The parks will be completely redecorated and refurbished, in the usual efficient Crandall manner. This work is under the direct supervision of General Manager Joseph P. Morgan.

Nat Glasser, chief mechanic of the Crandall chain, and managing the York theatre, last week took motion pictures of the Washington White High Schools Shakespeare pageant. These prints will be presented to the Board of Education of the District for its permanent record and such further exhibition as it sees fit.

Al Garner celebrated the return of his pretty and popular wife, Kitty Garner, from her year in burlesque, with the purchase of a new Buick. Al and Kitty will now tour the region selling films; for every sale means a chance to hear Kitty sing "Eilli, Eilli," the Jewish melody of sympathy and pathos.

N. Mirskey of the Crandall music department, is offering the Charles J. Roberts arrangement, "Old Folks at Home and in Foreign Lands," as the concert overture to "Safety Last." Musical folk lore of France, Scotland, Spain, Germany, Ireland, Italy and Hungary is blended harmoniously into the plantation ballad of Dixie.

Tom Moore's Rialto offered a unique new musical novelty the past week, as a foil to "Racing Hearts." The Salb Brothers, John and Walter, appeared on the stage in a Baby Grand piano duet, with the members of the Melody Boys orchestra soloists, as accompanists and soloists. The saxophone work in the chamber music numbers was well done, and the piano duet was the equal of any traveling combination offered. Elias Breeskin, now concertmeister for the Rialto, was for several years billed with the late Enrico Caruso, in all the tenor's operatic and concert tours in the United States and foreign countries. Later he appeared alone, and recently accepted the contract offered him by Mr. Moore, as it gives him an opportunity to be near his brother, Daniel Breeskin of Crandall's Savoy.

In preparation for a return of hot weather, the Crandall theatres are overhauling their typhoon fans and cooling systems. The giant system at the Metropolitan has just been gone over and re-adjusted, so that the coolness noticeable there in hot weather may again be a welcome relief to the swelter of the streets.

As a benefit to the Columbia Hospital a special film program was given at the Masonic Auditorium recently. Lady Diana Manners in the new color process film, "The Glorious Adventure," and short features with Charles Chaplin and Buster Keaton. By arrangement with Mr. Crandall, the director of the Savoy orchestra, Daniel Breeskin, conducted the orchestra.

The staff of the Czecho-Slovakian legation here, has invited the Washington city school board to be its guest at the showing of the various reels of Bohemian red cross, Bakule school and Sokol games pictures recently shown by Mrs. Locher.

Sam Lust of Strand Features, is to proceed to Los Angeles in the interests of the Thomas film sales organization. While there he will familiarize himself with the methods of production, and it is expected, return more fired with sales pep, following his call on the producers.

The Lehigh Steel Company delivered nine carloads of fabricated steel for erection by the

McDonald Erecting Company of Washington, at the site of the Washington auditorium. This is cited as the most substantial piece of steel fabrication ever put into a large building in Washington.

Recent private viewings were given by local exchanges at the residence of former president Woodrow Wilson and at the Hungarian legation. The Paramount office, at the special request of the former president, staged a screening of "Prodigal Daughters," at the S-street mansion of the stricken leader, Mrs. Wilson and house guests sharing the entertainment.

The local exchange of F. B. O. gave a showing of the Williamson West Indies picture, "Wonders of the Sea," by request of Count Ladislav Szechenyi, husband of a former Miss Vanderbilt, and now charge d'affaires for the Republic of Hungary here, at the legation, the arrangements being made by F. L. McNamee and office manager Loeffler of the F. B. O.

Maitland LaBelle, formerly executive secretary of the Washington F. I. L. M. Board of Trade, and publisher of the Capital Film Review, is reported to have accepted a contract that will take him into the Philippines, and ultimately to China, where he will join his brother, Claude A. LaBelle, in a motion picture enterprise. The latter has been in the Islands for the past year. He is well known in the industry as having been director of publicity for the M. P. T. O. of America. Mr. LaBelle will retain his interest in the publishing company of which he is the present head.

Newsy Notes from Des Moines and Vicinity

CLEVE ANDERSON, Universal district salesman, and Mr. Friedmau, manager of special attractions from New York, have been in Des Moines conferring with F. L. Davie, manager of the Universal film exchange.

F. W. Young, manager of the Film Booking Offices in Des Moines, was in Kansas City, Mo., May 13, conferring with the general manager of exchanges.

Harry Saverioide, formerly associated with Alexander Frank at the Rialto and Waterloo theatres in Waterloo, Iowa, has joined the Film Booking Office in Des Moines as traveling representative. He began his work May 14.

J. E. Kennebeck, exploitation man for Famous Players-Lasky Corporation at Des Moines, accompanied by A. W. Nicolls, John J. Curry, accessory manager, W. E. Barker, booking manager, and the following salesmen for Famous Players, Ted Mendenhall, Frank Crawford, Mr. Copeland and T. M. Eckert have been attending a convention in Chicago.

Nicholas Amos, Pathe salesman, has returned from a trip to his home in Omaha. Mr. Amos made the trip in his new Ford and encountered much mud en route.

Dan C. Burgum, manager of the Garden theatre at Des Moines, was called to Pittsburgh, Pa., May 11, by the death of his father.

According to local announcement, the A. H. Blank Enterprises will not release any more Al Lichtman pictures after the release of "Poor Men's Wives." Mr. Edward Grossman, who has been connected with the Al Lichtman pictures for the past seven years, is now arranging for the distribution of the Preferred Pictures in the Kansas City, Omaha and Des Moines territories.

Photoplay Personals and Events in Southeast

FOR the second time since E. E. Heller has been connected with the Charlotte Pathe office it has been found necessary to move to larger quarters to accommodate the constantly increasing business of this office. Five years ago Pathe moved into their large and commodious quarters at 235 South Tryon street, then by far the largest exchange quarters in Charlotte. Last week they were compelled to give up this place and are now in the new fireproof Dowd building, corner Fourth and Poplar streets, in much larger and more convenient quarters. Manager Heller has been connected with the Charlotte office for many years and has made for himself a warm place in the hearts of all in the business through his territory, as well as being one of the most popular members of the exchange set in Charlotte.



E. E. Heller.

Manager E. F. Dardine, of the Charlotte Universal office, during the last week in May will celebrate the completion of his tenth year as manager of the Charlotte office, an undisturbed record that will be hard to equal by any manager now doing business at their original stand. To celebrate the event Dardine has christened it "Dardine's Tenth Anniversary Week" and is calling upon his exhibitor friends to shoot in huge blocks of dates for that week, pointing out that this is the first time in his ten year's connection with the office that he has made a similar request. It is declared by Mr. Dardine that he is meeting the most spontaneous response to his request, even beyond his fondest hopes, which is a high testimonial of the esteem in which he is held throughout his territory.

Mrs. J. Ernest Williamson, Sr., was an interesting guest at the Norva theatre, Norfolk, Va., during the first showing of the Williamson "Wonders of the Sea" picture. She is the mother of the noted producer of the picture and still lives in Norfolk, the old family home, where J. Ernest, Jr., was formerly a member of the staff of the "Virginian Pilot" before embarking in the business of undersea photography. Many Norfolk people are owners of large blocks of stock in the Williamson corporation, it is declared.

C. E. Peppiatt, manager of the Charlotte Famous Players office, and J. U. McCormick, formerly of Select but now Al Lichtman manager in Charlotte, will shortly open a complete theatrical supply house in Charlotte, carrying

complete theatre equipment and supply stocks of every description. The new business will be placed under the management of a competent and experienced supply man, both of its owners retaining their managerial positions with their respective exchanges.

A New York non-theatrical motion picture interest, the Pictorial Clubs, Inc., are spending considerable effort and money to educate people in the larger southern cities regarding the potentialities of the motion picture in the non-theatrical field and its influence over the young mind and scope to which its usefulness in this field can be enlarged. Last week Charles F. Abbott, vice-president of the corporation, lectured and demonstrated the theory before many educators, preachers and teachers at John Marshall School, Norfolk, Va. The meeting was sponsored by Rev. D. N. McLaughlin, member of a local organization interested in promoting the showing of wholesome motion pictures in the schools and social halls of the churches.

Ford Anderson, who has been appointed supervisor of North Carolina theatres of Southern Enterprises, will make his headquarters in Charlotte, where his company operates the Imperial and Alhambra theatres. He has just completed a circuit of the towns in which they operate theatres in company with Carl Bamford, retiring supervisor, who in future will devote his interests to his own theatre.

Charlotte's Strand theatre closed its vaudeville-picture combination program May 12 and beginning May 14 opened with a few weeks of pictures. It is stated, however, that they will present dramatic stock during the summer months.

M. H. French, owner of the New Garden theatre, Rockingham, N. C., has secured control of the Star theatre, which gives him both of the Rockingham houses. They are under the direction of Jack Marcus, formerly of Florence, S. C.

Actual work of construction on Charlotte's new theatre for legitimate road shows and big pictures will be under way soon, it is announced, and it is planned to be finished by the fall opening.

Dan F. O'Connor, for the past three years Associated Exhibitors representative out of the Charlotte Pathe office, has been transferred to Massachusetts territory. His successor has not been named.

Pathe has added another salesman to their road forces out of Charlotte, Manager Heller declaring this necessary on account of their constantly increasing business. George B. Hendrickson, of Darlington, S. C., is the latest

recruit to the forces of this exchange and has been assigned to South Carolina territory.

The first class has been graduated from the Paramount school for salesmen, inaugurated by District Manager Fred Creswell soon after coming to Atlanta. Mr. Creswell announces himself as highly pleased with the results obtained by their first class and has eight graduates who will be assigned as zone managers to the various Southern exchanges.

Theatrical interests of Atlanta, Ga., were instrumental in aiding largely in the entertainment events in honor of the Biennial Council of the Federation of Women's Clubs, which met in Atlanta last week for the entire week, co-operating enthusiastically with the press of Atlanta in arranging a program for their edification while in Atlanta.

Arthur T. Amm, for eight months manager of the gorgeous Eastman theatre, Rochester, N. Y., has been made Florida supervisor of Southern Enterprises theatres, succeeding E. J. Sparks, who has left the organization to devote his time to his own rapidly growing circuit of houses. Mr. Amm has an enviable reputation as a showman and has already entered upon his duties with headquarters in Jacksonville, Fla.

Fred Creswell, district manager, together with David Price, manager, Oscar Kantner, exploiteer, and other executives from the Atlanta offices of Famous Players-Lasky Corporation, have gone to New Orleans, where an elaborate and lengthy sales conference is in progress, having opened May 15. Almost all of the home office executives are in attendance at the conference and will go from New Orleans to the West Coast.

Mr. and Mrs. William K. Jenkins are already making plans to attend the North Carolina exhibitor convention at Wrightsville Beach, June 28 and 29. Mr. and Mrs. Jenkins are always honored guests at the Carolina conventions and enjoy the warm friendship of almost every theatre owner in the state.

I. C. Holloway, formerly in charge of the Columbus, Ga., theatres for Southern Enterprises, has resigned and is succeeded by J. Wright Brown, who was connected with the exploitation department in Atlanta under Lem Stewart.

M. J. Sparks, of American Releasing Corporation, has added two new road men to his force, Grady Kirbo being assigned to Alabama territory and H. P. Laseter to Georgia and Tennessee.

R. A. Davis has moved the Atlanta Al Lichtman office to the third floor of the Samuels building. The Physical distribution is being handled by the Select office.

News and Notes of Detroit's Film Circles

THE last of the Sunday noon concerts with the combined orchestras of the Adams, Capitol and Madison theatres, under the direction of Conductor Edward Werner, was given at the Capitol theatre on May 6. More than 3,500 persons were present. These concerts have been a feature of Detroit's musical events for the past season and have preceded the regular film presentation. The programs have been assembled from classical, semi-classical and popular compositions. The concerts will be resumed in the fall and it is announced that Conductor Werner has still more ambitious plans in view.

H. A. Snow, who is in the city the week of May 6 for the purpose of lecturing and giving his experiences in connection with the showing of his film, "Hunting Big Game in Africa," at the Broadway-Strand has been variously entertained and honored.

On Monday the explorer met Mayor Doremus at noon and later was presented with a hunting gun, a companion piece to the elephant gun

given him by Mayor Hylan of New York, by M. A. Demass, president of the Wayne County Sportsmen's Association. The afternoon was spent in a visit with Henry Ford at his Dearborn home. In the evening Mr. Snow was entertained at dinner by the Wayne County Association at the Detroit Sportsmen's Athletic Club where he spoke for over an hour explaining the methods by which many of his remarkable pictures were taken.

W. B. Collins, formerly with United Artists, has joined First National as city salesman, succeeding Art Richardson, who has recently been appointed assistant manager of the local exchange.

Harry Shull is the new city salesman for United Artists. He has stepped into the place left vacant by W. B. Collins.

Jack Young, manager for Vitagraph, reports first run showings booked for "Masters of Men," in the big houses of Lansing, Jackson, Muskegon, Bay City and Port Huron.

Sam Morris, general manager of distribution

for Warner Bros. of New York, visited the local exchange last Tuesday.

When Carl Sonin of the Warner Bros. exchange and P. Gleichman of the Broadway-Strand were in New York recently they attended the annual famous Naked Truth Dinner.

Spokane Exhibitor Puts Theatre On "Open Shop" Basis

The union moving picture operating staff of the Hippodrome theatre here was paid off Saturday, April 28, by Manager Maurice Oppenheimer when he put into effect his plan for running his theatre on an open shop basis.

The Hippodrome, a variety house featuring some first run pictures, will be conducted strictly open shop, according to Manager Oppenheimer. He discharged his union musicians and stage hands. Organized labor of Spokane is expected to make application to the international organizations to place the Hippodrome on the "unfair" list.

Sid Grauman *books* Mrs. Wallace Reid

IN

HUMAN WRECKAGE

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Theatre and Film Row Items from Cleveland

ARTHUR WHITE, of the B. F. Keith enterprises, was in Cleveland one day last week looking over the motion picture situation, preparatory to putting pictures in the Keith East 105th Street theatre. This theatre has heretofore played straight vaudeville. In addition to pictures, there will be special vaudeville attractions. White did not book any pictures while in Cleveland.

Joe Trunk, of the Dome theatre, Youngstown, was a prominent guest of the Cleveland exchanges while in Cleveland.

E. E. Russell, of the Mystic theatre, Coshoc-ton, doesn't come up to the base of film supplies very often. That's one reason why he got such a cordial reception last week on his tour of exchanges.

A. R. Freeman, of the Academy theatre, Con-neaut, left his business to fate and the snow-storm that struck this section of the country last week, and visited Cleveland for a few days.

J. S. Jossey, president and general manager of the Progress Pictures Company, was in Cin-cinnati last week. He more than made his travelling expenses, for he closed bookings on "The Streets of New York" for Gift's theatre in Cincinnati, and the Majestic in Columbus.

The Ducan theatre, Broadway, Cleveland, has changed hands. August Pahrig has bought it from John Elles.

Carl Hoague, is no longer office manager for the local First National Exchange. Hoague has not announced his future connections.

David Palfreyman, formerly of Detroit, has come to Cleveland to succeed Carl Hoague as office manager for First National.

Bill Finkel has graduated from Cleveland manager of the Lande Film Distributing Com-pany to district manager for Lande, with head-quarters in Pittsburgh. But that doesn't keep him from spending a day once in a while with his erstwhile Cleveland associates. Last Friday was one of the days.

'Tis said that Charles Barbian, of the Waldorf theatre, Akron, is receiving bids for his new Akron theatre, which will be a regular hum-

ding of a house, according to present plans.

There was a general exodus from the local Famous Players exchange this week-end. Among those from Cleveland who attended the two-day central western F. P.-L. convention in Chicago were Exchange Manager Eddie Fon-taine, Exploitation Manager S. G. Sladdin, Booking Manager Ray Morris, Accessory Man-ager Mark Cummings, S. Blakeley, head of the lithographing department, and five salesmen. They left Cleveland Thursday, and will return Monday.

P. Rettig, of the Mystic theatre, Galion, has sent out a call for whitewashers, painters, deco-raters and the like. When he gets through the Mystic will look like new.

Also it's reported on authority that Manager Manthos is remodelling and redecorating his American theatre in Alliancc.

Norman Moray has been appointed manager of the Cleveland Pathe exchange, a position that has been unfilled for the past four weeks, during which time District Manager R. S. Schroed-er has been at the helm. Moray comes from the Pathe Indianapolis office. Manager Plughs of the Pathe Des Moines exchange succeeds Moray as manager of the Indianapolis ex-change.

G. L. Stiles, special Pathe representative, is spending several weeks in the Cleveland terri-tory and making his headquarters in the Cleve-land exchange.

T. P. McLaughlin, formerly of Pittsburgh, and W. H. Hickey, formerly of Kansas City, have joined the Cleveland Pathe sales force.

It is stated that the Capitol theatre, Youngs-town, is closed for an indefinite period.

The McKinley theatre, Niles, one of the most beautiful motion picture houses in the terri-tory, just completed, is ready to be leased. Several negotiations are now under way and as soon as completed further announcements will be made.

It is reported that Allen T. Simmons of Akron, who owns and operates the Allen and Dome theatres, is preparing to build another

fine motion picture house in Akron. Akron is booming again, and it is said that there is room for more picture houses.

M. B. Horwitz, of the Washington Circuit of motion picture theatres, Cleveland, made a fly-ing trip to New York the end of the week, looking for a colored show for his Globe thea-tre, that has made such a success of colored shows this season.

Charles Brill has taken over the Empress theatre, Akron, previously owned by Sam Kasse.

The Grand Opera House, Canton, one of the string of houses controlled by the Feiber-Shea interests, has just completed a three weeks' sea-son of pictures during which "Robin Hood," "One Exciting Night" and "Tess of the Storm Country" were shown, and is now playing three weeks of stock. From Canton, the stock com-pany goes to Akron to play all summer at the Colonial, also a Feiber-Shea house.

John Romwebber opened the Music Hall, Akron, last Sunday with "The Innocent Cheat," a Progress picture, and Gus Sun tab shows.

The Opera House at Wooster, under the man-agement of Charles Ellison, is closed for the summer, according to advices received.

"Masters of Men," Vitagraph special, has a good start in Ohio. It is already booked for early showing at the Grand, Columbus; Mozart, Canton; Alhambra, Toledo; State, Alliance, and a prominent Cleveland theatre.

R. S. Gooding has sold the Ohio theatre, Shadyside, Ohio, to H. J. Graybell.

Dan Gutilla has purchased the Royal theatre, Kenton, from Ed Rose.

J. Peruzzi and F. Scott have taken over the Market Street theatre from M. Mancinelli.

E. J. Georgople, manager of the Grand thea-tre, Elyria, was in town last week for the first time in many months. Georgople has been very ill and only recently has been able to be active in his business.

Ray Gould of the Temple theatre, Toledo, was seen on Film Row during the week.

Jottings from Kansas City and Vicinity

AT the annual election of the Kansas City Film Board of Trade last week, Harry Graham, Pathe branch manager, was re-elected president. Other officers are: Marty Williams, Vitagraph, vice-president; W. T. Truog, Goldwyn, secretary and treasurer; Roy E. Churchill, I. F. B. O., H. E. Schiller, Edu-cational, and Bert E. Ed-wards, Fox, members of the board of directors.

A joint board of arbi-tration will be formed, consisting of three ex-change men and three ex-hibitors, to settle all dis-putes between exchanges and exhibitors in the Kansas City territory.

M. A. Levy, former manager of the Fox ex-change in Charlotte, N. C., has succeeded Bert E. Edwards as manager of the Kansas City exchange. Mr. Edwards, who resigned, has no definite plans for the future.

W. E. Truog, district Goldwyn manager, left Kansas City for Des Moines, Iowa, this week, where a new branch office will be opened. Mr. Truog also will go to Oklahoma City to open a new Goldwyn branch before returning to Kansas City.

Quite a number of changes in the personnels of Kansas City exchanges were made last week. Arthur Johnson, former assistant manager of the Kansas City Universal office, has joined the ranks of the American Releasing Corporation's sales force in Kansas City, while "Rube"

Melcher, veteran film salesman, has been added to the Fox force. S. Davidson temporarily has replaced Art Jacobson of the Universal sales force, the latter having gone to New York on business.

A new and profitable custom has been estab-lished at the Universal Kansas City office. Each Wednesday afternoon the motion picture com-mittee of the Kansas City Parent-Teacher Association reviews new Universal products in the exchange's projection room.

What appeared as a promising career in the motion picture field was cut short last week by the unexpected death of Edwin L. Schooler, manager of the Memorial Auditorium theatre, Rock Port, Mo. Mr. Schooler had opened the house only a few weeks ago, when illness forced him to be confined in a Kansas City hospital. He was one of the most prominent citizens of his town.

A film, to cost \$800, will be the principal medium to be used by members of the Kansas City Real Estate Board in its campaign next week to impress Kansas citizens with Kansas City. The production will be about 400 feet long and will be shown at all larger downtown houses.

Instead of waiting until this fall, as originally was planned, to continue a series of "Discovery Concerts," which proved a great box office attraction at Frank L. Newman's Newman theatre last month, the concerts will be resumed again this month. High school, grade school students; in fact, any citizen, is eligible to "tryout" for a place on the programs, which will be given each Sunday this month.

A. R. Dalby, who operated the Grand theatre at Ash Grove, Mo., died unexpectedly last week, causing no small amount of grief in Kansas City's film colony, as Mr. Dalby was one of the most popular exhibitors in the Kansas City territory.

The Dixie Airdome, Lebanon, Kas., has been opened by Charles French. The airdome is the "last word" in neatness and modern construc-tion.

Columbus, O., Paper to Launch Cinema Digest of Events

A cinema digest of news events of Central Ohio will be released by the Columbus Dispatch, a local newspaper, the second to conduct such a film in Columbus, May 13.

In addition to the picturization of semi-local and local news events, animated cartoons by William (Billy) Ireland, author and cartoonist of the Sunday Passing Show page, will be con-tributed. Ray Evans, portrait sketch artist and caricaturist, will also contribute material. Dud-ley T. Fisher, Jr., author of Jolly Jingles, a page of verse and art will be represented.

Jokes and paragraphs will be selected and contributed by H. E. Cherrington, dramatic and music editor of the paper, originator of a Sun-day humor column, "From Jest to Earnest." Other such material will be supplied by James G. Thurber, who also conducts a Sunday humor department. A weekly fashion show will be a feature of the film.



Harry Graham.

Ackerman & Harris

Century Theatre-San Francisco book

Mrs. Wallace Reid

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Photoplay Notes of Connecticut Territory

ANTHONY DE LORENZO, proprietor of the Crown and Liberty theatres at Hartford, Conn., prominent in Southern New England motion picture trade circles, has bought the Tunxis theatre at Windsor, Conn.

For the purpose of acquiring and operating the Community theatre at Fairfield, Conn., recently built by the late Joseph I. Flint of that town, credited with being a model of a suburban territory playhouse, The Community Theatre, Inc., has been incorporated and the following officers elected: President and treasurer, Isador J. Goldman; vice-president, Benjamin B. Steiber; secretary, Joseph Saperstein.

The Forest Motion Picture Company of Waterbury, Conn., has been incorporated with an authorized capital stock of \$30,000, business to be inaugurated with \$1,000. The incorporators are George M. Waugh, Jr., Walter Engels and Henry Gemeinhardt, Jr., all of Waterbury.

A summary process proceeding has been instituted by the Russwin Lyceum Corporation to secure possession of the theatre located in the rear of the New Britain, Conn., city hall from the Lyceum Amusement Company. The papers are returnable in the New Britain City Court. It is specified that on January 24, 1920, the plaintiff leased the building to the Russwin Lyceum Company, with A. S. Andrelewicz, Frank E. Klosowski, Wladislaw Godleski and Walenty Lech. A few months after the transaction the Russwin Lyceum Company subleased the property to the Lyceum Amusement Company, which is composed of Walenty Lech, Joseph Bogdanski

and Joseph Dzikzek. It was specified in the original agreement between the Russwin Lyceum Corporation and the Russwin Lyceum Company that all of the obligations, such as the payment on the heating, taxes and premiums on \$50,000 were obligated to the Russwin Lyceum Company. The latter company then subleased the property to the Lyceum Amusement Company, with all the provisions contained in the original agreement between the Russwin Lyceum Corporation and the Russwin Lyceum Company taken over.

It is claimed that the Lyceum Amusement Company has failed to meet the payments on the taxes due to the city of New Britain on July 1, 1921, and July 1, 1922, and that the water rents due on July 1, 1923, have not been paid.

John Sanson, who has been manager of the Princess theatre at Bristol, Conn., has been named manager of the Bristol theatre and also of the Palace theatre on North Main street, in the same city. The two last named houses are under one ownership.

A deal has been consummated whereby Abraham Davidson, of Norwich, Conn., has acquired ownership of a centrally located Main street site at Willimantic, Conn., thereby paying the way for erection of a long contemplated motion picture playhouse in that city. The deal has been in progress for a number of months, it is reported. Plans for the theatre are now being rushed, work is expected to start soon and it is hoped to have the playhouse ready for opening

by late fall, at least. The proposed building will be of brick construction with a frontage of 92 feet. It will contain four stores, each 40 feet deep, with a central lobby 20 feet in width. The theatre will have a seating capacity of 1,200 and be provided with a balcony.

Motion picture men who lease property occupied by their theatres are giving their approval to common council action at Norwich, Conn., whereby an ordinance was passed at the May session requiring that between October 1 and April 1 no entertainment can be given in a public amusement place where the temperature is less than 55 degrees. The penalty is a \$50 fine for each violation. On numerous occasions during the past winter motion picture managers, who occupy leased playhouses, have complained they have experienced decreased patronage and resultant financial loss because owners of the property have neglected to provide sufficient heat for the comfort and health of theatre patrons.

Sylvester Z. Poli, of New Haven, Conn., proprietor of a string of vaudeville and motion picture houses bearing his name, has again shown his support of patriotic movements by donating the use of Poli's theatre at Bridgeport, Conn., for the Memorial Sunday Service, May 27, of the Bridgeport United Patriotic Societies. Vice President Calvin Coolidge will be speaker of the occasion. It was at first proposed to use the Bridgeport High School auditorium, far too small for the expected attendance. Mr. Poli solved the problem.

Albany Notes and Eastern New York Briefs

ONE of the handsomest exchange offices in Albany, N. Y., is that which has been occupied by Vitagraph from November, 1919, when that company decided to split up its Syracuse office, opening exchanges in Buffalo and Albany. At that time, Vitagraph was fortunate in leasing the old General Film offices, which were remodeled to some extent, and which have been continuously occupied by Vitagraph. Although the exchange is several blocks removed from the dozen or more other exchanges which are located in Albany and which constitute the city's Film Row, Vitagraph has been so long in the same location that it is regarded as one of the landmarks in the film circles of the Capital City.

When the exchange was opened in Albany, J. E. Beck, of Syracuse, became its manager. About two years ago Mr. Beck was transferred to the Cleveland office and Bert Gibbons, who had been covering the territory out of Albany as salesman, was promoted to manager. Thousands of exhibitors in Northern and Central New York always make it a point to visit the Vitagraph exchange when in Albany.

The Astor, in Troy, gave a song and dance contest last Thursday night that brought big business. The house intends to use singers from time to time, as it is believed that such will vary the program and attract patrons.

William Allen, who has been covering the Albany territory for Universal and who came here a year ago, has just been transferred to Buffalo, while Edgar Haines will come to Albany from the Bison City.

Mr. and Mrs. Judges, who run the Alpine, in Troy, work together in selecting pictures for their house. The one rarely comes to Film Row without the other. The combination appears to be working out well, for the house has been going ahead steadily for several months. Between May 6 and 12 the house ran a straight Universal week.

Harry Hellman, well-known exhibitor of Albany, never fails to take his daily exercise at the Y. M. C. A. and is one of the handball experts of the city.

Fred Perry, purchasing the Strand theatre, in Watertown, N. Y., announces a return to five-cent movies in that city during afternoons, with a change four times a week.

The Strand theatre, in Watertown, entertained the children of St. Patrick's orphanage this week at a showing of the "Man Without A Country."

Harry Lazarus, former owner of the Pine Hills theatre in Albany, has bought a house in Kingston and opened last Tuesday.

Grover Woodward, manager of the Fox exchange in Albany, was in Boston recently for a conference with Harry Campbell, the New England district manager.

Arthur Goldsmith, salesman for Fox out of Albany, is carrying off all honors in the spring sales drive, with a record of not having missed a day in turning in a contract since March 19. Mr. Goldsmith nailed a \$250 bonus last year in a similar drive.

Robert Bendell, manager of the American Releasing exchange in Albany, wears a broad smile these days, having been successful for the first time in the history of the exchange in placing pictures with the Mark Strand, in Albany, and the new Troy, in Troy. These include "What Fools Men Are," "The Prince and the Pauper," "The Bohemian Girls" and "A Modern Marriage."

Fox has cut out the weekly screenings at its Albany exchange after ascertaining that exhibitors in the territory showed little or no inclination to visit Albany on the day and hour of the screening.

Jane Halloran, employed in the American Releasing office in Albany, made a trip to Pittsfield, Mass., and other places last week and landed several contracts.

The Hippodrome theatre in Carthage has been closed and it is understood that the house will not reopen before fall.

Employees in all the film exchanges of Albany were the guests of St. Vincent's orphanage in that city on May 17, when the boys and girls at the institution provided a very pleasing entertainment as a means of showing their appreciation for the films which had been furnished free by the exchanges during the year.

Dr. J. Victor Wilson, of Watertown, manager of the Olympic theatre in that city, was a speaker at the Watertown Zonta Club one night this week. During the course of his talk he declared that the motion picture business was purging itself of salacious pictures.

Spokane Film Row and Exhibitor Items

"DOWN TO THE SEA IN SHIPS" will be shown at the Auditorium theatre here the week beginning May 31 under the auspices of the Lincoln Memorial Fund Association. All profits from the showing of the film will go toward the erection of a large bronze statue here of the martyr President, Abraham Lincoln.

The decision to show the film was made at a meeting here of George A. Phillips, ex-president of the chamber of commerce; E. Vaughan Klein, treasurer of the Spokane and Eastern Trust Company; Charles York, of Hood and York, Auditorium owners; Mrs. John Argall, of the Gold Star Mothers; Mrs. John Bruce Dodds, of the auxiliary to the G. A. R.; Mrs. Alice French, of the Service Star Legion, and Mrs. Dr. John Neeley, of the American Legion Auxiliary.

A pre-view of the picture was given the members of the committee at the Auditorium theatre, May 3, at which time the picture was enthusiastically praised by all who saw it. The city will be districted and local clubwomen and school girls will sell tickets. The committee hopes to fill the house every night of the week's engagement of the film.

Miss Lilian Rich, who has been working in the filming of "The Phantom Pack" and "White Fang" at the Trimble-Murfin Productions camp, near Banff, Canada, was a visitor in Spokane, May 6 and 7. With Miss Rich were Harold Austin, leading man of the company, Camerman Gano and several others of the company. Larry Trimble, director, spent several hours in Spokane the evening of May 7. The famous screen dog, Strongheart, accompanied Director Trimble.

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Around Seattle's Photoplay Trade Circles

CHARLES NEWMAN, general theatre manager for the Universal Film Company in the Pacific Northwest, was a recent visitor in Seattle at the Columbia theatre. He has just replaced William Cutts in his new capacity and is making his general headquarters at the Columbia theatre in Portland. His territory includes the Universal houses in this city, Portland, San Francisco, Los Angeles, Salt Lake City and Denver.

Mr. Newman is a theatre man well known in this territory as well as in the East. For the last two years he has been the general manager of the Grauman theatres in Los Angeles, and before that time was manager of the Curran theatre in San Francisco. He will spend the greater part of his time in Portland, making trips to the other houses in the Universal circuit at regular intervals.

Harry Ficht, a doorman at the Liberty theatre for the last seven years, has just left the employ of Jensen-VonHerberg and has taken a position with the Shell Oil Company. William Preston, formerly doorman at the Strand theatre, has replaced Mr. Ficht at the Liberty. Mr. Preston has been in the service of the same organization for almost five years, having worked at both the Coliseum and Strand theatres. Mr. Preston's position as head doorman at the Strand has been taken by Robert Kincaid. Mr. Kincaid has been assistant doorman for several months and was formerly employed at the Paramount office.

Vic Gauntlett, publicity, advertising and exploitation manager for the Blue Mouse circuit, has just left the employ of John Hamrick, circuit owner, and at present has announced no definite plans for the future. Mr. Gauntlett has been in Mr. Hamrick's employ for the last year and a half. Before joining the Blue Mouse staff he was engaged in the newspaper game in Seattle and was also advertising and publicity manager for Levy's Orpheum, the Metropolitan theatre and other playhouses in Seattle and on the Pacific Coast.

Mr. Hamrick has just instituted his lower admission plan at the Blue Mouse in Tacoma. Prices are now fifteen cents at matinees and

twenty-five cents at night. Shows are changed twice a week. The first picture to open at the Tacoma house under the new policy was "The Tents of Allah." This plan was instituted at the Portland Blue Mouse several weeks ago and is meeting with pleasing success, according to advice from the general offices here. C. C. Struble, a former exhibitor from Red Lodge, Montana, has been engaged by Mr. Hamrick as house manager of the Portland theatre, succeeding Al Raleigh.

A reel of campus pictures which were shown recently at the Strand theatre in celebration of "University of Washington Week" at that playhouse were presented this week to the University by H. B. Wright, manager of the theatre, thus starting the University's first motion picture library.

The reel, which cost approximately \$1,000, was made by Frank Jacobs, local photographer, for the Jensen-VonHerberg organization. It contained scenes of campus activities, faculty leaders, student leaders and views around the grounds. It will be incorporated with a shorter news reel showing the dedication of the University Stadium in 1920.

"The Land of Sunlit Nights," a new motion picture travel review showing scenes in Sweden, was presented last week in Seattle at the Masonic Temple, under the auspices of several Swedish organizations in the city. Prices for the attraction ranged from fifty cents to one dollar. The picture was made by the Swedish Biograph Company of Stockholm.

Announcement was made here this week that J. VonHerberg, president of the Jensen-VonHerberg circuit of theatres in the Northwest, had been re-elected as one of the five trustees of the Associated First National Pictures, Inc., at the First National meeting in Wilmington, Del. The organization operates four theatres in Seattle, four in Portland, two in Tacoma, two in Yakima, and single houses in Bremerton, Wenatchee, Ellensburg and other Washington cities.

A. B. Metzger, manager of the local Film Booking Offices exchange, left the city this week for a two week's trip to San Francisco to attend a Pacific Coast sales meeting of the F. B. O.

organization. At the meeting will be H. M. Berman, general manager of exchanges for F. B. O., and also Nat Rothstein, publicity director for the same organization.

H. A. Black, manager of the Vitagraph exchange, was expected to arrive in this city in a few days, after a ten day trip around the local territory. After a short tour of the smaller cities, Mr. Black arrived in Spokane and was there several days before beginning his return trip.

"Trifling with Honor," the latest Universal Jewel, reached the local exchange this week and was given a pre-view by Manager L. J. Schlaffer. The baseball picture was enthusiastically received by all those that saw it, especially because the teams involved are members of the Pacific Coast League that includes Seattle and other cities in this territory. It is thought that the title is only tentative, and that it will be changed before the production is given public presentation.

Fred Mercy, manager of the Liberty and Capitol theatres in Yakima was a visitor on Film Row during the last week, booking pictures for the next few months.

J. A. Gage, manager of the Educational exchange, and Louis Amacher, manager of the American Releasing exchange, were both out of the city on short trips to Portland last week. Mr. Amacher is working on bookings for "Quicksands" in the Oregon territory. Mr. Gage expected to meet Wallace Rucker, Educational salesman, in Portland, and cover a small part of the territory with him.

The Glen theatre, in Issaquah, Wash., has been taken over by J. P. Devlin, who will assume the active management of the house, according to reports received in this city recently.

Announcement has just been made in this city that J. Leroy Johnston, who left here about a month ago to fill a responsible position in the New York offices of First National Pictures has switched again, and is now in the publicity department of the Thomas H. Ince studios at Culver City. Mr. Johnston was publicity and exploitation manager of the local exchange for several seasons before his departure.

Buffalo Briefs and Western New York Notes

ARTHUR AMM, former manager of Shea's North Park and several other Buffalo houses, is now in charge of the Paramount theatre in Jacksonville, Fla.

Maurice Cohen, who recently resigned as manager of the local W. B. exchange, has been appointed manager of the Al Lichtman office in Albany, where he succeeds Bill Harris.

Lester Wolfe, a veteran Buffalo film salesman, who recently resigned from the Paramount staff, has returned from a motor tour to New York City with the job of manager at the Select exchange, succeeding G. E. Bromley, who goes to the American Releasing exchange in Chicago.

Ben Wallerstein, manager of the Broadway theatre, Buffalo, has the measles. Ben can't explain it.

Bob Smeltzer, former district manager for Pathe, including the Buffalo office in his territory, is now with First National in Washington, according to W. A. V. Mack, manager of the Buffalo Pathe exchange. Both Mr. Mack and Harry Thompson, Associated Exhibitors' representative, spent last week-end in the Southern Tier. A radio report has come through to Buffalo conveying the information that "Hub" Taylor, Southern Tier pilot for Pathe, recently had four of his auto tires blow on him at once. As a result he forgot to send flowers to his wife on their wedding anniversary. He has been forgiven. He should be. Four tires at present prices! Looks like "Hub" has got to work for life to pay for a bill like that.

Celeron Park on Lake Chautauqua will again show motion pictures this summer, but they will be discontinued at Eldridge Park, Elmira. Charlie Tarbox, who formerly managed the Fredonia, N. Y., Opera House, will be in charge of film activities at the Assembly Grounds, Chautauqua, this season.

The Border Amusement Company, which recently took over the General Theatres Corporation houses has elected these officers: President, C. J. Wolf; vice-president, R. J. Krotz; secretary, J. T. Gilbert; treasurer, James Cooban. Board of Directors: The officers and J. Wallingford, Charles Long, William A. Adams, H. Billhofer and W. A. Mahoney. James Wallingford will continue as general manager, a position he held when General was in control. The Border houses include the Ellen Terry, Alendale, Marlowe, Central Park and Star. Sol Myers, former manager of the Criterion, has taken over the Circle, formerly one of the General chain.

Manager Howard J. Smith, of the Palace, Buffalo, arranged with the Evening News to put on a newsboys' party last Saturday morning with "Westbound Limited" as the attraction. The result was an avalanche of front-page publicity in the News for the Palace.

Albert L. Sweet, of Buffalo, has purchased the Bent Opera House in Medina, N. Y. He will remodel the property, which was built in 1857.

W. B. Freer, of Williamson, N. Y., has bought the Opera House in Newark, N. Y., from Peter

R. and George Sleight for \$80,000. Walter Muth will continue as manager of the house, which will be redecorated and renovated.

"North American citizens know far too little of the great nations of South America," said Clayton P. Sheehan, eastern division manager of the Fox Film Corporation, on his return to Buffalo from a six months' business trip, during which he visited most of the republics in South America. "American exporters have but scratched the surface of the South American market," said Mr. Sheehan, who, by the way, is a brother of Winnie Sheehan, Fox general manager. "There are millions of people on the southern continent, but only a few manufacturing concerns. With the proper promotion the manufacturers of the United States could get most of the business that is now going to Europe. The United States Shipping Board is to be congratulated on the friendly business relations it has established with our neighboring countries. Immigration that now is excluded from this country is now going to South America. These immigrants are going to the farms and within a few years their products will rival those of the northern continent." Mr. Sheehan received an enthusiastic welcome at the Buffalo exchange, where he makes his headquarters.

The Paramount boys returned from the New York sales convention all "pepped" up over the plans for the new season. Each had an elaborate embossed leather-covered booklet with his "map" on it telling of the "big ones" coming.

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giant NEW YORK opening
Mrs. Wallace Reid

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Theatre and Exchange Briefs from Canada

HER Excellency, Lady Byng of Vimy, wife of the Governor-General of Canada, is a regular patron of Loew's Ottawa theatre, Ottawa, Ontario. On various occasions recently, Lady Byng has attended the theatre informally, accompanied by official household representatives at Rideau Hall, the Vice-Regal residence at the Canadian Capital. Her Excellency showed keen interest in Martin Johnson's African Wild Animal feature which was presented at Loew's during the week of May 7 and also previously in Pola Negri's appearance in "Bella Donna."

It is now over seven weeks since Harry Brouse of Ottawa, Ontario, a prominent Canadian exhibitor, went suddenly blind while seated in the office of the Imperial theatre, Ottawa. Since that time he has been confined to his bed and has been under the constant care of specialists and nurses. He has regained just a very slight sense of sight in one eye but, so far, that is all. Through it all, however, Mr. Brouse has shown great patience and has also maintained optimistic fortitude. He has received countless messages and letters of encouragement and has been able to receive a considerable number of callers, including personal friends and representatives of the moving picture business.

Confusion prevails in the twin cities of Ottawa, Ontario, and Hull, Quebec, over the daylight saving feature as a result of the decision of the Ottawa City Council to adopt changed time, which started May 13, and the action of the Hull civic authorities in turning down the measure. The outcome is that the clocks on opposite sides of the Ottawa River are differ-

ent, the situation being of special advantage to the various moving picture theatres in Hull.

An interesting development with regard to the daylight saving tangle in Eastern Canada came in the visit to the Federal Government authorities at Ottawa by Mayor Mederic Martin of Montreal to ask that a measure be enacted to prohibit stores, factories and other private enterprises from adopting summer time on their own account when daylight saving had been rejected by civic authorities. Such is the situation in Montreal where some 2,000 firms joined a Daylight Saving Association for the observance of clock changing after the Montreal Council voted against summer time. All but two of the Montreal theatres are being operated on standard time.

The Imperial theatre, Barrington street, Halifax, N. S., has been re-opened, after being dark for some little time, under new proprietorship with A. M. Crowell in charge as manager. The house, which is one of the best known in Halifax, has been acquired by H. R. Walker, who is the owner of four other moving pictures in the Maritime Provinces, three being located at Dartmouth, N. S., and the fourth at Imperoyal. Before it was again opened, the Imperial was remodelled and redecorated. William Packham is in charge of the projection at the theatre while Miss Duhanty officiates at the box office. The opening attraction was "Free Air."

T. H. Moorehead, Brampton, Ontario, who recently opened the new moving picture theatre in Brampton which cost \$55,000 to build, disposed of his manufacturing business to J. H. Schneider on May 4 in order to devote his

whole attention to the operation of the theatre. Last year Mr. Moorehead was the proprietor of retail stores in Brampton, Milton, Acton and Georgetown, but he sold these to undertake the erection of a moving picture theatre. The success of the theatre already being assured, he has also sold his local factory enterprise.

For the first time in the theatre history of Victoria, B. C., a moving picture production has played two weeks continuously at a local house. The record run was made in the presentation of "Robin Hood" at the Capitol theatre of which J. Robertson is the manager, the two weeks' engagement closing Saturday, May 5. This was the first time that any picture had been held over for a second week locally.

His Majesty's theatre, Montreal, Quebec, the one dramatic house in Montreal, was leased for the week of May 21 for the presentation of the authorized moving pictures of His Holiness, Pope Pius XII, and of the Eucharistic Congress in Rome last year. The feature is being presented by the National Exploitation Company.

Loew's theatre, Montreal, presented "The Card," the English picture starring Laddie Cliff, as its attraction for the week of May 13. The British release has been drawing big business at leading theatres in Ontario, unusual success attending its presentation at the Pantages theatre, Toronto, which, with its 3,700 seats, is the largest theatre in Canada. The Toronto Pantages had "The Card" during the first week in May.

James Adams has been appointed manager of the Capitol theatre, Calgary, Alberta.

Oklahoma City Items and Southwestern News

JAMES BOYD, of the Gem theatre at Blytheville, Ark., has purchased the Grand theatre at that place and has changed its name to Gem No. 2.

Atlantic Radio Sales Co., at Dallas, Texas, has changed its name to Atlantic Sales Co., dropping the word "Radio" from its title. This company is the new distributor of the Simplex projector and located at 1810 Main street.

Ralph Talbot, manager of the Majestic theatre at Tulsa, Okla., and president of the Oklahoma Theatre Owners' and Managers' Association, was elected District Governor of the Fifteenth District Rotary, at the last District meet of Rotary Clubs.

The Film Booking Offices has opened an exchange at Little Rock, Ark., with John Lanfranco of Oklahoma City, Okla., as manager. Offices located at 106 South Cross street, Little Rock, Arkansas.

The Movie theatre at Monticello, Ark., has installed a new electric piano.

Jack S. Connally, Washington, D. C., representative of Will Hays office, visited in Dallas, Texas, last week.

T. M. Hervey will build a new Airdrome in

El Paso, Texas, in the near future.

Ernest G. Weldon, of Rusk, Texas, has been appointed manager of the Crescent theatre at Austin, Texas.

R. E. Eaton has opened a new motion picture theatre at Tulsa, Texas.

Charles B. Clark announces that he will build a fireproof and modern theatre at Fort Smith, Ark., in the near future.

The new Commodore theatre at Eureka Springs, Ark., was opened April 12.

Claude Dorough has purchased half interest in the Queen theatre at Marshall, Texas, from Will Roth and is now the sole owner.

Theodore Roberts, screen star, and his wife were greeted by a delegation of 100 Fort Worth citizens on their arrival in Fort Worth Sunday, April 29, the delegation being headed by Mayor E. R. Cockrell and his wife. Mr. Roberts was the chief speaker at the Kiwanis Club luncheon at the Texas Hotel Monday and caused roars of laughter by his humorous sallies. Mr. Roberts is appearing at the Majestic theatre this week.

Managers Smith of the War Department theatres in the Southwest is in Ft. Sam Houston, Texas, this week. His inspection trip will include Texas, New Mexico and Oklahoma, with

side trip to Los Angeles and San Francisco, Cal., before returning to Dallas.

The Blizzard Cooling System has installed new systems in the Palace theatre at Luikin and Star theatre at Palestine, Texas.

The A. & R. Film Exchange has moved from 1717½ Commerce to 1816½ Main street, with the R. D. Lewis Film Co. It is reported that the Lewis office will have physical distribution of the A. & R. pictures and that Jack Adams will be general manager for both companies.

A. J. Urbish has been granted a permit to construct a moving picture theatre on Oak Lawn avenue in Oak Lawn, a suburb of Dallas, Texas.

Floyd Browne and Mr. Dudley of the Star theatre at Bristow, Okla., visited in the city the first of the week and purchased several new pictures.

Manager J. G. Jensen of the Victory theatre at Pauls Valley, Okla., shopped here the first of the week and made several new purchases.

N. C. Pettigrew of the New theatre at Cooper, Texas, was a visitor the first of the week.

William Smith of Tulsa, Okla., visited in the Capitol City the first of the week.

Film Flashes from the Florida Territory

GEORGE HOFFMAN, the genial representative of the Fox Film Corporation in Florida, is the proud possessor of a fat check for \$250, presented to him by his company as a prize in their selling drive, which ended in March. George has a host of friends among the Florida exhibitors. He looks out for their needs and gives them service. The fact that he is the winner of this nice check is pretty good evidence of his popularity.

W. A. Kraus has been appointed house manager of the Grand, Tampa, under General Manager R. C. (Jack) Frost, of the Strand and Grand. Mr. Kraus is an expert on building spe-

cial lobbies and has turned out some corks for both these houses. He has an exceptionally fine one in preparation now on "Thelma."

The Maceo Amusement Company of Tampa are holding monthly meetings of the directors on the second Monday of each month. An invitation has been extended to all stockholders to attend. President Charles A. Sappal has been showing some fine profit statements at these meetings and the stockholders are looking forward to a nice dividend check at the close of the half year. Mr. Sappal has been going in strong for special lobby displays lately and the way the business is coming is pretty good evi-

dence of their value.

A. Juran, manager of the Casino, Ybor City, has bought a new home and is putting in all his spare time dolling up the place. He has good reason to be proud of the new place, for on his large lot he has every variety of citrus fruit, avacados, guavas and other tropical fruits. Then about a little the best thing of all happened last Wednesday when we had the big storm. The rain poured down in sheets and most every house just had to spring some kind of a leak and let in some water, but the new home of Mr. Juran resisted all temptation and remained as dry as the constitution.

Pre-release Reviews of Features

"Double Dealing"

Universal—5105 Feet

(Reviewed by Laurence Reid)

LOOKING at this picture in the most sympathetic light possible we cannot offer many praises for it. Henry Lehrman, who wrote and directed the number, has made nothing else but a two-reel rural comedy, and had he kept to that length it would have passed muster as a good filler for any program. In making it a five-reeler, however, he has shown up its shortcomings, for it carries all the earmarks of exaggerated hokum as it is exposed in rural comedies.

"Double Dealing" takes Hoot Gibson out of the saddle and off the ranch and places him as a village boob in celluloid collar, ready-made tie, store clothes, et al.—a boob unable to make his drug store pay and who is hounded by the familiar skinflint with his equally familiar mortgage. Gibson is supported by Eddie Gribbon who is best in this type of story. It gives him a chance to exaggerate to the limit in his role of a city slicker who tries to double-cross the boob druggist and the skinflint as well. The star doesn't have any opportunity to show his stuff. He merely plays the grinning boob, but at least he plays it well.

The idea has been employed since the first slapstick comedy and, being so familiar in its scenes and gags, it contains very few laughs. In fact Lehrman goes the limit in piling on the hokum, so much so, that it appears as if he didn't take it very seriously. The piece is a reminder of his work when he made two-reel comedies. Of course the players could not express themselves except in terms of exaggeration. And Otto Hoffman as the skinflint overplayed to the point of burlesque. He accepts defeat in the end when he sells some valuable property to the hero—property he could have sold at a high figure.

The only laugh discernible is the scene which shows Hoot's horse being attached by the sheriff and the buggy sliding back into the stream. Otherwise it presents the overdone hokum of outwitting the loan shark.

The Cast

Ben Slowbell.....Hoot Gibson
The Slavey.....Helen Ferguson
Stella Fern.....Betty Francisco
Alonzo B. Keene.....Eddie Gribbon
Mother Slowbell.....Gertrude Claire
Uriah Jobson.....Otto Hoffman
The Sheriff.....Frank Hayes
Jobson's Assistant.....Jack Dillon

By Henry Lehrman. Scenario by George C. Hull. Directed by Henry Lehrman. Produced by Universal.

The Story—Treats of village store-keeper whose mortgage is foreclosed. City crook advises him and works in collusion with village skinflint. They succeed in getting store-keeper's money away from him. But they work their own defeat in the end when they dispose of valuable property to the hero—who in turn sells it for a snug sum.

Classification—Rural comedy-drama concerning high finance.

Production Highlights—Gibson's good work as village boob. The scene when horse is attached by sheriff and the buggy slips back into the stream.

Exploitation Angles—Stills of Hoot Gibson in his village character will attract. Feature the cast. It comprises several well known players. Use catch lines and teasers. Put on your rube quartette for a prologue.

Drawing Power—Second and third class downtown houses may enjoy it. Should be run with clever short subjects.



William Irving in a scene from Christie's blackface comedy for Educational, "Roll Along."

"The Little Girl Next Door"

Blair Coan Productions—State Rights—6000 Feet

(Reviewed by L. H. Mason)

"THE LITTLE GIRL NEXT DOOR," while bearing the same name as the picture made several years ago, when white slavery was a popular theme, is an entirely new story with the dope angle used as a basis for the picture, a medium and spirit photography also adding interest.

This feature, which has considerable entertainment value, was made in Chicago and in many of the exteriors, busy scenes on that city's crowded streets add interest and novelty to the picture.

The story brings Jim Mannin, a country youth, to the city to make his fortune, where he falls into the clutches of a dope ring and is rescued after a series of adventures, including a rattling good man to man fight by his boyhood sweetheart, Mary Slocum, well played by Pauline Starke. Carmel Meyers, cast as Milly Amory, is the vamp of the picture and does some good work as a spirit medium, and wears some elaborate and beautiful costumes, which will interest the women.

Mitchell Lewis, as Lug Wilson, the underworld boss of the dope ring, is also worthy of special mention for his work in this picture.

While the story of "The Little Girl Next Door," is somewhat overdrawn and improbable, it is well cast, the settings are elaborate, and there is sufficient action and sustained interest to make it a desirable box office attraction.

The Cast

Mary Slocum.....Pauline Starke
Jim Mannin.....James Morrison
Milly Amory.....Carmel Meyers
Tug Wilson.....Mitchell Lewis
Hank Hall.....Edward Kennedy

Story by Louis Weabock. Directed by W. D. Van Dyke.

Classification—A melodrama of Chicago life.

Production Highlights—Fierce fight between youthful hero and dope gangsters, exposure of fake medium and spirit photography. Interesting exteriors on crowded Chicago locations, and Pauline Starke's work as "The Little Girl Next Door."

Exploitation Angles—Title; warning to country youths coming to city; exposure of medium and explanation of spirit photography, writing, etc. Anti-dope propaganda could also be tied up with showing of this feature if thought desirable.

Drawing Power—Cast includes some popular players and picture should go over in any neighborhood house of larger cities and all classes of theatres in smaller communities.

"The Snow Bride"

Paramount—Six Reels

(Reviewed by Frank Shelton)

ABOUT the only thing one can say in favor of this one is that it will make a good summer feature. Its snow covered background might help to make patrons feel cool. Otherwise it follows the much used Canadian Northwest formula with the story running along tragically for six reels. It is a story requiring the characters to wear long faces at all times. Twentieth century folks have enough to worry about without going to the theatre and worry through a film play.

There is a snow storm and a subsequent avalanche towards the end of the picture which is the thing to play up if you book this. But don't go too strong on the size of the avalanche, for it is quite a tame affair. Alice Brady has the leading role and works hard in an effort to make her role convincing, but she overdoes her characterization at times. The supporting cast is adequate, but Maurice B. Flynn is a much too sentimental sheriff. Mario Majeroni as the heroine's father does well and Jack Baston as Gerard, the villain, succeeds in making himself much disliked.

Photographically "The Snow Bride" is flawless. There are some excellent shots of the snow country and some artistic lighting effects on some of the interiors. The action could be speeded up if the film were cut down about a reel. As it is the plot is slow moving. The religious element is continually cropping out which may be displeasing to most folks. "The Snow Bride" is just another picture. However we can't have classics all the time. This one will do if you change your program three or four times a week.

The Cast

Annette Leroux.....Alice Brady
Andre Porel.....Maurice B. Flynn
Gaston Leroux.....Mario Majeroni
Indian Charlie.....Nick Thompson
Paul Gerard.....Jack Baston
Padre.....Stephen Gratton
Pierre.....W. M. Cavanaugh
Leonie.....Margaret Morgan

By Sonya Levien and Julie Herne. Directed by Henry Kolker. Scenario by Sonya Levien. Photographed by George Webber.

The Story—Annette Leroux loves Porel, the sheriff. Gerard, a wealthy, but dissolute man, is Porel's rival. Annette nurses Porel back to health following his encounter with an Indian trapper. Annette's father kills the trapper. Gerard witnesses the slaying. He promises to keep mum in return for Annette's hand. Annette learns the truth and meditates suicide. On her wedding day, Gerard mistakes some poison for wine. Annette is accused of his murder. However, on the way to the scaffold, an avalanche sweeps down the mountain, taking the scaffold and her father with it. Annette and Porel are reunited.

Classification—One of those ever-recurring Canadian Northwest tales.

Production Highlights—The convincing upper Canada atmosphere. The murder of Indian Charlie. The snow avalanche and the storm preceding it.

Exploitation Angles—The title. The star. Fur stores should offer excellent means of putting over window displays on furs, including photos from the film. Put a man on the street dressed like a Canadian trapper. Dress the lobby with evergreens, snow shoes, furs, etc.

Drawing Power—O. K. for program houses, neighborhood theatres and towns.

"The Little Red Schoolhouse"

Martin J. Heyl—Arrow—5760 Feet

(Reviewed by Laurence Reid)

HAL REID'S melodramas of yesteryear haven't been entirely exhausted. Here is "The Little Red Schoolhouse" which in its title, at least, suggests a simplicity of theme and setting, but which in reality is so overcrowded with incident and action that little logic remains. In fact the idea seems to have been to pack every conceivable situation into the plot, but it is so burdened with coincidence and hectic sequences and episodes that it resembles nothing else but a wild "meller."

The schoolhouse is the base of operations here. Not only does the teacher use it to instruct the children in the three R's, but a gang of hooch smugglers use the basement to carry on their nefarious trade. The conflict revolves around a conscientious revenue man and his hirelings, and the chief bootlegger and his henchmen. And though this conflict should be sufficient to keep the action moving, there are several by-plots introduced for good measure.

It isn't a well constructed story. The characters walk on and off in a very convenient fashion—and many are superfluous. There is so much going on most of the time that the action is often confusing. But through the maze of sequences we learn that a villainous son is in conflict with his equally villainous father—that the revenue man tries to hide his identity from the schoolteacher which precipitated some more conflict—that the revenue men raid a hooch parlor and stir up quite a melee of fists, broken heads and staircases—that the schoolteacher's drunken father torments her in his efforts to get money from her—that the chief revenue man is imprisoned for murder, but is released upon his own recognizance—that the drunken derrick confesses and is immediately jailed—that the revenue men discover the evidence in the basement—that they give chase to the bootleggers and capture them after a struggle—that the girl is rescued—that the arch-villain is blamed for the murder—and last of all, that during a storm, lightning has engraved an exact likeness of the criminal on the window of the schoolhouse. That last touch out-hokums any slice of hokum seen in a long while.

Most of the players—a really good cast—overact with Sheldon Lewis winning the honors in this respect. Perhaps he thought he was in one of his oldtime serials. Yet despite its exaggeration and its lack of logic, there is an audience for this type of picture. Those who do not care how incoherent and far-fetched a story may be, just so long as it keeps moving, will doubtless find moments of interest in it. It's an old story and fails to impress us because it is over-crowded with incident, overacted, and not treated in a new way.

The Cast

Mercy Brent.....Martha Mansfield
Jeb Russell.....Harlan Knight
Dr. Matt Russell.....Sheldon Lewis
John Hale.....E. K. Lincoln
Brent.....Edmund Breeze
Hired Girl.....Florida Kingsley
Detective.....Paul Everton
By Hal Reid. Directed by John G. Adolphi.
Produced by Martin J. Heyl. Released by Arrow.

The Story—Treats of a gang of whisky smugglers who use a schoolhouse to secret their liquor. School teacher falls in love with young revenue man, who succeeds in breaking up their bootlegging activities. The ringleader is caught and convicted of the crime of killing his father.

Classification—Melodrama involving hooch smuggling, a murder and kidnapping.

Production Highlights—The fast action. The fairly good suspense. The good work of Lincoln and Breeze.

Exploitation Angles—Play up that Hal Reid, a well-known writer of melodramas, wrote the play. Use the title. Tie up with schools. Put over stunts with blackboards, slates and stage a prologue showing interior of schoolroom.

Drawing Power—Should please patrons of program houses.



A dark moment in "The Champeen," one of the "Our Gang" series, a Pathe two reel comedy.

"Sixty Cents an Hour"

Paramount—5500 Feet

(Reviewed by Laurence Reid)

WALTER HIERS' second Paramount comedy, "Sixty Cents An Hour," does not carry the sparkle of his first, "Mr. Billings Spends His Dime." It lacks the spontaneity of incident and action and compressed into three reels—where it really belongs—it would have soared much higher as a laugh producer. The gags and incident are so light that they scarcely hold together. However, we wouldn't call it a wasted evening if the exhibitor presents it as the chief attraction of a well rounded bill of short subjects.

The huge bulk of Walter Hiers is very much in the foreground and the good things we said about him in his first effort may be continued here. For one thing he takes his scenes easily without relying upon a false exaggeration of his comedy style to put himself over. He doesn't employ a bit of slapstick, nor does he attach too much importance to facial expression. It won't be an easy task, however, making his name a household word, inasmuch as finding suitable material for a heavyweight comedian is not as simple as finding it for one who can hop into a haberdashery and emerge like a tailor's dummy.

It isn't a difficult picture to look at; there is nothing boring about it. And as a reader picks up a light fiction magazine to entertain himself for an hour, so the picture will be accepted in a similar spirit.

Hiers plays the role of a soda jerker who climbs to the heights partly through using his head, and partly through good luck. His salary is small and the girl he would win knows how to keep him guessing. The plot hinges upon a gang of crooks stealing money from the bank and Hiers renting the flivver in which the swag is hidden. Hence the title. What money is lost during the spin is deducted out of his reward. But he gets even with the banker (the heroine's father) when he makes him pay for extending his bank over the alley which our hero has leased.

Not much sparkle and very few laughs in this comedy. We must catalogue it as mildly pleasant.

The Cast

Jimmy Kirk, a soda-jerker.....Walter Hiers
Mamie Smith, his sweetheart.....Jacqueline Logan
William Davis, Jimmy's rival.....Ricardo Cortez
James Smith, a banker.....Charles Ogle
Mrs. Smith, Mamie's mother.....Lucille Ward
Three Crooks. Clarence Burton, Guy Oliver, Cullen Tate

By Frank Condon. Scenario by Grant Carpenter. Directed by Joseph Henegbery.

The Story—Treats of the frenzied finance methods of Jimmy Kirk, a soda clerk, who, despite his small salary, strikes it rich by renting a car in which is secreted the stolen money from the bank. The bank deducts a certain amount, inasmuch as most of it is spilled while Jimmy is driving the car. However, he gets revenge.

Production Highlights—The easy performance of the star. The comedy moments when the hero rides away in the car.

Exploitation Angles—Here is a snappy title which should be exploited for all you can get out of it. Tie up with banks and garages.

Drawing Power—Suitable for second class downtown houses.

"Paddy-the-Next-Best-Thing"

Allied Producers and Distributors Corporation—Six Reels

(Reviewed by Frank Shelton)

HERE is one of the most beautifully photographed film plays it has ever been our pleasure to view. We have seldom seen such crystal-clear work, while some of the sepia printing is highly artistic. The cameraman and printer deserve much praise for their part in turning out such a film as this.

The production marks the return to the screen of our old favorite, Mae Marsh, and her work as Paddy is a distinct achievement. As the vivacious, mischievous, fun-loving little Irish hoyden, Miss Marsh contributes to screen literature one of its most appealing characterizations. Donned in a large blonde wig and acting against some of the most beautiful scenic backgrounds we've seen in many moons, a new Mae Marsh comes to the screen. It is a thoroughly refreshing bit of acting. Miss Marsh went to London and Ireland to act in this one, so that the supporting company is 100 per cent. English. But in this case, this fact will not detract from the picture on this side of the pond, except perhaps in the case of the leading man, who does not come up to the American idea of a hero. Haidee and Marie Wright as the quaint old aunts are charming. Lillian Douglas is attractive as Paddy's sister. The rest of cast is good.

Miss Marsh undoubtedly gave the producers of this picture some American tips with the result that the acting in this English made picture is much more peppy than anything that as come from Great Britain. The interiors are all unusually artistic and show meticulous attention to detail.

The picture has its moments. There is a thrilling horse race, which shows Mae to be a regular jockey. The fog scenes toward the end of the picture have their thrill and offer some more of the above-mentioned wonderful camera work. There is an elaborate ballet scene introduced at a brilliant English house party that offers an opportunity for some fine musical setting. In fact the whole production will prove a real inspiration to the man who lays out the music.

"Paddy-The-Next-Best-Thing" will surely meet with the approval of mothers' clubs. It is the quintessence of cleanliness.

The Cast

Paddy Adair.....Mae Marsh
Lawrence Blake.....Darby Foster
Eileen Adair.....Lillian Douglas
Mrs. Blake.....Nina Boucicault
Miss Jane O'Hara.....Haidee Wright
Miss Mary O'Hara.....Marie Wright
Jack O'Hara.....George K. Arthur
General Adair.....Sir Simeon Stuart
Mickey Doolan.....Tom Coventry

By Gertrude Page. Directed by J. Graham Cutts.

The Story—Paddy Adair plays the part of a son to her father, who wanted to have a son, but accepted Paddy as the next-best-thing. Paddy is a tom-boy and helps Jack O'Hara make love to her sister, who, however, is in love with another, Lawrence Blake. Blake has only led the girl on, not being in love with her. Lawrence tells Paddy that he loves her, but she drives him away in anger. Paddy's father dies. Jack goes to South America to make his fortune. Paddy goes to London to live. Lawrence follows her and she eventually falls in love with him. Jack returns and Paddy goes to the old home to meet him. Wishing to be alone, Paddy wanders from the old home and is lost in a dense fog. Lawrence rescues her.

Classification—A picturization of stage success in which Peggy O'Neil, Eileen Huban and others have appeared.

Production Highlights—The crystal-clear photography. The artistic subtitles. The quaint old Ireland backgrounds. Mae Marsh's characterization of the title role.

Drawing Power—Should be acceptable in any house.

"The White Rose"

Griffith—About Ten Reels

(Reviewed by Oscar Cooper)

IN "The White Rose," Griffith steps aside from the spectacular and presents a straight heart interest drama, in a pastoral setting of great beauty. There are no crashing climaxes; the story moves steadily, with the usual Griffith elaborateness of detail, to a powerful, simple emotional finish. Reliance is placed upon characterization rather than storm or ice-jam or the marshaling of other physical forces which have appeared in recent Griffith productions.

After a prolonged absence from the screen, Mae Marsh registers a triumphant return. She is the central figure of the story and the picture. Into the familiar role of the wronged country girl, she puts all the emotional strength and the individual mannerisms—if you want to call them that—which brought her fame in the old days. It is a remarkable piece of acting.

And the story is familiar, too, but its treatment makes it distinctive. Mr. Griffith has contrived to show the effect of a misstep upon the later career of a young man, this time a minister, and show it in so natural a way that it strikes the spectator like the reading of a page from life itself. Just because the material is familiar—and made distinctive—it hits home to the audience, holds the audience under its spell, will hold any audience, for "The White Rose" is decidedly a picture for all types of patrons.

But if the picture is mainly tearful, it is not wholly so. There is plenty of comedy, and it, too, is native to the story. Given a Southern setting, Mr. Griffith introduces a wealth of by-play from pick-a-ninnies and other folk of color. Porter Strong and Lucille La Verne, in blackface parts, contribute humor as well as pronounced moments of pathos.

The other players, chiefly Ivor Novello, as the young minister who renounces the cloth in atonement; and Carol Dempster, who in turn surrenders him so that he may marry the other girl and give their child a name, are fully effective.

Taken along the Bayou Teche country in Louisiana, the picture has many superb shots of natural beauty.

Summed up, "The White Rose" will not amaze by big sets, mob scenes or a whirlwind denouement—for these it has not. But as a simple, impressive heart interest drama—or melodrama, if you wish—it will score decisively.

The Cast

Bessie Williams.....	Mae Marsh
Marie Carrington.....	Carol Dempster
Joseph Beaugardes.....	Ivor Novello
John White.....	Neil Hamilton
"Auntie" Easter.....	Lucille La Verne
"Apollo," a servant.....	Porter Strong
An Aunt.....	Kate Bruce
An Uncle.....	Erville Alderson
The Bishop.....	Herbert Sutch

The Story—A young man about to enter the ministry and a country girl fall in love and their child is born out of wedlock. After he enters the service of the church, the boy becomes engaged to a girl of his own social rank and confesses his sin. The country girl, ill from exposure and near starvation, is cared for by two old darkies and the young minister finds her, and they are married. He gives up the church, and they begin life over again.

Classification—A powerful heart interest drama.

Production Highlights—Scene in the church where the minister renounces the cloth. Remarkable emotional acting by Mae Marsh, particularly the sequences leading up to the reunion with the minister. There is a "near death-bed" scene, in which Miss Marsh surpasses anything she has previously done before. Comedy touches. Artistic exteriors.

Exploitation Angles—Should be played up as Griffith telling a simple, human story that will appeal to everybody.

Drawing Power—All classes of audiences.



Pier at New Bedford, Mass., just before "The Wandered" set sail for mid-Atlantic whaling grounds to film the Hodkinson super special "Down to the Sea in Ships."

"Riders of the Range"

Truart—Five Reels

(Reviewed by Laurence Reid)

THE formula of the strife between the cattlemen and the sheep raisers is employed for this western, adapted from an original story by Courtney Riley Cooper, an author having considerable experience in fashioning magazine fiction. There is little novelty in theme and characterization. Indeed what takes place has been used time and time again. But because it keeps moving at an adequate pace, carries a satisfactory background and is for the most part competently acted it should find a welcome place on the programs of the smaller houses which feature a daily change of bill.

The story doesn't waste any time getting started. The spectator is immediately thrust into the conflict precipitated between the president of the cattlemen's association and sheep raisers who are supposed to be back of the cattle raids. This president, incidentally, is the hero, and when he falls in love with the daughter of the leading sheep raiser, one can appreciate that the plot carries a romantic conflict as well. The unruly forces do some night riding to carry out their designs and the hero has a struggle on his hands in subduing them. But he comes through with complete success—as all heroes do, and before you know it the story is over.

The rodeo scene might have been employed to better advantage. Having made such mention of it the sponsors should have put on the show. But it is merely suggested. The night raid of the masked riders might also have been treated more extensively. The picture releases some effective long shots of the cattle and sheep ranges and there is an adequate amount of horsemanship exposed. In all, quite a spirited western. Edmund Cobb poses frequently as the hero, thus failing to keep in character.

The Cast

Martin Lethbridge.....	Edmund Cobb
Blunt Vanier.....	Frank Gallagher
Gregg Randall.....	Clare Hutton
Bob Randall.....	Roy Langdon
Red Morris.....	Harry Ascher
Soapweed Harris.....	E. Glendower
Roddy, the sheriff.....	B. Bonaventure
Wagner.....	Levi Simpson
Dolly.....	Dolly Vale
Inez.....	Helen Hayes

By Courtney Riley Cooper. Scenario by Otis B. Thayer. Directed by Otis B. Thayer.

The Story—Lethbridge, president of cattlemen's association, is called upon to investigate cattle raids supposed to have been inspired by sheep raisers. Principal sheep owner's daughter has romance with cattleman. This complicates matters, but Lethbridge finally conquers his enemies.

Classification—Western melodrama featuring conflict between cattlemen and sheep owners.

Production Highlights—The competent work of cast. The long shots. The effective horsemanship. The fairly swift action.

Exploitation Angles—This cast is unknown. Play up its swift action and bill it as western above the average. The customary ideas should be exploited—such as the cowboy quartette and ballyhoo the number with a rider or two attired as cowboys.

Drawing Power—Should please audiences in second and third class downtown houses.

"Stepping Fast"

Fox—1608 Feet

(Reviewed by Laurence Reid)

THIS picture carries all the earmarks of being made per schedule. It is if the author didn't have any time to use his imagination so he hit upon the time-worn pattern of the treasure cave with the hero and the villains in mortal combat to reach it first. The only virtue this Tom Mix offering has is its speed, coupled with a fairly exciting climax in which the star shows his skill at driving his racing car. Otherwise it is made after the dime novel formula—with the good and evil characters carrying on the grand pursuit of one another. There is nothing lifelike about it. Indeed one can almost hear the director laughing as he cries, "Camera!" And so they're off, from one location to another.

The killings take place early. Mix stumbles upon a rich scientist who has hidden his treasure in a mountain cave instead of in the vaults of a trust company and the entire plot hinges upon his protecting it against the wild and hectic assaults of the villains. They follow him to Los Angeles and kill his mother and cause the scientist to die of a heart attack. And before Mix gets his R-E-V-E-N-G-E, he is tossed into the ocean and assaulted time and again. The hokum enters in shape of a ring on which is engraved the exact location of the cave. The rich man gives him the emblem, telling him that the duplicate is in the possession of his daughter in China. So it's a race across the Pacific between the rescued ranchman and the villains to reach the girl, the hero's object being to protect her, and the object of the bad men to get the duplicate since they believe the other is lost with the man they tossed overboard.

The action is wild but it steps right along. The trap doors and panels provide the properties for the Chinese hokum. And a healthy fight is enjoyed by all before they race back across the ocean. The finish shows Mix using a trigger finger, a Dempsey punch and his racing car in outwitting the bandits. A hackneyed story, this, but kept fairly sustaining through its speed. Mix resorts to trick clothes in most of his pictures of late—and he seems to have a penchant for wearing chamois gloves in a majority of his scenes. It can't be temperament, so it must be his flair for burlesque.

The Cast

Grant Malvern.....	Tom Mix
Helen Durant.....	Claire Adams
Fabian.....	Donald McDonald
Martinez.....	Hector Sarno
Sun Yat.....	Edward Peil
"Red" Pollock.....	George Seigmann
Quentin Durant.....	Tom S. Guise
Commodore Simpson.....	Edward Jobson
Miss Higgins.....	Ethel Wales
Mrs. Malvern.....	Minna Ferry Redman

By Bernard McConville. Directed by Joseph Franz. Photographed by Dan Clark. Produced by Fox.

The Story—Features young westerner who saves a rich scientist from attack. He goes to his mother's home in the city and learns that the enemies of the scientist have killed his mother. He resolves to punish them. Unable to cope with them single-handed, he is rescued from a watery grave and carried to China. There the villains pursue him because he has the secret of the treasure cave which belongs to the scientist. After many adventurous encounters he is successful against his oppressors.

Classification—Adventure melodrama based upon the pursuit.

Exploitation Angles—Play up Mix's ability to furnish an exciting hour in all of his stories. Feature the title for a catch line campaign advising your patrons they will have to step fast to see this picture.

Production Highlights—The fast stepping action. The climax when Mix captures the villains. The good atmosphere.

Drawing Power—Should please Mix's following. Suitable for program houses featuring daily change of bill.

Opinions on Current Short Subjects

"Roll Along"

(Educational—Two Reels)

HERE is a comedy which is decidedly above the average. The entire Christie cast, including Jimmie Adams, Sam Irving, Natalie Joyce, and Babe London, appear in blackface roles. Nor is the make-up the only unusual element in the subject. The action transpires on a genuine Mississippi River location in the South with dancing darkeys making merry on the levee, old black mummies, cotton-laden stern-wheelers, and all the other elements of the conventional Southern atmosphere in the background. The effective characterization of the loquacious and garish darkey of the Southland by both Adams and Irving deserve special mention though the rest of the cast do commendable work in their blackface roles.

And the comedy carries a story too—one with real situations, well sustained suspense and some very amusing incidents. Adams and Irving are rivals for the hand of Miss Joyce. It is decided that the first suitor back with a parson from the neighboring landing will be the winner. Two competing stern-wheelers are employed by the rivals in their race for the fair one's hand. The cotton steamers vieing for the lead with their smokestacks belching great black clouds of smoke and their propellers churning up the water at top speed will give a thrill, especially when one of them is operated by a crew of one, Jimmie Adams, who climbs from engine room to wheel-house and back again every few moments to keep his ship in the race. The finish is a whirlwind with an O. Henry twist that, we predict, will get a real howl of merriment from any audience. The sub-titles couched in Southern dialect, for the most part, are adequate and amusing. If you are looking for an out-of-the-ordinary comedy, be sure to book this one.—E. F. SUPPLE.

"The Unsuspecting Stranger"

(Pathe—Two Reels)

THIS is one of the Range Rider series of westerns with Leo Maloney in the featured role. Maloney is presented in the part of a stranger looking about for a ranch with a water supply on the property. Unscrupulous cowmen with a ranch devoid of water scheme to palm off the useless property on him. Their plan is to secure for the prospective buyer "a right of way" to the adjoining ranch which has water running through it. When the owner of the adjacent property refuses to become party to their deception they plot to have him jailed on the false charge of cattle rustling so as to get him out of the way temporarily until the sale is closed. An element of suspense is injected by the planting of a fraudulently branded hide in the barn of the intended victim and the arrival of the sheriff at the instigation of the crooked ranchmen to make a search of the property. The counter plot launched by Maloney, who has overheard the scheme to victimize himself and the owner of the adjoining ranch, makes an interesting story. The conventional western atmosphere is well carried out. There is a fight scene staged by Maloney and the leader of the crooked cowmen on the retaining wall of a dam that starts out rather poorly but registers effectively towards the close. A romance between the hero and the daughter of the owner of the adjoining ranch lends additional appeal to the subject.—E. F. SUPPLE.

"Ain't Love Awful?"

(Universal—Two Reels)

AS comedy fare this will probably be found to rank as "good." Made up, to a considerable extent, of orthodox comedy situations and incident, there are nevertheless sufficient original touches injected from time to time to keep the action interesting and furnish some good laughs. Bob Dunn is first presented as a training partner of "One Round Ed." The pair are minus funds and are put to the task of securing their breakfast surreptitiously. By means of a movable dial revolved on the inside of the door they are able to change their apartment number and secure delivery of food supplies intended for their neighbors. The customary hard-boiled landlady is eventually introduced. She detects them in the act of cooking breakfast, discovers that their garden pictures are really made up smuggled fruit and vegetables and promptly throws them and their "kitchenette" out.

Dunn is then presented as a suitor whose prospective father-in-law does not think kindly of his matrimonial intentions. To discourage his courtship, father engages "One Round Ed" to trounce daughter's beau when he calls. Subsequently, a number of financiers interested in a promotion scheme of father's arrive for a conference. As they enter one by one "One Round Ed" promptly beats them up, determined on not letting daughter's expected caller get by through any mischance. Meanwhile, Bob outside notes that everybody admitted to the conference wears a beard; he disguises himself with a long pair of whiskers and makes his entry. "One Round Ed" promptly opens the attack but desists upon discovering that his victim is his old pal Bob. Later, a letter from Bob's rich pa announces his readiness to finance the scheme sponsored by daughter's parent on the condition that Bob be given the girl's hand in marriage. Bob's father has been an enthusiastic supporter of his son's suit from the start. Of course, with sure funds in sight for his scheme, father-in-law cancels his objections.—E. F. SUPPLE.

"Pop Tuttle's Lost Nerve"

(Pop Tuttle Comedy-F. B. O.—Two Reels)

DAN MASON as the much "beavered" bus driver bobs up here in a dentist's chair—which certainly places him in a different type of comedy than that with which he has usually been identified. Any opus having to do with physical pain is not good material for entertainment. But this effort does not take itself too seriously and no one should take exception to it.

One of those much-advertised painless dentists opens up an office in Pop's town and invites the innocent onlookers (the dental surgery is practiced in the open air) to have their teeth pulled free of charge. He has the up-to-date methods of a picture director in that a two-piece orchestra is engaged to sooth the nerves of the patients. It has its effect in drowning the screams of the victims. Pop is having a tough time on his hands—and a tough drill on his teeth—'til Tillie, the big girl, rescues the peppery ol' bus driver and knocks the dentist for a row of false plates. A fairly amusing effort.—LAURENCE REID.

"The Three-Gunman"

(Fox—Two Reels)

HERE is a good fast comedy with some original touches and plenty of action. The story centers around studio life and the tribulations of a leading man who has to make a personal appearance before a hostile crowd at the premiere of his picture. There is plenty of hokum and much of it has been seen before in the way of comedy incident, but the "old stuff" is cleverly handled and, in addition, there are some original stunts that are bound to send the most hard-boiled audience into appreciative laughter.

The story opens with a casting office and the entry of candidates for the leading role in a Western thriller. There are dozens of applicants of all shapes and weights, but they have one thing in common—a Charlie Chaplin make-up and the well-known Chaplin hop and skid. They are unceremoniously ejected, one by one, on a hidden conveyor. Next the hero enters in conventional cowboy attire, stages a fake hold-up, and then, partially concealed behind a partition, does a rapid-change performance, assuming the double role of bandit and rescuer. This part is particularly good. The premiere of the hero's picture follows. His screen vehicle proves to be an exaggerated Western with trick gun-play and plenty of burlesque situations that are good for a laugh. The audience led by a deposed director, who is sore at the hero, "pan" the picture and the leading man's acting, and when, at the close of the performance, he appears before the house, he is greeted with the customary slapstick barrage of cabbages, rotten tomatoes, etc. The fade-out shows the crowd in pursuit of the hero. Some original touches are introduced into the chase.

The titles deserve special mention: they are original and appropriate.—E. F. SUPPLE.

"Sold at Auction"

(Roach-Pathe—Two Reels)

THIS belongs among the best comedies that we have seen recently. The action sets a fast pace from the start and keeps going until the fade-out. There are novel situations and some clever original and very amusing gags. The story presents Snub Pollard in the role of an auctioneer who is given the job of selling the furnishings of a house whose owner is in need of ready cash. Everything in the house is disposed of; even a set of false teeth found on the premises is sold. Then it is discovered that the auctioneer has gotten into the wrong house and what is worse that the furnishings disposed of belong to the Chief of Police who has been on a vacation with his family. When the owner arrives and finds his home vacated of all his belongings he compels the auctioneer to go out and recover every article down even to the set of false teeth. The recovery of the property presents many difficulties, and some of the stunts resorted to to redeem the furniture will afford a wealth of amusement to the most hardboiled audience, we predict. There are thrills here too; a piano is sent hurling through the street across trolley and railroad tracks with Pollard atop directing its course; and the task of recovering the false teeth necessitates a wild flight in an aeroplane. There are some novelty effects introduced that are exceptionally well-handled. Pollard in the auctioneer's role proves highly amusing, and the rest of the cast give him adequate support.—E. F. SUPPLE.

"The Trail of No Return"

(Universal—Two Reels)

CONVENTIONAL story with faithful Western atmosphere and plenty of action. Ned Crosby, played by Neal Hart, pits his wits and courage against a band of outlaws from Hell's Morgue. The reason for this rash action on the part of Crosby is that the beautiful daughter (played by Eileen Sedgwick) of Mr. Carlton, an Easterner, is endangered by her father's determination to pass through Hell's Morgue, the bandits' mountain stronghold. Of course, there is the crafty Western prospector, in collusion with the outlaw band, who encourages the Easterner to visit Hell's Morgue against the hero's better advice. The matter of protecting Miss Carlton is made increasingly difficult for Crosby because he is wrongly suspected of the robbery of Carlton's bag of valuables and put under arrest. But the sheriff is Crosby's friend, and when the hero witnesses the departure of the Easterners for the mountains he is conveniently paroled, under oath to return, so that he may follow the party into the hills.

The party is betrayed by the villainous guide; Carlton is wounded; and his daughter made captive. But Crosby breaks into the outlaws' lair, whips the villain, and rescues the girl, while his friends, summoned by one of the Easterners who has escaped from the bandits, put the rest of the outlaws to flight. Crosby is proved innocent of the charge lodged against him, and Miss Carlton's faith in her Western hero is sustained.—E. F. SUPPLE.

"For Art's Sake"

(Pathe—One Reel)

THIS is a travesty on life in an art colony in which Paul Parrott and Marie Mosquini play the featured roles. Hokum and slapstick incident flourish from start to finish and will, we believe, furnish lots of real laughs where this type of comedy is popular. Parrott in the role of a cello player lives above a roughneck sculptor who does not take kindly to Parrott's brand of music. The sculptor promptly puts the objectionable cello to the axe and in chopping the last fragment of the instrument against the main prop of the stoop smashes the support and brings down the whole staircase down on his head. The cellist's method of securing his supplies from a vender's stand by the use of a trick shoe and his performances on the bass viol before the assemblage of musical critics are also good for a laugh. The transition from incident to incident is well carried out, and the sub-titles are reduced to a minimum. On the whole an entertaining one-reeler from the angle of slapstick comedy.—E. F. SUPPLE.

"Clothes and Oil"

(Fox Comedy—Two Reels)

THERE is plenty of laughter contained in this little skit which concerns the get-rich efforts of a tramp, played by Chester Conklin, who poses as an efficiency expert. Conklin's exploits lead him into contact with a tailoring establishment, which he attempts to put over with his ideas of placing business on a paying basis, and he later enters into a scheme to sell phoney oil stock.

Success crowns his efforts until the law steps in its deadly, efficient way and makes him look like a piker. There is very little slapstick, the comedy relying upon its little thread of plot plus some very breezy incidents. It will hand out a hearty laugh anywhere.—LAURENCE REID.



"Giants vs. Yanks," which is another of the "Our Gang" series for Pathe release.

"The Crystal Ascension"

(Pathe—One Reel)

THIS travelogue shows a group of tourists ascending Mount Hood of the Oregon Cascade Range, which reaches an elevation of 11,255 feet above sea level. The camera in addition to revealing the difficulties confronted during the course of the long, arduous climb has caught all the beauty and grandeur of lofty white-capped peaks, great stretches of snow-covered mountain inclines, and curious glacial formations. The great banks of cloud and mist concealing the valley below from the gaze of the climbers on the heights are also a feature shot of the reel. Against this background of snow, cloud, and moraine are depicted the details of the ascent and return, the use of the life-line, the alpine stock, and the pick being portrayed. The use of the heliograph flashing its message over the miles of intervening country from the tavern in the valley below to those at the apex is also graphically shown.—E. F. SUPPLE.

"Small Change"

(Educational—One Reel)

THIS is just another comedy without anything much to recommend it from the angle of humorous entertainment. Billy Eugene and Virginia Vance are in the featured roles, although a trick dog actor gets in some clever work towards the close of the subject. Most of the action transpires in a restaurant where Eugene officiates as a penurious host to Miss Vance in the role of a chorus girl with a costly appetite. The action and situations are of the orthodox type—business of chorus girl ordering "gold-tipped asparagus with radium sauce," etc., while her admirer vainly registers "no funds" and finally in desperation cancels her order and requests "a steak for two." The dog enlivens the subject a bit by getting into a scrap with the restaurant cat. The diners are given toy balloons which on being blown up reveal the image of a black cat with arched back, poised for battle. The dog attacks the balloons upsetting the guests and throwing the restaurant into an uproar. The sub-titles will probably afford a laugh or two.—E. F. SUPPLE.

"Oh Nursie"

(Century Comedy—Universal—Two Reels)

JACK COOPER, the featured comedian of this new comic gesture of Century's, has his hands full in taking care of the "up and at 'em" slapstick which takes place in a hospital. Hot water bags supply many of the gags. They are tossed around with careless abandon and the doctors are struck by them as well as the patients. The insurance agent visits the hospital and he lives up to form by clambering all over the invalids with bandaged heads, feet, etc., in his desire to get treatment. The piece is fairly amusing.—LAURENCE REID.

"Heavyweight Fight Pictures"

(International—Universal—Three Reels)

THE International—Universal forces have scooped the field in collecting the pictures of the heavyweight elimination fights which took place in the Yankee Stadium, New York, May 12th. They were staged for the benefit of the Milk Fund and it is said that Charity profited highly—even after Jess Willard, Floyd Johnson, Luis Firpo, the pride of the pampas, and Jack Mc-Auliffe and their sponsors, seconds, rubbers, et al counted their receipts.

Fight fans will enjoy the pictures—and wherever men are men throughout New York State, they will crowd the box-office window to see them. So we advise the exhibitors to get them and make some noise about it. Since the interstate laws prevent the pictures leaving the Empire State, the fans outside its borders will have to depend upon the newspaper accounts.

They have been well edited so that the crucial moments are always at hand—such as the important rounds and the knock-out blows. Titles are given up in showing how the elderly Mr. Willard "came back" and beat a youth of twenty-two summers. We will agree with the sporting writers that young Mr. Johnson possesses a stout heart and should be heard from when he learns how to balance his gameness by using his head. The cave-man from the Argentine settled his adversary in short order.

The pictures are being shown at the Rialto and are creating real excitement. The slow motion process is used to show the knock-out punches.

The exhibitors along the Central, Lackawanna, Erie and D & H should book the pictures for a short subject program. We predict a good "gate."—LAURENCE REID.

"Don't Flirt"

(Pathe—One Reel)

THIS is the first of the new Hal Roach one-reelers with all-animal casts, which will be known under the general name of "Dippy Doo Dads." The subject presents geese, monkeys, hens and dogs in human roles and embodies some clever touches in the way of acting. The slender story has to do with Mr. Gander, who in the role of a "city slicker," trifles with the hearts of the "fair ones" in the poultry yard. The "village gossips," played by two hens, bring word of the scandal to "father" gander who promptly calls in the service of the local constable, a clever monkey, to rid the poultry yard of the nuisance. The rest of the action shows how Mr. Gander is pursued, captured, and properly disciplined. The reel as a whole is a decided novelty and ought to go well wherever clever all-animal casts are in favor. Each animal player is properly costumed for its role, the make-up of the town constable and "father" gander being especially amusing.—E. F. SUPPLE.

"Amateur Night on the Ark"

(Pathe—One Reel)

HERE is a number in the series of Aesop's Fables that deserves special mention as a laugh provoker. The story centers around an amateur night performance staged on Noah's ark with all species of animals taking part as players and spectators. In depicting the arrival and entry of the various animals into the theatre and the subsequent antics of the players before the footlights the cartoonist has created some highly amusing effects. The subject ends in a riot with all the animals pursuing Noah around the deck and finally compelling him to jump overboard. If your audience likes cartoon comedies be sure you get this one for them.—E. F. SUPPLE.

Comedies, Short Subjects & Serials

Billy Engle Will Star in Century Series

BILLY ENGLE will be starred by Abe Stern in a series of Century Comedies directed by Al Herman. The first of these, called "Dynamite," will picture the tribulations of a factory which makes this somewhat tricky explosive. The cast, headed by Billy Engle, is composed of Jack Earle, the giant; Joe Moore, Tadd Ross, and Otto Freize and a crowd of extras taking the part of a Bolshevik army.

Fox Educationals Win Wide Approval

Since the release March 11th and 18th of the latest group of Fox Educational Entertainments, a series of six reel and half-reel subjects, the New York offices of Fox Film Corporation have been the recipient of numerous letters from motion picture-goers throughout the United States and Canada praising the effort and artistry responsible for their production, declares a statement from the Fox Film headquarters. Many of the letters have come from ministers, school teachers and educators in American colleges.

The six short subjects in the above schedule were "School Days in Japan," "An Alaskan Honey-moon," "Algeria," "Crystal Jewels," "Sentinels of the Sea," and "Wild Waters."

Edna Murphy at Work as Serial Star

Pathe confirms published announcements of Hal Roach's engagement of Edna Murphy to star in a serial production entitled "Her Dangerous Path," and adds the information that the first episode is now nearing completion. The title, as above, has been definitely changed from the announced temporary title, "What Should a Girl Do?"

Special interest is said to attach to the new departure in serial production which calls upon the star to interpret several different types of heroine.

Pathe Review to Issue a Special Number

Pathe Review announces that it will shortly issue its "Perfect Twenty-two." This, it explains, will be a number which the editor and his staff have produced in the expectation, it is explained, "that it will set a new screen magazine pace in pictorial charm and diversity of entertainment values."

The "Perfect Twenty-two" contains five subjects, each declared to be a "little masterpiece of beauty and general attractiveness."

Says Short Subject Leads Way "Wilderness Tales" Praised by Editor as Showing Way in Screen Art

"By no means all the excellent photography which serves to leaven the weekly grist of films is discoverable in the much touted super features," writes the reviewer of the Stage and Screen columns of the Boston Transcript in a plea for more art in composition and photography in motion pictures.

"As a matter of record, the contrary is often true, and the shortcomings assume startling proportions in the great majority of 'programme' pictures. Not one in ten discloses a conscious attempt to better the pictorial technique of the summer motorist who 'kodaks as he goes.' Of course, there are exceptions—glorious exceptions."

After paying high tribute to the wonderful photography and composition in "Robin Hood" and "Knighthood," the writer continues:

"But such visions are few, bit-

terly few for those picture goers who look forward anxiously to the new day of the cinema when a photoplay shall be built according to a technique quite different from the technique of the speaking stage, or even of the pantomime. They might be tempted to be utterly down hearted sometimes, if it were not for frequent signs that lesser makers of films are leading the way to the future. Unanimous praise, and praise richly deserved, has showered upon Robert Bruce for his 'Wilderness Tales.' He is one director whose influence upon dramatic technique in the reels will not be immediately apparent, but who is, nevertheless, learning to make seashore and mountain crag, long grass and waves and clouds, and even the night winds truly actors in his pictures. These are things the stage will never compass."

Educational Signs White Again Contract with Producer-Director of Mermaid Comics Renewed for 3 Years

E. W. HAMMONS, president of Educational Film Exchanges, Inc., announces that Jack White, young producer-director of Mermaid Comedies, has been signed up for another three years and that he will produce, during the coming year, in addition to a new series of Mermaids, a group of three special comedy subjects to be known as Jack White Specials.

White, whose Mermaid Comedies of the current season, featuring Lige Conley, Jimmie Adams and Louise Fazenda, have set a new standard for broad situation comedies, left New York for the Pacific Coast a few days ago after several weeks of conferences with Mr. Hammons and E. H. Allen, Educational's production manager with the White and Hamilton units.

The 1923-1924 series of Mermaid Comedies, the first of which will go into production immediately after White's arrival in Los Angeles, will be twelve in number, the first being released early in the Fall.

The Jack White Specials, as well as the Mermaid Comedies, will be two-reel subjects.

There are still two subjects to be released in the 1922-23 series of Mermaid Comedies, "Three Strikes," a college-baseball picture, which is on Educational's June schedule, and "Backfire," which has just recently been completed. Both feature Lige Conley, who took the leading role in the majority of the pictures in the current group and who will probably be featured in many of the pictures next season.

Truart to Have Series Based on Art Works

ARTHUR MAUDE, who was responsible for the success of the recent Truart series, is now engaged in the preparation and production of a new and bigger list of productions based upon famous works of art.

M. H. Hoffman, vice-president and general manager of the Truart, signed a contract with Mr. Maude for six of the pictures which will be limited to two reels each. Studio work will shortly be started on the initial subject in New York, and arrangements call for the delivery of one finished negative a month.

All-Animal Pathe Comedies Score Hit

"Dippy Doo Dads," Hal Roach's latest comedy novelty series of 1-reelers with all-animal characters, have scored on both coasts. While audiences at the Strand Theatre, New York, were being shown the almost human antics of these Roach Studio "Zoo" actors in "Don't Flirt," Grauman in San Francisco was booking the series for houses of the best class on the West Coast.

Pathe reports that "Dippy Doo Dads" are being eagerly booked throughout the country, especially wherever Hal Roach comedies are regularly played.

New Earl Hurd Animated Subject Completed

"Their Love Grew Cold" is the latest of the Earl Hurd animated comedies to be produced by C. C. Burr. As is usual with these single reelers, real people, animals and inanimate objects are used, an original stunt of Mr. Hurd's. In "Their Love Grew Cold," Russell Griffin, C. C. Burr's five-year-old star, is master of ceremonies and puts the rest of the cast through its capers.

First of New Anchor Series Completed

"Cakes" is the title of the first two-reel situation Moranti Comedy which has just been completed under the direction of Tom Gibson. The cast includes Milburn Moranti, Helen Kessler, Eddie Barry, Russell Tizzard and Olga Gordon.

This is the first of a series of eighteen two reel comedies to be distributed by the Anchor Film Distributors, Inc., under the brand name of Iris Comedies and the entire series will be edited and titled by Bob Hopkins the famous title writer. The company is now working on the second one and the working title is "A. W. O. L."



General Manager, Director and Star of Truart Film Company. From left to right they are Edward Dillon, director; M. H. Hoffman, vice-president and general manager, and Elaine Hammerstein, star of "Broadway Gold"

Denver Books Charley Murray Comedies

Harry T. Nolan, manager of the Associated First National Exchange of Denver and the proprietor of several theatres, has written C. C. Burr, the producer, as follows relative to the All-Star Comedies.

"I know you will be pleased to learn that we have booked the Charlie Murray Comedies in our houses and am glad to tell you that they are giving splendid satisfaction. With the exception possibly of comedies like Chaplin, Lloyd and Semon, I really think the Murray comedies are a better and more pleasing product to our patrons than anything I know of on the market. They are well produced, good photography, clean and humorous."

Noel Smith Directing Buddy Messenger

Noel Smith, having completed "His Master" with Pal, the clever dog, Henry Murdock, Otto Fries and Violet Sheldon, has had the Messenger unit turned over to him by Julius and Abe Stern.

The new Buddy Messenger story will concern itself with rural life. It will be called "Slide Kelly Slide" and the boy Century player will be supported by Ida McKenzie instead of little Sadie Campbell, who has appeared in all of Buddy's pictures heretofore.

Quick Work by Pathe News on Air Flight

Pathe News No. 38, shown on New York screens Wednesday afternoon, presented pictures of the exciting finish of the greatest airplane feat on record, when the Army monoplane T-2 dropped out of the sky at San Diego, landing for the first time since its start, 27 hours before, on the opposite side of the continent.

The Pathe News negatives were aboard a fast train for Chicago within a brief space after the aviators' landing. There they were dispatched aboard the 20th Century Limited which reached New York on Tuesday morning, about four and one half days from the hour of the landing of the T-2 at its transcontinental non-stop destination.

Julius Stern Sails For Europe on Vacation

Julius Stern, president of Century Film Corporation, sailed for Europe on the Rotterdam for a three months' vacation. Like others of Mr. Stern's vacations, this will be partly work. He is looking for a new comedian, preferably one who can do "stunts." The Century offices at 1600 Broadway have been full of applicants for the last week which Mr. Stern spent in New York before he sailed, but as none of them seemed to fill the bill, it is probable that he may engage some foreign talent.

Al Herman Completes Story for Century

Al Herman has just finished his house-moving story, the working title of which was "Taking His Degree." This has been changed to "Hold On."

Nine Pathe Releases for May 27

Snub Pollard Heads List in Original Comedy, "Sold at Auction"

PATHE'S program of nine releases for May 27 offers—Snub Pollard and Leo Maloney in new comedy subjects—while Ruth Roland's latest serial, "Haunted Valley," reaches its fourth thrilling episode.

Snub Pollard is seen in an original set of comic troubles for the hero, called "Sold at Auction." After stimulating an auctioneer's business in "First Aid Kits" by getting himself smashed up frequently in the regular way of business, he is entrusted with the responsibility of auctioning off a Mr. Goop's household goods on the premises. Getting into the Chief of Police's house by mistake, while the family is away, he sells everything that's loose—and then the chief arrives. The sudden necessity of hustling all over town and bringing everything back produces astonishing results, highly comic to all but the hero.

Leo Maloney is the hero of a close-knit drama of novel complications called "The Unsuspecting Stranger," in which he turns the tables on a bunch of cattle "rustlers" who try to sell him a waterless ranch, in a way that brings some startling effects and surprises.

In Episode Four of "Haunted

Valley," the heroine is involved in the perils of an earthquake, which stops her great industrial operations at a critical period. She is seen plunging in a care to the verge of a yawning chasm.

The single-reel Hal Roach comedy, for "Art's Sake," finds Paul Parrott in his element representing ecstatic musical genius assisted by a trick bull fiddle, while other geniuses in sculpture, painting and poetry assist him to get in bad with an enraged populace.

Aesop's Film Fables are represented by "Amateur Night on the Ark." Noah stands it as long as he can, then takes a header over the rail and swims away from there. Moral: "They who strive to please every one, please no one."

The big treat in Pathe Review No. 21 takes the audience "close up" into the presence of the famous sculptor, George Grey Barnard at work in his studio on "Art by the Ton"—a heroic statue of Abraham Lincoln. "Do Plants Feel?" is a question answered in the affirmative by the sensitive mimosa whenever a rude hand disturbs its foliage. The Pathecolor section pictures Cargese, Corsica—"The Town of the Brigands."

Arrow Starts Historical Serial

Neva Gerber to Star in "The Santa Fe Trail," Directed by Robt. Dillon

ANNOUNCEMENT was made this week by W. E. Shallenberger, president of Arrow Film Corporation, of the closing of a contract between Arrow Film Corporation and Miss Neva Gerber, the serial star, for the production of a serial written and directed by Robert Dillon, to be known as "The Santa Fe Trail."

Mr. Dillon will be remembered as the author of "Winners of the West," "The Oregon Trail" and "In the Days of Buffalo Bill." He is also an experienced director and supervised the direction of the Buffalo Bill serial. The action of "The Santa Fe Trail" takes place between Independence, Kansas, and California, and covers that romantic period of American His-

tory when the hardy pioneers, facing privations and dangers forged boldly forward and helped to win for America the glorious West. Dealing, as it does, with the days of prairie schooners, roving tribes of hostile Indians, Spanish Dons, and such romantic figures as the famous guide and scout, Kit Carson, Buffalo Bill, Generals Custer and Sheridan, as well as the notorious Indian Chiefs, Satanta, Kicking Bird, and Old Wolf, it is expected the serial will hold unusual interest from the standpoint of the spectator and have a distinct historical value.

Miss Gerber, in addition to being the producer of the serial, will play the stellar role and she will be supported by Jack Perrin. The

Seeking Effective Comedy Titles

Jack Cohn of C. B. C. Sending Out a Questionnaire to Decide Best Type

"MONKEYING Around" is the title that has been given the newest Hallroom Boys Comedy by the C. B. C. Film Sales Corporation, which is releasing this series of two-reel laughmakers. With the announcement of this title Jack Cohn, of C. B. C., is sending out a questionnaire to determine which type title is most effective for comedies, these based on the more or less slangy slogans people use in everyday life or those which are satires on big feature productions or news items of the day.

"It is my belief that the effect of comedy must be instantaneous, or it does not accomplish its purpose," said Mr. Cohn in discussing the questionnaire he has sent out. "Most people will think out a serious film, or play but if comedy doesn't register its point at once, it is lost forever. If the name of a comedy strikes a responsive chord part of the battle is won, for word of mouth advertising is the most wonderful advertising you can get for a comedy."

Boxer Improves Form While Acting

During the time that H. C. Wither's "Fighting Blood" series of boxing picture has been filmed, George O'Hara, the fighting star, has developed into a boxer of high calibre. Now, with the filming of the twelfth round, or last of these two-reel series for F. B. O., he is prepared to meet the best in his particular class.

In real life George has gone through the same stages of development as the character he delineates upon the screen. He, like Galen, the hero of "Fighting Blood," started in the game only a fair boxer but with a desire to learn. Director St. Clair has constantly endeavored throughout the series to find for him opponents who would extend him to the limit.

First Intimate Views of Obregon Showing

With issue No. 64, Fox News presents the first intimate views of President of Mexico, General Alvaro Obregon, that have ever been shown in a news reel.

Gen. Obregon and the Mexican Government never before afforded to a news reel representative such privileges as were granted to James Seebach, Fox News cameraman, according to a statement from the Fox home office.

Obregon gave Mr. Seebach facilities for photographing him at dinner, walking in the beautiful gardens of the Chapultepec Castle, receiving a delegation of San Francisco business men and of other intimate household activities.

Well-Known Actors Are Cast by Christie

Max Davidson, the character actor, who has become famous in the film community at Hollywood for his portrayal of Hebrew character roles, plays one of these characterizations with Bobby Vernon in the Educational-Christie Comedy, "Plumb Crazy."

Christie also engaged Tommy O'Brien, who played opposite Bobby Vernon in "Pardon My Glove," as heavy man, to enact a similar role in this comedy. Duane Thompson, one of the new leading ladies who lately attached her name to a Christie contract, makes her bow with Vernon in this comedy.

Educational's Films in M. P. League Bulletin

Listed in the current bulletin of the National Motion Picture League as subjects recommended for showing to adults and young people are the Educational subjects, "From the Windows of My House," one of Robert C. Bruce's Wilderness Tales, and the Cameo Comedy, "Exit Stranger." The current issues of Kinograms, Educational's news reel, are also listed.

"Tarpon Fishing" on N. Y. Capitol Bill

Educational's latest release in the Lyman H. Howe's Hodge-Podge Series, "Tarpon Fishing," appeared on the program of the Capitol theatre, New York, this week.

Gene Sarazen Golf Special for Educational

EDUCATIONAL FILM EXCHANGES, INC., will release as their next Short Subjects Special, the one-reel sport subject, "Golf, as played by Gene Sarazen."

The picture shows Sarazen, the United States open champion and United States Professional Golfers' Association champion, as he demonstrates the science of golf in a series of scenes taken both at normal speed, and by means of slow motion photography. The picture will be a June release.

Sarazen, the twenty-two-year-old champion, possesses a golfing technique that is a perfect blend of time tried principle with all the modern modification of the game as developed by its leading exponents. To see Sarazen in action is to have a golfing lesson of unsurpassed value to those who are either just taking up the sport or to those who are seeking to improve their own game. In slow motion photography the novice or expert can study Sarazen's methods.

Beauty Prize Winner in "Brass Bottle"

Hazel Keener, who was awarded, by a jury of artists selected by the Chicago Tribune, a prize of \$1000 as the most beautiful woman in the state of Iowa, has a part in Maurice Tourneur's forthcoming production "The Brass Bottle."

As an Oriental princess of Solomon's day, Miss Keener has a magnificent opportunity to display the beauty which won her the Tribune prize and later the first prize of the International Photographic Fair in London, it is said.

Urban Popular Classic Shows N. Y. of Past

One of the most interesting of the Urban Popular Classics now being released under the Vitaphone banner is "Old New York." It shows New York as it was when the metropolis was New Amsterdam, giving views of the historical buildings and sites of the old city.

Al St. John in New Type of Comedy Vehicle

"Pleasure Island," Al St. John's forthcoming Fox comedy, will be in an entirely new vein for this comedy, declares a statement from Fox's home office. It will contain all the elements that are found in the dramatic picture in connection with the usual liberal supply of St. John comedy.

"His Trysting Places" to Be Re-Issued

"His Trysting Places," one of the best known of the Chaplin-Keystone comedies, is scheduled for early re-issue by Tri-Stone Pictures. It is being edited and titled by Syd Chaplin.

New Universal Serial Under Way

"In the Days of Daniel Boone" Is Next of Historical Chapter Films

WORK is well under way at Universal City on Universal's new historical chapter picture, "In the Days of Daniel Boone." This is to be in 15 chapters of two reels each. It deals with the historically picturesque days of the American Colonies. The bigness of the production can be judged from the fact that the first chapter alone is reported to have cost as much or more than the average five reel feature production.

"In the Days of Daniel Boone" is to be the latest word in thrills-from-history screen entertainment," declares a statement from Universal's home-office. "This style of screen fare, first made a commercial success by Universal in its chapter picture, 'Winners of the West,' a continued feature dealing with the gold rush days of '49, has swept throughout the industry. Super-pictures now are being made along the lines historical-educational popularized by Universal with its chapter pictures."

Universal's contribution to this movement has been, besides "Win-

ners of the West," and several other chapter pictures dealing with historical or literary characters, two other chapter pictures based on American history. One was "In the Days of Buffalo Bill," and the other "The Oregon Trail."

"In the Days of Daniel Boone" is characterized as an "all-star" serial. There are, however, two featured players. They are Eileen Sedgwick and Jack Mower. Miss Sedgwick has been starred in many Universal serials, the most popular of which have been "The Terror Trail" and "The Diamond Queen." Mower has played leading roles in many Universal pictures and also has had featured parts in other productions. The cast also includes Duke R. Lee, Charles Brinley, Albert J. Smith and Ruth Royce.

The story has been written directly from history by Jefferson Moffatt. It is being directed by William Craft, assisted by Frank Messinger and Jay Marchant. The picture, it is expected, will be available for the summer months.

Columbia Graphophone Co. Tie-up Arranged

The Educational Film Exchanges, Inc., have completed an exploitation tie-up with the Columbia Graphophone Company in connection with their two-reel special, "The Message of Emile Coue."

The Columbia record, "Self Mastery Through Conscious Auto Suggestion," has just been released to dealers throughout the United States and Canada. It consists of two records, four sides, and is a reproduction of M. Coue's lecture delivered in this country, recorded by M. Coue himself.

Columbia branches and dealers have been advised of the tie-up through the New York offices of the Columbia Company, and exhibitors will be notified through the Educational exchanges.

Charlie Murray Loaned to Bennie Zeidman

Charlie Murray having completed work in one of the C. C. Burr All-Star Comedies and waiting around for the next one to be filmed, Mr. Burr gave Bennie Zeidman permission to use the famous comedian in one of the scenes in "Bright Lights on Broadway," now being produced at the lendale studios. Murray plays a ballet dancer, tiger skin 'n' everything and follows on the screen the Tiller Girls, who are making their first screen appearance in this feature, which is to be distributed by Irving Lesser of Principal Pictures.

Urban Popular Classics Set For Release

Two Urban Popular Classics are ready for release by Vitaphone, "Roving Thomas in San Francisco" and "Modern Truths from Old Fables." "Roving Thomas," the sight-seeing cat, visits the Golden Gate and the famous Seal Rocks and Cliff House, as well as Chinatown in San Francisco. Strange animals demonstrate the fable of the hare and the tortoise in "Modern Truths from Old Fables."

Archie Mayo Directing Second for Century

Having finished the first Gorham Folly Century Comedy, the title of which has been changed from "The Folly Girl" to "High Kickers," Archie Mayo is directing the second of the series which gives Jack Cooper the starring role. This subject is almost finished. Cooper has been signed for a long term by Abe Julius and Abe Stern.

"Wild and Wicked" Is Finished by Burr

"Wild and Wicked" is the latest of the C. C. Burr All-Star Comedies to be completed. Gregory La Cava directed, with a cast that includes Charlie Murray, Raymond McKee and Kathlene Martyn. It is a Western story in which Murray and McKee demonstrate their ability as rough riders.

Resume of News Weeklies

INTERNATIONAL NEWS No. 39:—Long Island N. Y., Dynamite war opened on breeding mosquitoes in their swampy strongholds; San Francisco, Cal. (San Francisco only), Host of children welcome May Queen in annual Golden Gate revel; New Haven, Conn. (New Haven only), 4,000 Shriners stage impressive parade; Philadelphia, Pa. (Philadelphia only), Police and Firemen in thrilling annual exhibition battle; Dorchester, Mass. (Boston only), Thousands ride in greatest bike run of Boston American's annual marathon; Seattle, Wash. (Portland, Seattle and Spokane only), Youngsters launch their own fleet of yachts; Indianapolis, Ind. (Chicago and Indianapolis only), Dirt track speedsters open racing season; New York City (New York City only), Pulmotor revives scores overcome in subway panic; International Snapshots From the News of the Day, Floyd Johnson completes his training for Milk Fund battle with ex-Champion Jess Willard; West Point cadets exhibit some of their snappiest marching for visiting police chiefs; The battered barkentine Mary Winleman of San Francisco is taken in tow on the high seas by the Coast Guard Cutter Snohomish; Baltimore, Md., Firemen's school teaches its pupils how to be heroes; Mrs. Catherine Smith, whose son is New York's Governor, is chosen as "Official Mother" for Mothers' Day; In Washington, D. C., mayors from 39 Bay State cities honor the great Emancipator by planting forty trees at the Lincoln Memorial; Indian Ford, Wis., Woman thrill hunter rides rapids in barrel; Derby, Conn., Yale and Columbia college crews in a desperate race; Seville, Spain, Spanish sovereigns cheer bull fighters.

Pathe News, No. 39:—Danville, Ill., celebrates eighty-seventh birthday of its illustrious son "Uncle Joe" Cannon; Hartford, Conn., The Baldhead Club of America holds its annual meeting; Brussels, Belgium, Prince of Wales unveils monument in honor of comradeship between English and Belgium soldiers; London, England, Labor Day procession; New Orleans, La., \$20,000,000 canal is completed after six years' work; Carmel, N. Y., bullet-proof vest is tested with human target; Wembley, England, world's largest stadium, is opened with football teams battling for the King's Cup; New York City, Painters at work at dizzy heights on cables of the Brooklyn Bridge.

Kinograms, No. 2249:—Danville, Ill., Uncle Joe Cannon honored on his

eighty-seventh birthday; New York, America's ambassadors to Spain, England, and Germany arrive together on SS. George Washington; San Diego, Cal., Lieutenants Macready and Kelly end transcontinental flight; New York, Children celebrate in song the centenary of "Home, Sweet Home"; Paris, Passengers on the River Seine enjoy New York's radio programs; Chicago, Ill., Miss Babe Willis, sixteen years old, pulls 4,000 pound car with her teeth; Washington, Miss Melba Rhodes and Miss Luella Hartman, touring country in a flivver, visit the White House; Washington, A. J. Vuillmot completes walking trip to Pacific and back chained to a wheelbarrow to win bet; New York, Old fashioned fair is held on Park Avenue near Grand Central for benefit of crippled children; London, Big new Wembley stadium is formally opened with King George present; Washington, Lt. Governor Fuller and thirty-nine Massachusetts mayors plant elms on avenue leading to the Lincoln memorial.

International News No. 40:—Brussels, Belgium, Prince of Wales unveils war memorial before Belgium's King and Queen; New York, Orphan whose mother was killed by Mexican bandits finds refuge in wildest Manhattan; Carmel, N. Y., Bullet-proof vest is given test; Danville, Ill., Birthday celebration for "Uncle Joe" Cannon made a public affair; London, England, Big football stadium is opened at Wembley; New Haven, Conn., Bald-headed clubs hold annual rally; San Diego, Cal., Lieuts. Macready and Kelly given ovation on arrival after air flight from Coast to Coast; Perak Malay, British rulers enjoy sport of the Sultan's banana slide.

Fox News, Vol. 4, No. 64:—New York City, Pretty models display new modes in summer hats; Danville, Ill., 50,000 friends attend Uncle Joe Cannon's birthday party; Big Horn, Mont., the Government pensions Indian Curley, sole survivor of Custer massacre; Constantinople, Turkey, Ednana Bey and wife welcome U. S. sailors; Pottstown, Pa., Big blast furnace is blown up with dynamite; Tokyo, Japan, Birthday of Buddha; Japanese Christmas is celebrated; Brussels, Belgium, Prince of Wales dedicates monument to Belgian war heroes; Hartford, Conn., Bald Head Club of America holds annual convention; Mexico City, President Obregon gives dinner to trade delegation; Wenatchee, Wash., Apple Blossom Time is celebrated with big pageant.

Production-Distribution Activities



Dorothy Mackaill, who is playing lead opposite Richard Barthelmess in "The Fighting Blade," an Inspiration picture for First National.

Final Scenes of "Youth Triumphant" Shot

With the photographing of a giant cabaret scene in which nine hundred persons participated in a series of spectacular effects, the final scenes for "Youth Triumphant," Victor B. Fisher's initial independent production, has been completed.

The illness of little Virginia Lee Corbin held up the production for some days, necessitating a night and day program of production at the windup.

"Youth Triumphant" is an adaptation from George Gibbs' novel which recently appeared in serial form in the Green Book.

The story was adapted and directed by Miss Lillian Ducey, under the supervision of Mr. Fisher. Included in the cast are Virginia Lee Corbin, Anna Q. Nilsson, Raymond Hatton, Joseph Dowling, Kate Price, Claire McDowell, William Boyd, Ward Crane, Mary Anderson and others.

"Youth Triumphant" is now in its final cutting and editing under Miss Ducey's direction and will be ready for distribution within the next two weeks.

Preferred Picture Given Wide Publicity

The Al Lichtman Corporation is publicizing B. P. Schulberg's recent Preferred Picture, "The Girl Who Came Back," by offering to newspapers throughout the country a twenty thousand word fictionization of the film version written by Lewis Levenson, the well-known writer of stories and special articles. One hundred and seventeen papers are already publishing it as a serial feature with illustrations from the press book, it is said.

Its widespread publication in these papers is expected to arouse general interest in the picture.

Busy Summer at Goldwyn Studios

Greatest Activity in Organization's History, with Many New Productions

THE Goldwyn studios in Culver City, Cal., will experience their most active summer season this year. In addition to the several productions now under way, four new ones have just started, with preparations under way for still more.

Four feature pictures have just been completed, two new production units started work last week, two more are just beginning. One director is working on a new story which will soon go into production, and three others are seeking new stories. Two companies are in the midst of production.

The feature pictures just completed are: Marshall Neilan's "The Eternal Three," King Vidor's "Three Wise Fools," Clarence Badger's "Red Lights," and Jesse D. Hampton's production of "The Spoilers," directed by Lambert Hillyer.

The four new productions on which the cameras have started turning are Marshall Neilan's third Goldwyn picture, "The Rendezvous," in which Conrad Nagel, Lucille Ricksen, Emmett Corrigan, Elmo Lincoln and Sidney Chaplin have leading parts; Emmett J. Flynn's first Goldwyn picture, "In the Palace of the King," from F. Marion Crawford's novel, and with a cast including Blanche Sweet, Edmund Lowe, Hohart Bosworth, Pauline Starke, Aileen Pringle, Sam de Grasse and Charles Clary; Tod Browning's first Goldwyn pic-

ture, from the Arthur Somers Roche novel, "The Day of Faith," with Eleanor Boardman, Raymond Griffith, Tyrone Power, and Ford Sterling in the leading roles; and George D. Baker's production for Achievement Films, "The Magic Skin," a spectacular photoplay based upon Balzac's famous novel, with Bessie Love, Carmel Myers and Edward Connelly in the leading roles.

Victor Seastrom, noted Swedish actor-director, will soon start production on his first picture for Goldwyn, "The Master of Man," from Sir Hall Caine's latest novel. Mae Busch is cast for one of the leading parts in this film.

King Vidor, who recently completed "Three Wise Fools," is now writing an original scenario. Hugo Ballin whose latest picture is "Vanity Fair," starring Mabel Ballin, is now considering stories for his next production, and Rupert Hughes, whose latest picture was the sensational "Souls for Sale" is looking for a new story.

Eric von Stroheim and his company including Gibson Gowland, ZaSu Pitts, Dale Fuller, Jean Hersholt, Caesare Gravina and Sylvia Ashton are in San Francisco filming "Greed" from the famous novel "McTeague" by Frank Norris.

Charles J. Brabin is directing an Elinor Lyn story, "Six Days," with Corinne Griffith, Frank Mayo, Myrtle Stedman, Claude King, Maude George and Charles Clary.

Warner Bros. Studios Humming

Eighteen Special Productions for Coming Season to Be Under Way Shortly

WITH two producing units in full swing, filming two features, and sixteen more productions shortly to be placed in the hands of a number of directors, the Warner Brothers' Coast studio is rapidly gaining its stride in the picture production of eighteen "specials" for the coming season, according to a report from Sam and Jack Warner, production managers of the recently completed studios.

The entire series of pictures are being made from popular novels and stage plays. Johnny Hines who was secured by an arrangement with C. C. Burr, is being starred in "Little Johnny Jones," the George M. Cohan stage play, under the direction of Arthur Rosson; and Wesley Barry is working on the first of a number of features, "The Printer's Devil," under the direction of William Beaudine.

Several of the forthcoming features will be known as David Belasco productions, and Harry

Rapt productions, while several units will complete the others. Sidney Franklin will direct Lenore Ulric in "Tiger Rose," which will be produced upon the arrival of Miss Ulric and Mr. Belasco on the coast the first week in June. Harry Beaumont has been assigned the direction of "The Gold Diggers."

The roster of screen players to be featured in the forthcoming series includes, in addition to Miss Ulric, Hines and Barry, John Barrymore, who will be featured in the Clyde Fitch play, "Beau Brummel," Marie Prevost, Hope Hampton, Irene Rich, Monte Blue, Harry Myers, and Baby Bruce Guerin, who will portray the juvenile roles.

The Warner scenario staff assigned to the adaptations of the novels and plays consists of Frank Dacey, head of the scenario department, Julien Josephson, Grant Carpenter, Agnes Christine Johnston, Mary O'Hara and Sada Cowan.



C. Graham Baker, editor-in-chief of Vitagraph, who is at Hollywood to confer with President A. E. Smith on coming super-features.

Savage Life Show in "Black Shadows"

Pathe reports that one expected result of its announcement of the release of its South Sea Islands feature, "Black Shadows," is the receipt of requests from many newspaper editors for descriptive articles and photographs on this little known type of savage life, particularly with regard to the women.

The "head hunting" drama in the Solomon Islands, reproduced in "Black Shadows" faithfully, except, of course, that there is no shedding of blood, has been vaguely represented in many Sunday Supplements, but heretofore realistic material in narrative and photographs has been lacking. Thanks to the foresight of the Salisbury Expedition, which returned with the "Black Shadows" film, this matter is now available in abundance.

It is being prepared for newspaper use, on application, in the form of articles with original photo-illustrations.

Some idea of the interesting nature of this material is presented in the "Black Shadows" campaign book, lately issued by Pathe.

Gingham Girl Chorus in Equity Feature.

Members of the chorus of the "Gingham Girl" show were used in the final scene Carson of the new Daniel Goodmans Equity picture, now getting its final cutting at the 48th street studios.

The working title of "You Get What You Give" will be changed before the release of the production which was directed by Kenneth Webb and carried a cast consisting of Mary Carr, Chas. Emmett Mack, Mildred Harris, Joe King, Tyrone Power, Helen Rowland, Joe Depew, Clara Bow, Sam Bidman and Jack Richardson.

Goldwyn Studio Boast Largest Stage

THE studios of Goldwyn Pictures Corporation in California are now boasting of possessing the world's largest motion picture stage. The mammoth stage covers as much territory as an ordinary city block. It is approximately 300 feet long by 175 feet wide.

Fifty average motion picture sets can be built on it at the same time, and sets which hitherto were so large that it was necessary to build them out of doors can now be built in the shelter of the big stage, where the advantages of artistic lighting and shelter increase the efficiency and speed of production.

The new stage, which is known on the Goldwyn lot as No. 6, is one of the eight big stages at the studio. It covers more than an acre and a half of ground and contains 52,500 square feet of floor space.

Special Edition Issued on "Ragged Edge"

Grosset and Dunlap have issued a special motion picture edition of "The Ragged Edge," the Harold MacGrath novel of the South Seas, which Distinctive Pictures Corporation has produced for Goldwyn distribution. The edition is really a Mimi Palmeri Edition, as it features on its jacket a full length portrait of this newly discovered beauty of Distinctive.

Grosset and Dunlap, in conjunction with Distinctive, have already put out two teaser exploitation stunts for the book. Two hundred portraits of Miss Palmeri were sent to as many book stores throughout the country. These were placed in the display windows with only the name of the girl as identification. Later, cards were attached to the portraits explaining who Miss Palmeri is.

Schenck Promises Huge Production

Joseph M. Schenck is living up to his promise to make "Ashes of Vengeance" the greatest picture of Norma Talmadge's career as a star, according to reports which are received at the First National home office from the United Studios, where the production is now well under way with Frank Lloyd directing.

The biggest scene of the picture, the massacre of the Huguenots on St. Bartholomew's Day in 1572 will be filmed with 700 horsemen and 2,000 extras, the later playing the roles of the Huguenots.

Lloyd Brings Cheer to Prisoners

Convict Bulletin Voices Appreciation of Comedian in "Grandma's Boy"

A REMARKABLE tribute to Harold Lloyd and to the Harold Lloyd-Associated Exhibitors attraction, "Grandma's Boy," from the pen of a prison inmate, is contained in the April number of The Bulletin, which is published by the convicts in the California state penitentiary, at San Quentin. "Grandma's Boy" was shown to the prisoners March 18, and the article is signed "J. L. C., Reg. 32,398."

In the course of his comments he said:

"Beneath the surface of the ludicrous situations a helpful truth impressed us, namely, that we possess within ourselves far greater power than we are aware of. The seemingly weak-kneed Boy, so utterly dependent at first on the talisman Grandma jokingly gave him, threw it away when he finally realized he did not need it. We are greatly indebted to Harold Lloyd, not only for entertaining us so enjoyably, but for giving us in this picture a something of far greater value."

"Every actor in the film was judiciously chosen for the type of character he represented. There was the brow-beating young bully, a pest we have all encountered, and

when the Boy at last dumped him into the well we had the comforting feeling that some of our own old scores were being settled."

"Harold Lloyd realizes that the name 'art' is derived from a word signifying 'work,' and, in consequence, his art is a growing thing, tireless work making each of his pictures an improvement on the preceding one."

"From one who knew him as a boy we learn something that seems to have been overlooked by his press agents, namely that, added to other qualities that make for success, he possessed particularly the faculty of being satisfied with little and of getting the most out of everything, however slight. If, for instance, he had no other plaything at hand than a piece of string, he would find numerous interesting ways of utilizing it. A pencil and a few pieces of blank paper were sufficient material to keep him interested and amused for hours. There may be a message in this bit of information for us, who perhaps have never been satisfied with any but luxuries and amusements, expensive, perhaps, beyond our means."

Hodkinson Feature Commended

"Affairs of Lady Hamilton" Praised at Successful Opening in Boston House

THE Boston newspapers were in one accord in their comments on the Richard Oswald Production, "The Affairs of Lady Hamilton," distributed by Hodkinson, which had a successful opening at the Park theatre, Boston, Mass., recently. This success was achieved after a remarkable exploitation campaign conducted for several weeks preceding the showing of this production.

The Boston Daily Advertiser says, "The Affairs of Lady Hamilton" is refreshingly different from most of the films vouchsafed to us. The hero of this film is a real hero, lifted out of history. He is none other than Lord Horatio Nelson, admiral extraordinary. His morals are not above reproach. He doesn't look as though he stepped from an advertisement for Kippy Klothes. In fact, in the latter part of the film, he appears minus an arm and an eye. Yet, thus handicapped, he proves a conquering lover."

The Boston Evening Transcript had this to say, "Costumes and settings create an atmosphere of reality and a thoroughly exceptional cast contributes a series of brilliant impersonations. The pro-

ducers were fortunate in their choice of Liane Haid to play the adventuress.

"The picture is well worth seeing. What, with impassioned love scenes, soul stirring moments and thrilling episodes, there is not much more a picture could possess."

The Boston Telegram says, "A novel picture is 'The Affairs of Lady Hamilton,' and one which will linger long in the minds of those who are fortunate enough to see it."

These reviews, regarding the opening of "The Affairs of Lady Hamilton" at the Park theatre, are just a sample of many favorable comments that are being made daily regarding this romantic story in the life of England's great naval hero.

"Ben Hur" Favorites Receiving Votes

The daily mail received by Robert McIntyre, casting director for Goldwyn, still bulges with votes cast in the "Ben Hur" voting contest. Valentino is still in the lead, with James Kirkwood running him a close second.

Song "If Winter Comes" in Music Houses

COPIES of the new "If Winter Comes" song, published by M. Witmark & Sons, New York, have been received by the music houses. This song is dedicated to the author of the story and commemorates the William Fox screen version of the novel.

On the title page is a personal letter from A. S. M. Hutchinson to William Lee Dickson and Frederick W. Vanderpool, the lyricist and the composer of the song.

"Hearts Aflame" Tie-up After Forest Fire

Leon Victor, Metro exploitation representative, consummated a timely tie-up last week which affected the entire state of Maryland and brought a great deal of attention to the Metro-Louis B. Mayer attraction, "Hearts Aflame."

Following a severe forest fire in Anne Arundel County, near Baltimore, last week, President Harding and Governor Ritchie of Maryland issued a proclamation establishing Forest Protection Week during April 22-28. The local Metro exchange was then booking "Hearts Aflame," and its exploitation man made immediate use of his opportunity.

W. B. Greeley, chief of the United States Forestry Board at Washington, had viewed "Hearts Aflame" in New York privately and had acclaimed it as having real value in the prevention of forest fires. This fact Victor brought to the attention of the local and state authorities, which, coupled with the Forest Prevention Week, gave the picture unusual standing and prestige in the state.

"Hearts Aflame," originally published as a Harold Titus novel under the title, "Timber," is a Reginald Barker production under Metro-Louis B. Mayer auspices. Percy Hilburn photographed the production.

Principal Announces Foreign Sales

Principal Pictures, through Max Roth, Manager of its Foreign Department, has closed the following sales:

Entire product for Cuba to H. A. Kelly of the Cuban Film Company; "Environment" and "World's A Stage" to the selection Art Film Service, for Porto Rico and Santo Domingo;

"The Man From Hell's River," "The Spider and The Rose," "East Side West Side" and "Temporary Marriage," to U. Ono, for the Empire of Japan.

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TruartWell Represented at Convention

At the special invitation of the Committee on Arrangements for the annual convention of the Motion Pictures Theatre Owners of America, at Chicago, Miss Elaine Hammerstein, star of "Broadway Gold," the Truart Film production, will be a guest of honor of the exhibitors.

Miss Hammerstein will arrive in Chicago on the opening day of the annual meeting and will be met by a representative group of exhibitors, including the Committee, and escorted to the Convention Hall. During the week she will be the honored guest at a luncheon and also at a special banquet. With Miss Hammerstein will be a special representative from the home office of the Truart Film Corporation. During her stay in Chicago arrangements have already been completed for her reception by various of the officials of the city and she will greet the public at the booth of Truart Film Corporation in the Coliseum.

M. H. Hoffman, vice-president and general manager of Truart Film Corporation, will also be among those present at Chicago.

Historical Relics For "Scaramouche"

A number of valuable and historically authentic relics are said to have been imported from Europe especially for use in "Scaramouche," Rex Ingram's picturization of Rafael Sabatini's famous novel. Nothing that has been received from abroad, however, holds more interest than a recently received copy of a French newspaper of the period of the story.

The paper in question, a small periodical, dated February 19th, 1791, called "Les Actes des Apôtres," is a publication intended to ridicule the revolutionists. The copy secured by John Daumery, one of Mr. Ingram's technical experts, is from a valuable collection of antiques in the possession of a French educator at Portiers.

"Scaramouche" is a Rex Ingram production for Metro, by arrangement with Charles L. Wagner. Willis Goldbeck made the screen adaptation. John F. Seitz is photographing the production.

"Fortune of Christina McNab" Due May 27

"The Fortune of Christina McNab," the picturization of Sarah Macnaughton's popular novel, which has been set for release May 27, has all the elements demanded of a popular summer attraction, according to a statement just issued by Playgoers Pictures. It is declared to be dramatic without being heavy, to be filled with novel ideas and interest-arousing situations, and to be bubbling over with romance and refreshing comedy.

The story relates the experiences of a girl who suddenly finds herself heiress to \$150,000 a year, after having been brought up on a shoe-string by a stingy father.

The picture is said to be invested with costly settings, with a wealth of exteriors that are picturesque and eye-filling.

Hodkinson Sets Record for Sales

Thirty Metropolitan District Houses Show "Down to Sea in Ships" in Week

THE New York Exchange of the W. W. Hodkinson Corporation lays claim to the most important salesmanship beat recorded in the motion picture business upon any one production. According to the report made by the Hodkinson Corporation, thirty of the best and most representative theatres in the Metropolitan district, covering New York, Brooklyn and immediate vicinity, showed "Down to the Sea in Ships" during one week simultaneously. This meant that beginning last Sunday, May 13, thirty theatres will run this Hodkinson special day and date for the entire week.

This stupendous group booking was accomplished through the untiring efforts of George M. Dillon, Branch Manager in New York for the W. W. Hodkinson Corporation, and his able staff. Mr. Dillon worked earnestly and diligently with the result that his group booking is considered by the Hodkinson officials as one of the most unusual film selling contracts ever made.

In order that nothing should be overlooked to give the thirty ex-

hibitors adequate newspaper support, one of the largest advertising campaigns ever attempted in the motion picture field in a single week has been outlined by the advertising department of the Hodkinson Corporation. Seven newspapers in New York and Brooklyn will be used in carrying the exhibitor's message forcefully to the public attention. Beginning with quarter page and full page advertisements two days before the Sunday opening, the campaign jumps into full pages in the Sunday papers. Quarter page advertisements follow during the remainder of the week. The aggregate circulation reached through this campaign will be more than seven million readers.

According to W. F. Seymour, Eastern Division Sales Manager for the W. W. Hodkinson Corporation, the question of thirty first run accounts presenting "Down to the Sea in Ships" simultaneously, is one of the greatest expositions of film salesmanship that has ever been accomplished in the history of the motion picture business.

Firpo Picture Value Is Enhanced

Decisive Victory of Argentinian Makes Him Dangerous Rival For Title

OFFICIALS of the Selznick Distributing Corporation are elated over the decisive victory which Luis Angel Firpo scored over Jack McAuliffe 2nd, at the Yankee Stadium on May 12, as they feel that it greatly enhances the exhibition value of their Firpo picture which was released the last week in April.

It is rarely that sport writers are in complete accord over the results of fistic encounters but there was a general unanimity of opinion that Firpo will easily defeat Willard, which leaves the Argentinian as the only real logical contestant for Jack Dempsey's Heavyweight Crown.

In all probability Tex Rickard will match Firpo to meet Willard in June and the winner of that battle will indubitably be matched to meet Dempsey in the fall. As Willard's chances are deemed negligible it would seem certain that the South American will have his big opportunity within four months.

In a statement issued this week, David R. Blyth, Director of Sales, of the Selznick Distributing Corporation, says, "I think it is only fair to Senor Firpo and ourselves to say that our picture, 'Will He Conquer Dempsey?' is the only film which has Firpo's authorization. As a matter of fact our picture carries the following statement from Firpo over his signature. The production 'Will He Conquer Dempsey?' is my only official training picture, and contains the only scenes made by me since I commenced to train for a contest with Dempsey. That I worked my hardest on 'Will He Conquer Dempsey?' is shown by the fact that I lost ten pounds during its making. I believe that 'Will He

Conquer Dempsey?' shows me to the public as I am."

Two Arrow Premieres at Boston Houses

Intense rivalry has developed in the theatrical situation of Boston, Massachusetts, where two of the leading first-run houses are staging premieres of two Arrow attractions, day and date.

Messrs. Patten, Heffron & McConville of Independent Films, Inc., have announced the opening of "Jacqueline, or Blazing Barriers," at the Boston theatre for the week of May 28, while at the same time they have arranged with the Park theatre, another of Boston's leading downtown theatres, for the opening of the Blazed Trail special, "Lost in a Big City," which will also open on the 28th.

Intensive and extensive advertising will be used by both houses, according to Mr. McConville, and the advertising and exploitation campaign will be aided by the Arrow Film Corporation, who will send a representative there to handle the publicity and exploitation on "Lost in a Big City."

McCutcheon Directing Many Successes

In making "The Message of Emile Coue" John L. McCutcheon, the director, has achieved a scientific financial success, it is said. The picture has brought the interest of the motion picture industry toward him as a man capable of overcoming the greatest obstacles in the production of motion pictures.

Mr. McCutcheon has made many successful features the most recent of which is "Man and Wife."

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- 7.—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
- 8.—PROMPTNESS. Accustomed to serve exacting requirements.
- 9.—PRICES. Reasonable and competitive.
- 10.—GUARANTEES. Write for our unique guarantee of quality work.

"Is Divorce A Failure?" Praised in Albany

Following the opening of the recent Albany run of, "Is Divorce a Failure," the Times-Union of that city, said: "'Is Divorce a Failure?' now showing at the Clinton Square theatre, is a most timely picture, as it touches on a subject that is being much discussed throughout the United States—the divorce question. However, the patrons of the Clinton Square must not take this to mean that it is a preachy picture, for it is not—it is a drama with four big punches."

"Leah Baird, one of the most popular women in filmdom, is seen in the leading female part. She has been seen in many pictures but never has she appeared better than in this screen offering. Arthur Beck, who produced the picture, deserves much credit for the production. It is one of the best pictures that will be in Albany this season."

The Albany Times said: "The dramatic critic who stamped 'Is Divorce A Failure?' a picture of punches knew what he was writing about. This picture, featuring charming Leah Baird, opened at the Clinton Square Monday before one of the biggest houses since Oscar J. Perrin took over the management."

This is the first of Miss Baird's 1923 specials for Associated Exhibitors

"Sid" Books "Human Wreckage"

Mrs. Wallace Reid's Anti-Narcotic Picture Due for Runs in Large Cities

SID GRAUMAN has broken his established booking rule for his million dollar Hollywood theatre by booking Mrs. Wallace Reid's production, "Human Wreckage," for an indefinite run starting June 1. Negotiations have also been closed with Ackerman-Harris for their theatre in San Francisco to open a short time later. In addition to this a deal has been closed for a loop house in Chicago and a Broadway theatre in New York, all on the strength of "popular opinion."

With the announcement of the proposed picture based on the degrading influence of narcotics, hundreds of civic leaders, United States Senators, Governors, social leaders and financiers offered moral and financial assistance.

Cabinet and government officials urged that she make the film. Secretary of Labor, James J. Davis, Secretary of the Navy, Edwin Denby, William J. Burns, U. S. Senators David Elkins, (West Virginia), Frank B. Willis, (Ohio), Jos. Irwin France, (Maryland), David I. Walsh, (Massachusetts), Arthur Capper, (Kansas), H. O. Bursom, (New Mexico), Reed Smoot, (Utah), Kenneth McKeller, (Tennessee), J. W. Harrell, Miles Poindexter, (Washington), Wesley L. Jones, (Washington), Porter J. McCumber, (North Dakota), Morris Shepard, (Texas), Fruiflod

Simmons (North Carolina), sent telegrams commending the move.

Quick to appreciate the powerful influence and appeal connected with the showing of a picture backed by so many and swayed by the interest of the nation at large, Mr. Grauman paid a visit to the studio where the film was in the course of construction and after viewing some of the rushes he booked the production into his million dollar theatre, cancelling an important booking to pencil in "Human Wreckage."

To date Mrs. Reid and her associates have almost completed page 3 of the film and on such a scale to make it irresistible, it is said. In addition to Mrs. Reid, who was herself one of the leading lights of the screen before her marriage, the producers of the picture have gathered together such people as James Kirkwood, Bessie Love and Claire McDowell.

Kirkwood, in order to take part in the picture, gave up the leading role in Channing Pollock's "The Fool," in which he created the part. In the midst of "The Great White Way" idolatry, Kirkwood stepped down from his pedestal, turned his part over to his understudy and started for the coast.

Newspapers and magazines throughout the country have taken up the cry against narcotics and have given Mrs. Reid columns upon columns of publicity.

Universal Sets Astound Japanese Official

"Film production methods of America are astounding after seeing the same work in Germany, France, Italy and Austria," says S. Shimidzu, Secretary of the Department of Communication, Tokio, who visited Universal City on the last lap of a world tour that took him to practically every large city in Europe. "The American methods are more direct, and they impress an idea by pictures with far less effort—and far less film—than the European producer does. Mechanical methods, too, are far more perfect, although perhaps no more artistic than the German methods."

Shimidzu inspected the "Hunchback of Notre Dame" and "Merry-Go-Round" sets in detail. The latter aroused keen interest. "I was in Vienna a short time ago, and visited the Prater," he said, "and it is perfectly duplicated at the setting at Universal City. I recognized it at once."

Regarding the "Hunchback" set, he said: "I have never seen anything so massive. The front of the cathedral is exactly as it is in Paris today, and the interior practically the same."

Four N. Y. Schools Close for "Robin Hood"

Inducing principals of four of the biggest public schools in New York City to call off classes for half a day that pupils might see "Douglas Fairbanks in Robin Hood," the United Artists' release, is some accomplishment, but it was put over by H. M. Chamberlain, manager of the Plaza theatre, a Leo Brecher house.

Mr. Chamberlain arranged for a special forenoon showing of this big feature at ten o'clock on four successive days. At each performance about 1,200 school children attended with their principal and teachers.

Tickets were distributed among the teachers to be sold to the pupils for fifteen cents each, the theatre donating five of the fifteen cents to the school fund in each instance. The youngsters also were asked to write short essays on "Douglas Fairbanks in 'Robin Hood,'" a cash prize of \$5 being given to the best one from each school.

Exceptional Tie-ups For "Playing It Wild"

"Playing It Wild," starring William Duncan and Edith Johnson, is enjoying exceptional tie-ups, it is said. It is a story of a cowboy newspaper editor and newspapers are joining exhibitors in publicity and advertising.

An exhibitor in the Middle West was fortunate enough to find a double of William Duncan in his city. He engaged this man to impersonate the Vitagraph star as a cowboy and arranged to have "William Duncan" edit the paper for one day. A facsimile of the newspaper was prepared as a throwaway and distributed by the exhibitor. The stunt provided a splendid bit of publicity for the theatre and the newspaper obtained actual benefit in the mutual exploitation scheme.



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N. Y. Verdict on "Girl I Loved"

Production and Work of Charles Ray Are Highly Approved by Reviewers

ALMOST without dissent critics for the New York newspapers had enthusiastic praise for Charles Ray and his work in "The Girl I Loved," a United Artists release which had its first showing on Broadway May 13 at the Capitol theatre.

"The Girl I Loved" is, we think the greatest contribution to the screen since "Broken Blossoms," said Harriette Underhill in the New York Tribune's review. "Take our advice and do not miss this classic, and if you have tears prepare to shed them."

"Charles Ray has made a really touching and illuminating motion picture," said the reviewer for the Daily News. "It did things to us that no photoplay ever has done before. It is really a tremendous picture in what it sets out to do and what it accomplishes through the true medium of cinematographic art."

"If you want to see a unique and charming picture, do not fail to go see Charles Ray's screen version of James Whitcomb Riley's poem, 'The Girl I Loved,'" said Dorothy Day in the Morning Telegraph.

"Charles Ray comes back into the atmosphere which suits him best in 'The Girl I Loved,'" said Robert E. Sherwood in the New York Herald. "Mr. Ray has always been a

cerity and a pantomime ability which has lifted him far above the usual average of movie stars; but we doubt that he has ever done anything as good as his performance of the simple country boy of James Whitcomb Riley's poem."

"In his love-making scenes in 'The Girl I Loved' Charles Ray is extremely fine," said Quinn Martin in the World, "and it is likely that the strong romantic theme combined with the star's well-wishing following and Patsy Ruth Miller's thoroughly good performance as the leading woman, will go a long way toward re-establishing Mr. Ray as one of the contending young picture players."

"Charles Ray's 'The Girl I Loved' is a work of art, and Mr. Ray has never done anything better than his portrayal of John Middleton," said the critic for the Evening Journal.

"A new Charles Ray—humorous and whimsical as ever but fired with a new force of dramatic power, in 'The Girl I Loved' said the reviewer for the Evening Telegram.

"The atmosphere of the production is excellent, the photography above the average, and the supporting cast, particularly Patsy Ruth Miller, unusually good," wrote the reviewer for the Globe.

Barker Company Back From Canada

Reginald Barker's company filming "The Master of Woman" under Metro-Louis B. Mayer auspices has returned to Hollywood after six weeks' work on location.

The company of fifty, including Rance Adoree, Earle Williams, Pat O'Malley, Ruth Mitchell, George Kuwa, and Pat Harmon, and a corps of electricians, carpenters, construction men, photographers and property men, brought back with them the precious reels as trophies of their success.

An ice jam in Bow River, a real roaring blizzard near Banff; a dog team race in the shadows of Mt. Robson; a fierce attack of wolves and a wild canoe-ride through the dangerous ice-choked rapids of Seymour Creek are a few of the high lights which the picture called for and which were filmed in the face of numerous obstacles.

The company was extended every courtesy by both the Canadian government officials and the population. Through special permission the director was allowed to use the immense buffalo herd in Jasper National Park in a spectacular stampede episode.

"The Master of Woman," originally published as a G. B. Lancaster novel under the title, "The Law-Bringers," is the second of the series of Reginald Barker productions presented by Louis B. Mayer and distributed by Metro Pictures Corporation. Monte M. Katterjohn made the screen adaptation. Percy Hilburn is chief cameraman.

Newspapers Profit by "Safety Last"

Newspaper publishers have every reason to think well of Harold Lloyd and "Safety Last." No other motion picture production of any type has so inspired exhibitors, in big cities and little ones, to consume newspaper advertising space it is claimed. Pathe submits evidence in scores of full pages and half pages. Thus far the prize goes to the Liberty theatre, Marysville, Kansas,—a town of 3,500 inhabitants.

The Liberty's "Safety Last" advertisement in the Marshall County (Kansas) News of Friday, May 4, filled a double page. A full half of this space was occupied by its own announcement, illustrated with a climbing stunt and Lloyd's portrait. The rest of the space represented tie-ups with local shops—and each of these displayed "Safety Last" material.

"The Fog" Premiere Due in N. Y. Soon

Max Graf, director of Graf Productions, Inc., and Paul Powell, director, have returned to Hollywood from the Pacific Studios at San Mateo, California, with the negative of "The Fog," which they will assemble at the Metro studios.

"The Fog," which is a picturization of William Dudley Pelley's novel, will be released by Metro. In the cast are Mi'dred Harris, Cullen Landis, David Butler, Louise Fazenda, Ann May, Ralph Lewis, Ethel Wales, Edward Phillips, Marjorie Prevost and Frank Currier.



Executives of the Al Lichtman Corp., through whose efforts the organization has made splendid progress. From left to right they are: J. G. Bachmann, treasurer of Preferred Pictures and the Al Lichtman Corp.; B. P. Schulberg, President of Preferred Pictures and vice-president of Al Lichtman Corp., and Al Lichtman, president of the Al Lichtman Corp.

Johnson Plans F.B.O. Feature

Mail Carrier will Be Hero of Fourth Special of Melodramatic Series

EMORY JOHNSON has laid his plans for his fourth all-star feature thriller for the Film Booking Offices. This time the hero will be a member of Uncle Sam's great army of postoffice employees.

Emory Johnson, with the knack of the old school of theatricals, has to date produced nothing but melodramas of the old days. In each instance he has taken his hero characters from the walks of public life such as policeman, fireman, engineer and now the mail man. His pictures have always leaned towards the school of melodrama and his principals have always been middle aged ones. For "In the Name of the Law," his first production for the F. B. O., he took the family of a policeman, rendered it with a crime wave, implicated the policeman's son in a melodramatic fashion, then cleared the whole affair with a sweep. The picture immediately on its release was adopted by the police departments over the country as the best piece of propaganda they had ever had.

The case of "The Third Alarm" was even greater. Over five thousand contracts on this picture are said to have been signed to date with many of the smaller towns yet uncovered. The co-operation obtained on this production was little short of marvelous. Without a single exception the fire departments responded to a man. Old apparatus were dragged out for ballyhooing and in some instances the firemen themselves took over the picture and ran the house on a benefit basis.

The latest Johnson release is still in its infancy. Introduced at a special showing last month at the Astor Hotel, every railway official in New York City saw "The Westbound Limited." The story, told in a dramatic fashion, "is the greatest boost the railroads have ever received and we will give it our heartiest co-operation," said these officials.

With the assured success of "Westbound," Emory Johnson immediately laid his plans for the production of his newest exploitation

film. Ralph Lewis, who took the lead in the three first pictures, is cast for the lead as the "mail carrier," while Mrs. Emily Johnson, who wrote Johnson's other production, is writing the new continuity from an original story which she wrote some time ago. Other members of the cast will be announced later.

Hoffman Launches Truart Franchise Campaign

M. H. Hoffman, vice-president and general manager of the Truart, officially fired the first gun in the campaign to put the Truart Franchise on the map, at luncheon last Monday. Only members of the Truart staff were present and Mr. Hoffman outlined the plans and policies which will govern the activities of his organization.

"The biggest problem," said Mr. Hoffman, "which the independent exchangemen face is to obtain productions which will measure up as superior to the general run of national distributors' productions."

"The one thing the independent field requires is co-operation, a co-ordination of exhibitor, exchangeman and producer, by means of which the producer may be assured of the deserved return on big-caliber production."

"The Truart idea is the result of a year's study and preparation. In quality and drawing power of its productions, in its country-wide exploitation and in its service department it will be second to none and in many respects it will set a new standard."

"Passionate Friends" Is Sold For Kentucky

George H. Davis picturization of the H. G. Wells novel "The Passionate Friends" was sold this week for the Kentucky territory. The sale was made by the C. B. C. Film Sales Corporation, which is distributing this feature, to Big Feature Rights Corporation of Louisville.

Reviewers Praise "Girl Who Came Back"

Additional reports from the motion picture critics of the trade publications and daily newspapers on the latest Preferred Picture released by the Al Lichtman Corporation, "The Girl Who Came Back," confirm the first favorable reviews.

Sydney Smith of the Morning Telegraph says, "Action, excitement and thrills are found in abundance and the picture is the kind that most people will find good entertainment. The action of the picture is rapid and it is an effective story."

George Blaisdell's review in the Exhibitors' Trade Review says in part: "Good in all departments. . . . The scenes attending the return of Norries and Sheila are marked by suspense. Miriam Cooper is appealing. . . . Gaston Glass finely portrays the weakling."

P. W. Gallico in the New York Daily News writes: "This film contains some real acting by Miriam Cooper, Gaston Glass and Za Su Pitts and a fine imaginative bit of technical achievement by the director."

Young America Blooms in "Penrod and Sam"

Young America gets its full credit on the screen in "Penrod and Sam." Booth Tarkington's novel of boyhood life, which William Beaudine is now directing for First National release. In all, a hundred youngsters will appear in the cast of this picture, headed, of course, by Ben Alexander, who plays the role of "Penrod."

Some of these children, coraled by Mr. Beaudine himself from the neighborhood, are making their first screen appearance as "extras" and others are prominent child-players of the films. But all of them, newcomers or old favorites, are typical American boys and girls, who interpret without artificial efforts the wholesome humor and child psychology which Mr. Tarkington wrote into "Penrod and Sam."

Tourneur Has Completed "Brass Bottle"

Maurice Tourneur has completed the production of "The Brass Bottle," which will be his next release through First National, to follow "The Isle of Lost Ships." The final shot was taken with the filming of a spectacular prologue for the picture in which two hundred harem girls participated. Featured in these scenes is Barbara LaMarr, popular screen star, who portrays the part of an Egyptian queen.

E. K. LINCOLN

in

"THE RIGHT OF THE STRONGEST"

A Great Picture
with a Great Cast

Will Rogers to Start Pathe Series Soon

WILL ROGERS has notified Pathe that he will leave New York for the Pacific Coast on June 3, and will start work on the first of his two-reel comedies on June 11.

Rogers' engagement under the Pathe-Hal Roach contract, made several months ago, stars him in a series of thirteen comedies, to be delivered at intervals of 28 days, work on the first to be begun within ten days after he leaves New York for the Coast.

Mack Sennett Rushes "Extra Girl"

Mack Sennett's forthcoming comedy drama, "The Extra Girl," with Mabel Normand as the star, is progressing rapidly. Miss Normand and others of the company are working daily from early till late. The filming of interior scenes has been completed, and the company is about ready to go out on location for exteriors.

In these scenes the mid-Western little town of River Bend will be reproduced, according to previously announced plans, in the upper region of the Sacramento river where Sennett location experts have prepared the way for the players with Miss Normand.

Maud Hill Is Signed for "Six Cylinder Love"

Maud Hill, one of the most versatile and popular players on the screen has completed her work as the witch in "The Scarecrow," a Film Guild Production, starring Glenn Hunter. It will be distributed by Hodkinson.

The completion of the picture does not mean that Miss Hill will enjoy a vacation. Practically before the last scene has been "shot" the Fox Film Corporation had engaged her for a leading role in "Six Cylinder Love." Ernest Truex will be the featured member of the cast selected by Elmer Clifton, director of "Down to the Sea in Ships," who will also direct the screen version of the Broadway play.

"Isle of Lost Ships" Is Praised

Maurice Tourneur's Drama of the Sea is Well Received by N. Y. Reviewers

MAURICE Tourneur's drama of the sea, "The Isle of Lost Ships," has won a high place among the list of big pictures of the season as far as the New York newspaper critics are concerned. The production had its Metropolitan career on Sunday, May 13th, at the Broadway Strand.

"We recommend it heartily to all lovers of excitement, romance and of the unusual," writes P. W. Gallico, in the Daily News. "Against a background that fires the imagination, Director Tourneur has told a fast-moving story that captures and holds one completely."

"The production holds one from the opening scene to the last few feet of the film," wrote the New York Times critic. "It is a good story and in the hands of Maurice Tourneur it is given every possibility on the film. Tourneur's spark is obvious throughout the photoplay, and some of the scenes of the storm at sea are as good as any if not better than have been put into other pictures."

Under the heading of "Great Sea Tale at the Strand," the Evening Telegram writes: "Here at the Strand Theatre is something novel and stirring in motion pictures. Real romance that has an air of actuality even in its wildest moments holds the onlooker spellbound. 'The Isle of Lost Ships' is just the sort of hair raising story that an old salt tells as he sits ashore, between voyages, puffing on his old pipe and drawing on fact and fiction."

The Evening Sun reviewer starts his criticism by announcing that "The Isle of Lost Ships" at the Strand, is a real thriller. This sea story, directed by Maurice Tourneur, is a fascinating picture fraught with beauty and full of excitement. There are views of ships silhouetted against tropical skies, of beautiful wind swept seas and fights galore, and there is a rousing scene of a submarine struggling upward thru a sea of weeds to the water's surface with seemingly half of the Kelp of the Sargasso Sea strewn over her topsides."

"Maurice Tourneur," writes Harriet Underhill in the New York Tri-

bune, "has managed to produce the most realistic storm at sea and subsequent wreck we ever saw. The island itself is so well produced that one has the weirdest feeling of tramping about over crumbling boats and dead men's bones."

"Going Up" is Nearing Completion

The cutting, editing and titling of "Going Up," Douglas MacLean's screen adaptation of the Cohan and Harris musical comedy success and his first independent production for Associated Exhibitors, are practically completed, according to news from the west coast, and it is expected the finishing touches will be placed on the comedy within the next two or three weeks.

The release length of the picture will be approximately 6000 feet. George J. Crone, who edited a number of previous Douglas MacLean pictures, is in charge of the editing of this starring feature, while the sub-titles, aside from those which were taken from the musical comedy itself, are being written by Raymond Griffith, who adapted the story for use on the screen.

The photoplay was directed by Lloyd Ingraham, with photography by Ross Fisher. Mr. MacLean's supporting cast includes, among others, Marjorie Daw, Edna Murphy, Hallam Cooley, Hughie Mack, and Francis MacDonald.

French Territory Sold on "One Week of Love"

Mr. E. J. Doolittle, Manager of the Foreign Department of Selznick Distributing Corporation, reports the sale of the French territory for "One Week of Love" to Gaumont, Paris, the negotiations being handled by M. S. Costil; also the sale of the Flynn Series to Albion Cinema Supplies, Ltd., London, for the entire United Kingdom; and the "Branded Four" serial for several South American territories to the American Trade Association.



Neva Gerber, starring in the new Arrow serial, "The Santa Fe Trail."

Hope Hampton Off To Do "Gold Diggers"

Hope Hampton, who has been engaged by the Warner Brothers to play the leading role in the picturization of David Belasco's stage play, "The Gold Diggers," will leave this Saturday, May 19, for the Warner Coast studios to begin active work on the production.

The scenario of "The Gold Diggers," written by Grant Carpenter, has been approved by Mr. Belasco. From present indications the picture will be started shortly after the arrival of Mr. Belasco and Lenore Ulric on the coast early in June. By this time, Sam and Jack Warner, production manager, expect to have lined up the entire cast which will be subjected to the approval of the theatrical producer. "The Gold Diggers" will be directed by Harry Beaumont.

World Rights Sold on C. B. C. Features

Absolutely 100 per cent sales on "More To Be Pitied," and "Only a Shopgirl," the first two of the all star features on the C. B. C. Film Sales Corporation series, is the record this company has concluded during the season, they announce. This average covers not only the United States, but all foreign countries as well. Joseph Simonds has contracted for the entire world foreign rights on the C. B. C. product.

LUDWIG G.B. ERB,
PRESIDENT



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P. M. ABBOTT

TECHNICAL EDITOR

Valuable Information Presented at Engineers' Convention

Work of Society Proving Great Help to Every Phase of Industry

IT was only proven more conclusively during the convention of the Society of Motion Picture Engineers, held at Atlantic City, N. J., May 7th to 10th, inclusive, that that body is making impressive progress in setting forth recommendations and requirements along with valuable information for every technical phase of the theatre and this industry in general.

The exhibitors problems, such as improved lighting for the auditorium and orchestra pit, efficient and reliable apparatus permitting good prejection and the many other technical subjects are submitted to intensive study with the result that the Society puts forth for the exhibitors consideration reliable data and suggestions that would, in all probability, be impossible to secure otherwise.

The Society of Motion Picture Engineers is doing excellent work for this industry and is deserving of thorough support.

There are practices now in common vogue in the average theatre that prove extremely detrimental to the popularity of motion pictures. Reference is made in particular to house lighting, orchestra pit lighting and the screening of the picture. Where a small amount of effort and expense would greatly improve these conditions and add materially to the comfort and enjoyment of the audience, the exhibitor usually ignores these important details of his theatre as of little consequence.

During the S. M. P. E. Convention, much stress was given these particular faults of the average theatre, and while it proved a comparatively simple problem to make recommendations for their correction, the real difficulty lies in securing actual recognition of these faults by the exhibitors themselves and to enlist their cooperation for their elimination.

The S. M. P. E. functions as an engineering body solely to advance the science of motion pictures. The long and diligent study given

An Important Factor in Showmanship

WHILE exhibitors are striving to find a sound basis to maintain stability in this industry, especially in connection with the purchase of film, pause and give heed to another important phase in motion picture showmanship, i. e., proper theatre equipment and projection.

The physical characteristics and atmosphere of a theatre gives the mark of individuality. The degree of comfort afforded the clientele through physical appointments has much to do with the success of the theatre. A thoughtful study given any theatre, excepting perhaps some of the most modern and elaborate, will bring forth features which can be improved upon, thus adding materially to the attraction of the house.

Projection of the picture is of the utmost importance to every type of motion picture theatre. No picture, presented under the most favorable of conditions, can prove a maximum of enjoyment to the audience unless its screening is perfect.

The effectiveness and charm of more pictures is lost to the audience through defective projection than through any other fault of theatre operation. Eye strain, caused as an effect of insufficient or uneven screen illumination, flicker, unsteady picture, misframes, etc., have as a result, lessened the popularity of the theatre. People can only be induced to stand this abuse through the attraction of some feature picture of unusual quality.

problems confronting the theatre man by this body of engineers should receive due recognition and appreciation. The value of the data and recommendations given are worthy of serious consideration by every exhibitor. An

improvement in the theatre will result.

Many interesting papers and reports on investigations carried on by special committees were presented at the S. M. P. E. convention. Exceptionally enlightening discussion followed these papers with the result that the papers and reports supplemented by this criticism and additional information added by the discussions will prove highly valuable when published in the Transactions of the Society.

J. H. McNabb, of Bell & Howell, gave in his paper a description of the limits and uses of high speed photography without the use of an especially designed camera. It now appears that great speed can be obtained by the proper use of good standard photographic equipment.

A most interesting discussion followed a paper, "Cine Light." This paper, by Douglas E. Brown, advanced a new theory for the art of lighting studio sets. In the remarks following this paper, Dr. Mees, head of the Eastman Kodak Research Laboratories, and other well known scientists put forth the reasons that the present lighting systems as adopted by the studios secure relatively effective results with the negative film now in general use.

Ray Mott and W. C. Kunzmann, of the National Carbon Company prepared a paper on "Efficiency in Carbon Arc Projection," which should prove very valuable to this industry.

Treatments of subjects pertaining to laboratories were presented by W. R. Rothacker, President of the Rothacker Film Laboratories, E. F. Renwick, of the DuPont Company and J. I. Crabtree, of the Eastman Kodak Co.

The many other interesting papers and discussions presented gave a wide variation to the program thus permitting every one in attendance an opportunity to expand on the subject of most interest to him.

(Continue on page 2572)



Photograph taken during the Society Motion Picture Engineers' Convention, held at Atlantic City, May 7-10. This view shows a majority of the engineers in attendance

Chicago Theatres Contend for Leadership

Physical, Musical and Presentation Features Show Great Advancement in Art

IN 1905 passers-by on State Street noted that a novel amusement place had opened its doors. It was Chicago's first motion picture theatre. Its walls were flat, its decorations zero and its pictures crude. Today three hundred and eleven moving picture theatres are offering high-class amusement to Chicago's 2,800,000 residents, and many of these theatres are noted throughout the world for their architectural magnificence, beauty of decorations and furnishings and quality of entertainment they provide.

A few years ago there were approximately four hundred and fifty moving picture houses within the city limits and the reduction in number is significant of the passing of the small house and the ascendancy of the great cinema palaces. It is also worthy of note that while the number of houses has decreased greatly, the total seating capacity has increased so that today there are about 280,000 seats in Chicago moving picture theatres, or one for every ten inhabitants of the city.

The development of motion picture theatres and the presentation of pictures, amidst surroundings which appeal to the most fastidious class of theatre-goers, as well as rank and file of the citizenry, has more than kept pace with the city's growth and the advance in picture production, so that now real amusement palaces are within convenient distance of every residential neighborhood in the city, and in the famous loop district there are theatres unsurpassed anywhere for beauty, size and the elaborateness and excellence of their presentations.

Music an Attendance Builder

In attracting and building up attendance, both in the downtown and neighborhood theatres, music has been a most important factor. Indeed, the fine orchestras and organs played by real artists have closely vied with the pictures presented in the interest of the public, with the result that an army of fifteen hundred musicians are employed in the theatres and some of the largest houses have orchestras which vie with such organizations as the Chicago Symphony in perfection of technique and beauty of tone.

Balaban & Katz's presentations have become nationally famous and their Chicago Theatre has the largest orchestra of any motion picture theatre in Chicago. It numbers fifty musicians and Nat Finston is musical director. Mr. Finston views all feature pictures and prepares a musical setting for them which is thoroughly rehearsed with the result that every element of dramatic appeal or heart interest in the picture is doubly emphasized by the musical accompaniment. A grand opera selection or other classical number is a feature of every performance at the Chicago, and a series of Sunday concerts, thirty-five in all, has just closed, and more than 125,000 people paid admission to hear them. During the first year 100,000 persons attended and the second year's results show the growing popularity of this feature of Balaban & Katz's entertainment.

In the greater number of these cases these programs were put together in a way to make them of general interest, but some have been specialized—an all-American program, a

Dvorak-Smetana group, a Wagnerian concert and the Wagner-Tschaikowsky program, the last with a chorus of fifty voices, were among those given. The soloists, who were largely American, included grand opera singers, the last to be heard this season being Tito Schipa.

Organ solos, with Jesse Crawford at the console, draw hearty applause at every performance, and Mr. Crawford is now starting a series of one-hour Sunday concerts, which will be carried through until the orchestral Sunday concerts are resumed in the fall. The stage presentations at the Chicago have been notable for the use of fine lighting effects and the beauty of scenery. A typical Chicago program follows: Overture, "Martha." Novelty—Topics of the Day. Feature—The Bright Shawl. Comedy—Extra! Extra! Music—Organ Solo, "You Know You Belong to Somebody Else." Specialty—"Wolverine Blues," Tivoli Syncopators. Specialty—"Little Old New York."

Jones, Linick & Schaefer's McVickers, which runs Paramount pictures exclusively, has also specialized on music and its orchestra of thirty-eight pieces, under the direction of H. Leopold Spitalny, has become recognized as one of the finest musical organizations in the central west. An important feature of every McVickers' program is the overture, for which Mr. Spitalny has generally selected some high-class opera overture followed by a "Spitalny classical jazz" selection, which has met with great favor. Ballet, jazz and specialty dancing numbers in beautiful scenic settings, and with the most modern lighting effects, have helped build up the popularity of McVickers. Stars of the stage and screen have also made their appearance at McVickers this winter. The special jazz week program at McVickers, which was presented starting May 14th, and which follows, is of interest. (1.) W. Remington Welch at the McVickers' Organ. (2.) McVickers' Symphony Orchestra in Spitalny's conception, playing, "When Tootsie Meets Carolina at Three O'Clock in the Morning." (3.) "A Bit of Greenwich Village," with Miss 'Nubs' Allen, 12 beauties, and Al Copeland's Band. (4.) Babe Payne with peppy songs. (5.) An Assortment of Saxophones. (6.) Fay and Florence Courtney and their ultra-string quartette. (7.) Capman & Capman, premiere steppers. (8.) "Cafe Clantant" with forty people. (9.) Feature, "The Rustle of Silk."

The Roosevelt theatre, while not so large as either the Chicago or McVickers, is one of the most beautiful houses in the country, and is located in the busiest portion of the retail district. Balaban & Katz have put in many of the largest and finest features of the year at this house for extended runs, which is unlike the policy pursued by them at the Chicago and by Jones, Linick & Schaefer at McVickers, which is a change every week. At the Roosevelt there are no stage presentations, but an excellent small orchestra plays the pictures and gives an overture. From two to six weeks has been the run of important features shown at this house.

Other loop moving picture theatres, such as the Randolph and Orpheum, while offering fine entertainment in the shape of the newest and best features with organ accompaniment, have no special architectural presenta-

tion or orchestral features which are of interest to the visiting picture theatre owners.

Chicago's outlying and neighborhood picture theatres are numerous and have many points to interest the showmen in search of business building or presentation ideas, but space limitation prevents more than the briefest mention of these. Lubliner & Trinz's Senate is a magnificent house, with a seating capacity of 3,400, and is one of the amusement centers of Chicago's great west side. Here, in addition to first-run features, high-class comedies and short subjects, Art Kahn's orchestra is a strong attraction and specializes largely on jazz numbers and light music. Special attention is given to the musical setting for pictures and projection as in the other Lubliner & Trinz houses. Owing to stage limitations, presentations have not been a feature of the Senate, but this difficulty is being overcome by the enlargement of the stage and presentations will soon have a place on the program.

Outlying Houses Incorporate Interesting Ideas

Another of the great west side show houses is the Central Park, one of Balaban & Katz's theatres, where presentations and fine music are featured.

Another recently reopened house, which is putting on fine programs, is Brunhild & Young's one thousand-seat Douglas on the far west side.

Among the south side theatres, the Tivoli, another Balaban & Katz's house, is the most beautiful. In fact many persons feel that from an architectural and decorative standpoint, it is the most beautiful house in Chicago. Here the orchestra is under the direction of Albert E. Short and Milton Charles is the organist. Programs are along the lines of those described at the Chicago.

Andrew Karzas' Woodlawn Theatre, with its two thousand seats, has built up a splendid neighborhood patronage and has a notable orchestra and a very fine organ. Special attention to the selection of features and other parts of the program, as well as an unusually homelike atmosphere, has put the seal of distinction on this house.

The 2,500-seat Stratford is another south side theatre worthy of special mention. Music has been given place of honor on this theatre's programs, and the twenty-two-piece orchestra, presided over by Bruno Steindel, the famous cellist, is rated as one of the best in the city, and Edmund Fitch, another well-known musician, is organist. Prologues and presentations are part of this theatre's program.

The West Englewood, of Ascher Brothers' large chain of houses, has 2,200 seats and is under the personal management of Harry Ascher, who is said to know the majority of his patrons by their first names and is always on hand to greet them. In addition to feature pictures, good music and vaudeville specialties are part of the regular program.

On the north side, theatres of importance are Lubliner & Trinz's Pantheon and Covent Garden, Ascher's Chateau, the Capitol, owned by Fichtenberg Brothers, Balaban & Katz's Riviera and others.

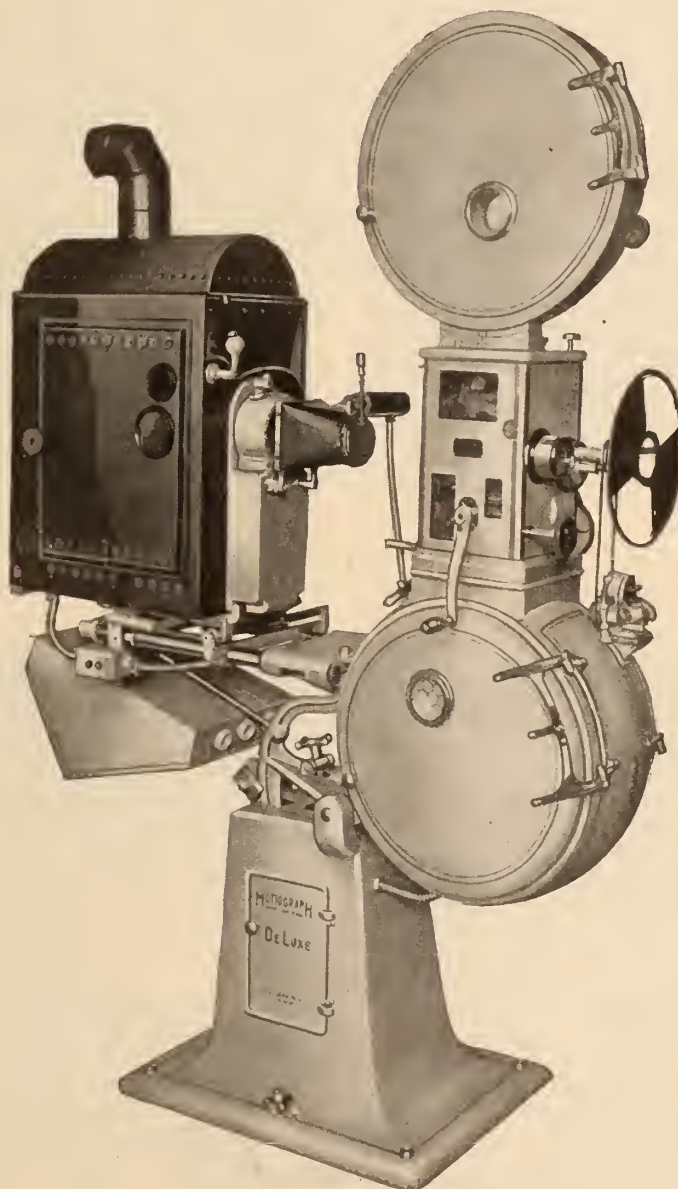
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*Used exclusively in
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EASE OF OPERATION

A Few Striking Views of Chicago Theatres De Luxe



Exterior of Balaban & Katz's 3,600-seat Tivoli theatre, located on Cottage Grove near 63rd Street, in the heart of Chicago's south side residential and hotel district



A view of Tivoli theatre's lobby from the mezzanine floor which gives an excellent idea of its magnificence. The inspiration for this lobby was the chapel of the Chateau of Versailles, France



Looking across auditorium of West Englewood theatre, showing boxes which lead back into large balcony, which has a big sweep across rear of theatre



Keith's Theatre

Cleveland, Ohio

The Keith Theatre is another of our installations consisting of over twenty-five hundred chairs. Its beauty can only be realized by those who have actually viewed its interior.

Comfort and Beauty Both Essential

WHEN theatre patrons enter your theatre, the first impression they get is its beauty. Their eyes wander from one point of interest to another and all unconsciously make comparison with other theatres. But, however beautiful your theatre may be, if the seating is of poor quality the lack of comfort creates a feeling of restlessness so that performance and attractions cannot be fully enjoyed.

Great care is taken by our Theatre Engineering Department to plan chairs that not only harmonize perfectly with the theatre interior but offer the greatest possible comfort as well. Ease in operation, elimination of squeaks, well proportioned backs and seats and correctly placed arm rests are only a few of the points considered for proper comfort.

A broadside is being prepared showing recent theatre chair installations made by us and also chair suggestions for the refurbishing of old or the entire equipping of new theatres.

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Patrons of Andrew Karzas' Woodlawn theatre, Chicago, enter through a large and beautifully decorated lobby, which has a capacity of 1000. Marble wall panels, gilden ceilings with beautifully indirect lighting, making this a very attractive part of the theatre.



McKicker's auditorium, Chicago, showing broad sweep of the balcony and mezzanine boxes. The house has been so designed that even from the side seats down stairs and in front of the balcony, the projection is not distorted and a clear view of the screen and stage is enjoyed.



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MOTION PICTURE THEATRE
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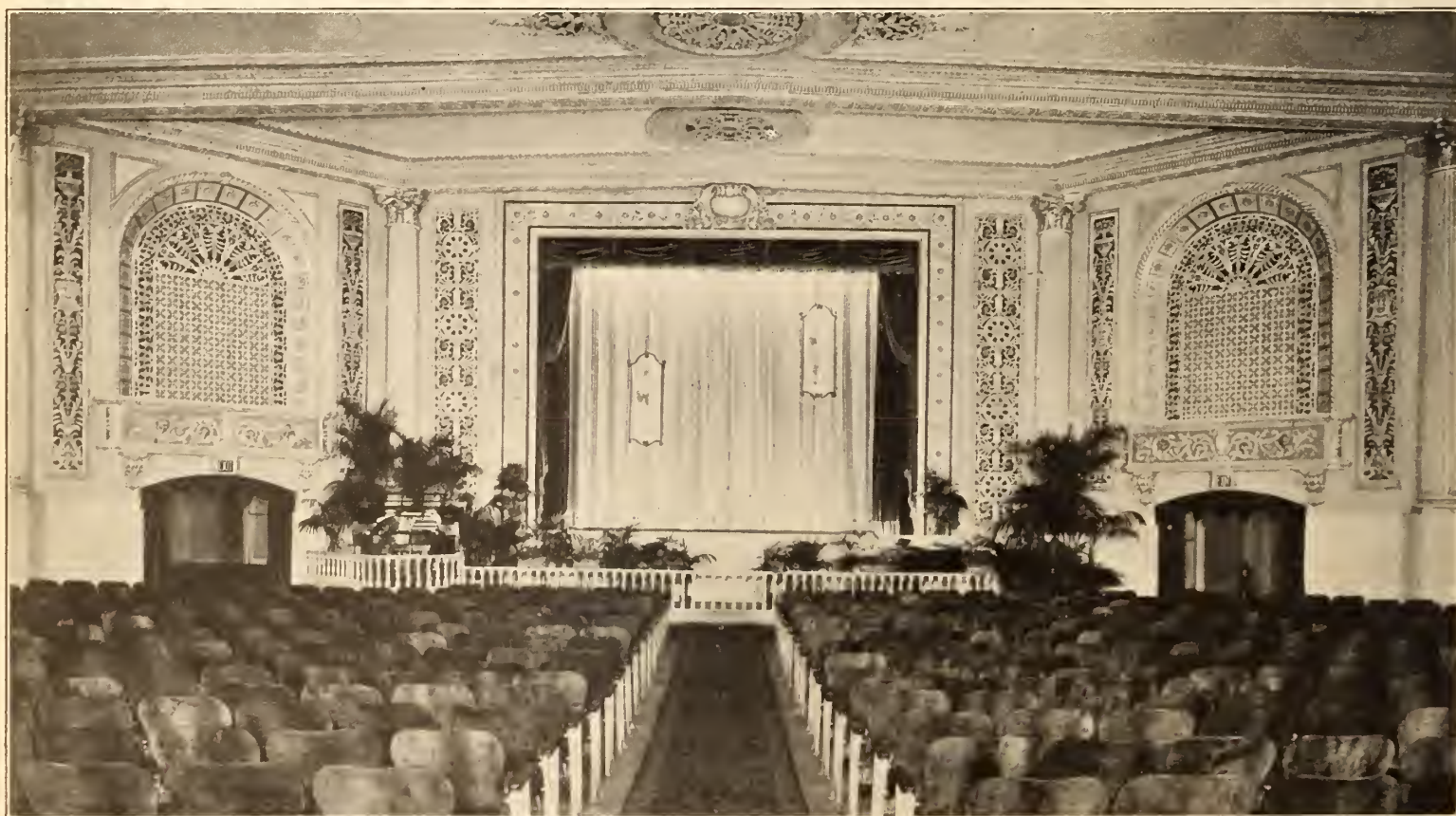
**NICHOLAS POWER COMPANY**
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East end of Chicago theatre lobby, Chicago, showing impressive grand staircase, marble pillars and elaborate chandeliers, which are exceptionally striking features



Looking towards stage of Chicago theatre from balcony. Stage is set as it is for overtures and special orchestral numbers, ornate golden grill being used



The Capitol theatre auditorium, Chicago, viewed from the rear shows what can be done in the way of making an old theatre new. This was formerly the Albany Park and has been remodelled into a 1000 seat modern house.

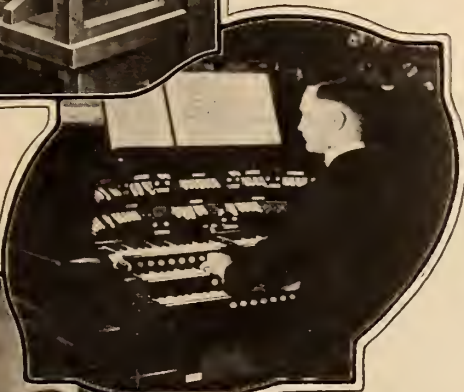
The Barton Organ

at the Chicago Convention

Exhibitors welcome
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Everybody likes good music and most people know what constitutes good music. You can not fool them by near-music. Of course, good music costs money—unless you use the Barton Orchestral Organ. The Barton Organ is built to give the greatest variety of fine music and supplies it at a lower cost than any other instrument. Equally effective with or without an orchestra and built in varying models to fit all sizes of theatres.

Once a theatre owner installs a Barton he never installs any other kind, no matter how many theatres he acquires. For Barton owners are Barton boosters—it's that kind of an organ.

Investigate the Barton Organ while in Chicago—New Showroom ready for visitors—also Booth 116 at Coliseum "Palace of Progress."

Barton

ORCHESTRAL ORGAN

Old American Theatre Transformed Into New Colonial Type House

How an old theatre may be remodeled and transformed into an entirely new house was recently demonstrated at Bellingham, Wash., by the Bellingham Theatres Company, when they spent several weeks and several thousand dollars in making the American theatre one of the most up-to-date show houses in the territory.

The theatre was stripped down practically to an empty room, with nothing left in it but the seats, which were carefully gone over, repaired and refinished. The decorations and furnishings were taken down, and a new color scheme of old rose and blue was put into the house when the new drapes and curtains were put up. The house was entirely finished in colonial style, with woodwork and fixtures finished in ivory and gold.

At each side of the stage art glass windows were installed, and various color and lighting schemes were placed behind the windows. The lighting of these windows, the stage and all house lighting is done from a central board in the projection room. The room was entirely refinished and new apparatus installed. Two Simplex projection machines with Type "G" motor generators are used in the booth.

One of the features of the house is the large lounge-foyer, which is entirely carpeted in rose and blue, with rose drapes and ivory and gold woodwork. The ceiling is elaborately decorated in a light blue tint. In the middle of the foyer is a settee, upholstered in blue, with a lamp and old rose shade above it. Girl ushers of the house are attired in colonial costume, with blue velvet coats and white silk breeches.

The stage, which is large enough for the presentation of average motion picture theatre acts, is equipped with foot and side lights, and an old rose curtain, all controlled from the projection booth. Loge seats are situated at the rear of the lower floor, and are equipped with especially upholstered chairs. The ladies' rest rooms are at the head of the stairs on the balcony floor, and are furnished and decorated in colonial style, carrying out the ivory and gold color scheme.

The theatre has a seating capacity of 1,200, evenly divided between the main floor and balcony. The entrance to the balcony is at

each extreme side of the house, with the main balcony aisle running across the middle of the floor. The theatre is under the direction of Fred Walton. A Robert Morton orchestral organ furnishes the music for the house, with a large pit suitable for occupancy by an ordinary size orchestra.

The drapes, carpets and automatic ticket machine used in the cashier's booth were furnished by the B. F. Shearer Theatre Equipment Company of Seattle.—Prager.

Law Passed Permitting Use of Standard Film in Portable Machines

AN act, it has been learned, has been passed by the New York State Assembly, modifying the restrictions on the use of special film in portable motion picture machines.

It is now permissible to adapt portable motion picture machines to the use of standard width film. To avoid the danger of fire in the use of standard width film, the law allows only non-inflammable stock to be used. No booth, or licensed projectionist is required, basing the safety of this use of standard width film on the proviso for non-inflammable stock.

There seems to be one other saving grace to this law, i. e., that the light source for projection shall not consume more than three hundred and fifty watts.

How supposedly sane legislators could be convinced by those interested in the passage of such a bill that machines equipped to use standard width film would be confined to the use of non-inflammable stock only, is beyond imagination.

The situation in many respects is analogous to a law permitting the carrying of fire arms providing only blank cartridges are used.

The law just passed by the Assembly may well place the lives of the public in most hazardous position. An interesting picture might be imagined of showing a few reels to a church audience. For economy's sake an old film is secured that is not the non-inflammable stock. Several full reels, lying around, uncovered, not even in a general enclosure, with the church audience all relying

on the inexperienced amateur to prevent a fire disaster—as it most certainly would be a disaster of the worst sort if a fire once started.

There is less than one percent of non-inflammable stock in circulation. The likelihood of only this stock being used is not only remote but absolutely nil.

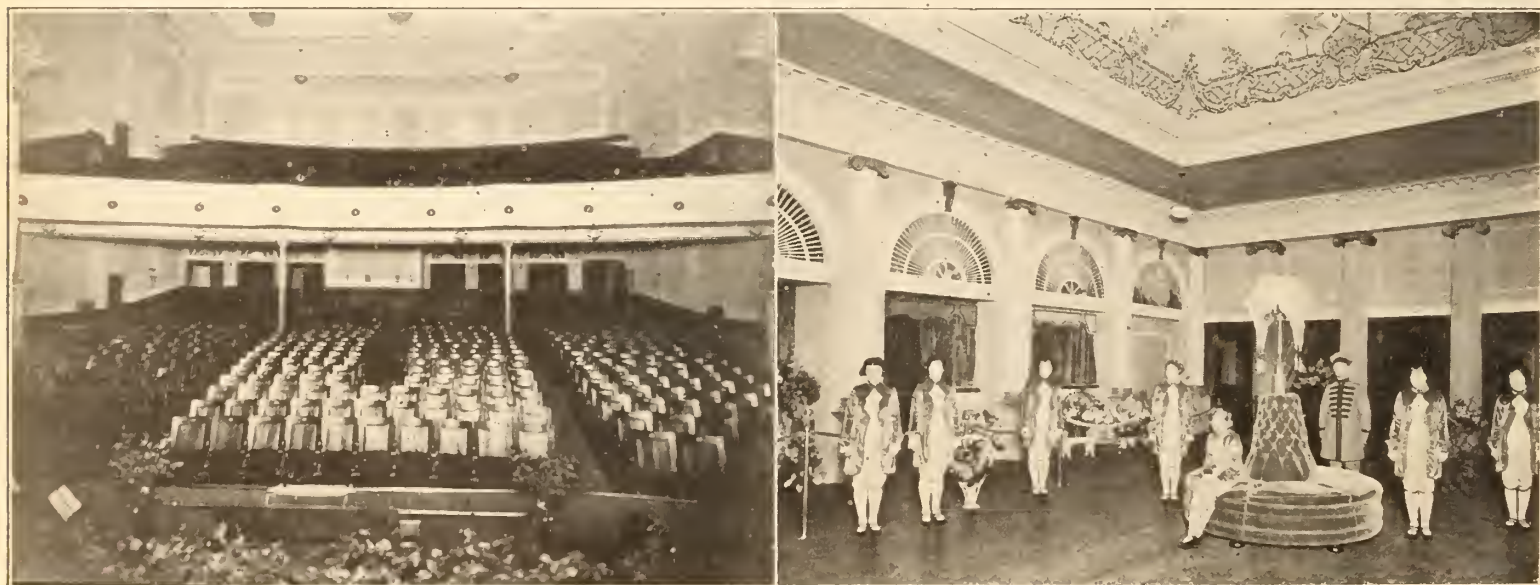
It is hoped that legislation of this character dealing with film which has such tremendous potential danger if proper precautions are not used, will not find popularity in other states.

"Phono-Film" Described at Convention

In the absence of Dr. Lee De Forest, who is in Europe, his story of the Phonofilm was told this week at the Society of Motion Picture Engineers by W. E. Waddell. The meeting was in Atlantic City.

Dr. De Forest had prepared a paper telling the history of the experiments which finally led to success; with the intention of reading it himself. Business interests, however, made imperative his trip abroad. So Mr. Waddell, general manager of production, stepped into the breach and took De Forest's place.

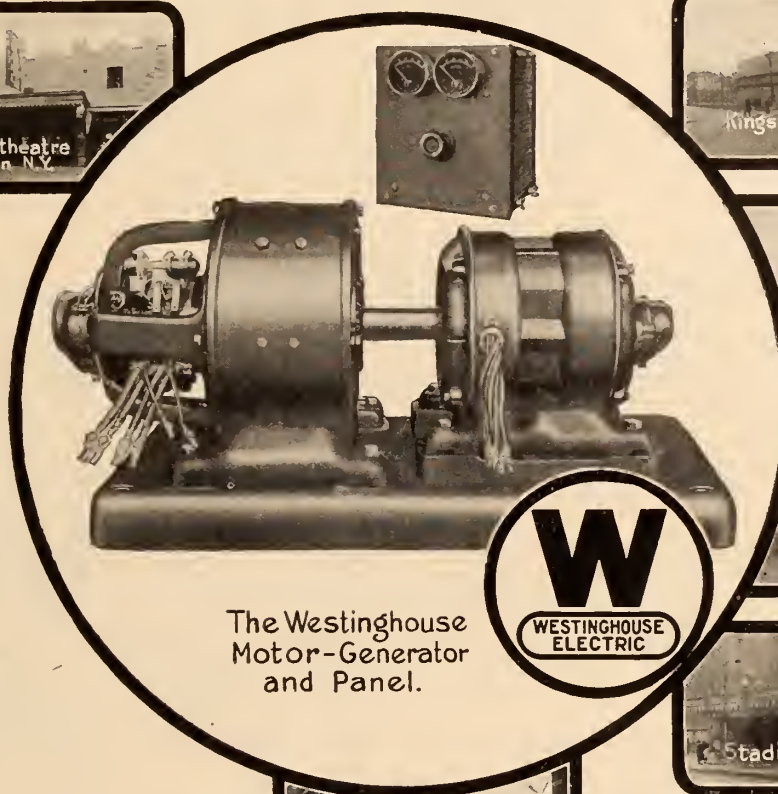
The Phonofilm combines on the same film the photoplay and the musical or voice accompaniment. Synchronization is perfect. It will be ready for release to theatres in the Autumn.



The old American theatre, Bellingham, Wash., transformed into an entirely new house. These two views show the house after thorough remodelling. Keeping houses up to date is now an essential for success



Recommendations—



Westinghouse Distributors

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liams, Brown & Earle Co.,
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Westinghouse

MOTION PICTURE THEATRE EQUIPMENT

National Anti-Misframe League Forum

SIMPLIFIED ELECTRICITY for PROJECTIONISTS

Power; Its Measurements and Relations

LESSON V.—PART II.

Power Measurements



THE average projectionist will have little reason to make power measurements in connection with the equipment in the projection room. Still there may be times when he will be called upon to compare the efficiency of two competitive machines, or to explain excessive power bills and it would be well for him to back up his opinions and statements with definite figures.

A knowledge of the subject will at least prevent him from "swallowing" another person's figures without checking them over himself.

The measurement of power in electric circuits is quite simple in many cases but some circuits, such as those known as *polyphase*, require exact knowledge of the measurements obtained are to mean anything.

Single Phase Circuits

We know, or at least should know, by this time, that the power in any simple two-wire

Since the voltage and current alone are no indication of the amount of power in a circuit, it is necessary to either know the power factor or use an instrument called a *wattmeter* to measure the power. Fig. 45 shows a simple electric circuit with such a meter connected in it to measure the power. It will be noticed that one of the circuit wires is broken and the ends connected to each side of the meter. This is known as the *ammeter coil* and is connected in *series* fashion. The ends of still another coil, are connected *across* the circuit wires thus connecting this coil in parallel fashion. This is known as the *voltmeter coil*. When so connected, the number of *watts* can be read directly on a scale placed on the face of the wattmeter. A detailed explanation of how this instrument and others such as voltmeters and ammeters, work, will be given in a later article. The two circles in the figure represent the *collector rings* of the *single phase* generator supplying current to the circuit.

If, in addition to the wattmeter reading just

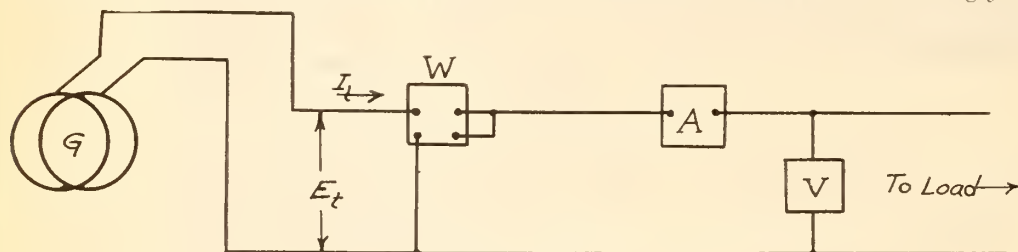


Figure 45

circuit is obtained by multiplying the current by the voltage. In the case of a direct-current circuit, the figure so obtained (called the product) represents the power. In the case of an alternating current circuit, however, it was shown that this figure must be multiplied by another called the *power factor*. The power factor which depends upon the amount of *reactance* in the circuit, is usually expressed as a decimal such as 0.6 (6/10), 0.7, 0.85, etc. In the case of a circuit containing *all* resistance and *no* reactance the power factor is 1.0 (one). *It can never be greater than 1.0.* If the circuit contained all reactance and no resistance, the power factor would be zero and this would also make the *power* zero even though voltage were applied and current were flowing.

obtained, an ammeter, A, and voltmeter, V, connected in circuit as shown to the right of Fig. 45, and their readings also obtained, the power factor could be figured from these three readings by using the following formula:

Power Factor =

wattmeter reading

voltmeter reading $\times$ ammeter reading

P. F. = $\frac{W}{E \times I}$

Polyphase Circuits

So far, we have been dealing only with simple two-wire, or single-phase circuits, as

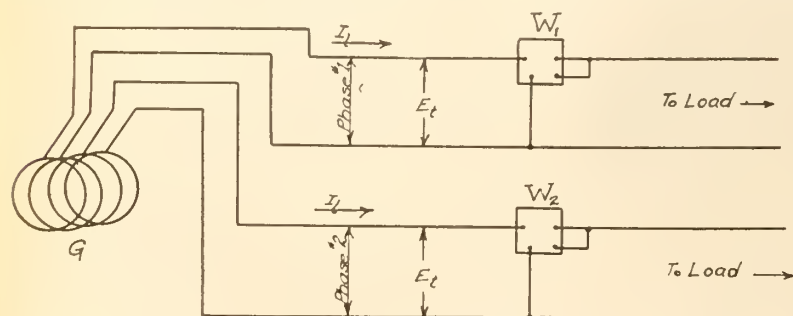


Figure 47

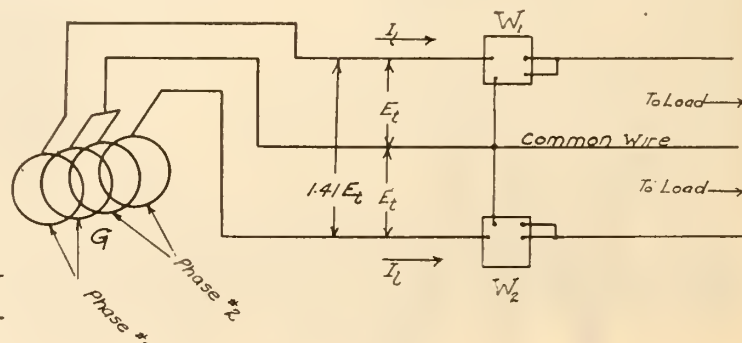


Figure 48

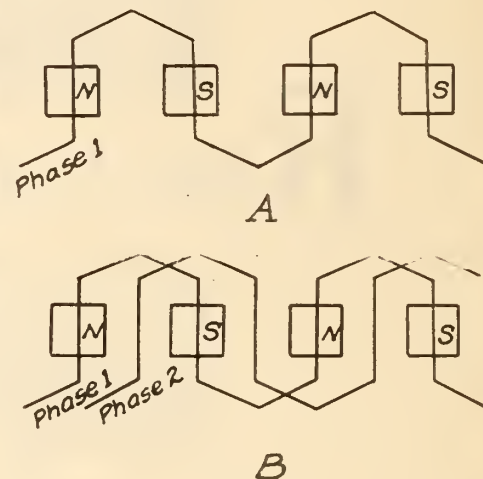


Figure 46

they are commonly called. The diagram of the generator winding supplying such a single-phase circuit with current is shown in Fig. 46A. It will be noticed the wires of opposite polarity are separated by 180 electrical degrees.

Suppose now, that we put another separate winding on the armature shown by placing another wire in the spaces between the poles as indicated in Fig. 46B. We would have *another phase*. If the *four* ends of *both* these wires be brought out and connected to four collector rings on the end of the generator, similar to the commutator of a D. C. machine, a *two-phase generator* would be the result.

These two phases could either be connected to any two-phase electrical machine such as a motor or *each* phase could be used separately and loaded by connecting lamps, single-phase motors, etc., across either phase. This action, however, would probably cause one phase to be more heavily loaded than the other resulting in what is called an *unbalanced load*. The two-phase motor would be called a *balanced load*.

Whether the load is balanced or unbalanced has much to do with how the measurement of power is made. If the load is balanced, then only *one* wattmeter reading need be taken as shown in Fig. 45. This reading, multiplied by *two*, will give the *total power* in the circuit. The formula is as follows:

Power = $W = 2 \times E_t I_e \times \text{Power Factor}$

E_t = terminal voltage

I_e = line current

(Continued on page 2568)

REPEAT ORDERS

are Proof of Satisfaction

Many hundreds of theaters
have been using Columbia
Projector Carbons exclu-
sively for years because of
the steady dependable light
they yield

*— inquiries cheerfully answered
with full information*

NATIONAL CARBON COMPANY, INC.
Cleveland, Ohio San Francisco, Cal.

Milwaukee Now Boasts of the Latest in Exchange Buildings

Milwaukee's newest film exchange, a building covering 12,000 square feet, representing an investment of about \$150,000, has just been completed. The Film Exchange, as the building will be called, is located at 713-719 Wells St., Milwaukee's second busiest thoroughfare, and its location, just outside the parking zone loop, was selected with a view to parking zone conditions, one of Milwaukee's greatest downtown problems.

It is a one-story structure, absolutely fire and explosion proof, sky-lighted throughout, and equipped with a sprinkler system. It has a Kawneer copper front composed entirely of tile, brick and plate glass.

Housed in the building will be the following exchanges and film supply companies: Universal, Celebrated Players, Metro, Tunstall Film Co., (handling Warner Features), Fox, K. B., and the Exhibitors' Supply Company.

The exchange building boasts every modern facility for the individual exchanges, from steel poster racks, a waiting room lined with benches for exhibitors, shared by all, and greater vault space per exchange than any film building in the United States. An office with 1,000 feet of working space has two vaults of 780 cubic feet, or a capacity of 2,700 reels. Each vault is equipped with baby radiators to keep the chill from the sprinkler system. Working conditions are similar to the most modern factories, the side and back walls being composed almost entirely of windows. There is a ventilating system from the roof.

The building is finished throughout in the interior in mahogany.

The Exhibitors' Supply Company has installed a modern projection room with latest equipment, a booth, two moving picture projection machines, in a miniature theatre which will hold 50 persons.—Pollak

Max Felder Now in Chicago District

M. G. Felder of the M. G. Felder Sales Company, distributors of Bio carbons, is now visiting the various supply dealers in the middle west district. Mr. Felder reports that the sales of Bio Carbons is exceptionally favorable and expects business to hold out through the coming season.

Portland's Newest Theatre Opens

Under the personal direction of William Cutts, manager of coast theatres for Universal Film company, the Columbia theatre, one of Portland's finest first run theatres, reopened. Carl Laemmle purchased the building from Foster & Kleiser more than a year ago for \$225,000 and to him was surrendered a month before its expiration the lease held by Jensen & Von Herberg. Cutts has supervised the complete redecoration of the house and the installation of a new emergency exit demanded by fire laws. Cost of improvements total \$50,000, it is said.

A new Wurlitzer has been ordered to replace the one removed.

Libman-Spanger Sales Mgr. Attends Convention

Mr. Edward Side, sales manager of the Libman-Spanger Corp., designers and builders of Lobby Display Frames, will attend the convention in Chicago during the entire week of May 21.

For many years considered one of the foremost experts in the layout of practical and efficient lobby, Mr. Side has won recognition from many of the leading exhibitors throughout the country for his ability to interpret the problems of the showman.

Mr. Side will be very pleased to cooperate with any exhibitor, at any time.

Representatives of Wurlitzer Co. Attend Convention

Mr. Clancy, General Manager of the Wurlitzer Company and Mr. Ryan, manager of the New York office of the same company, are planning to be in attendance at the Chicago Convention where they have a suite for the exhibition of their organ.

The Wurlitzer Company reports that the organ business has been prospering during the past six months.

PENNSYLVANIA

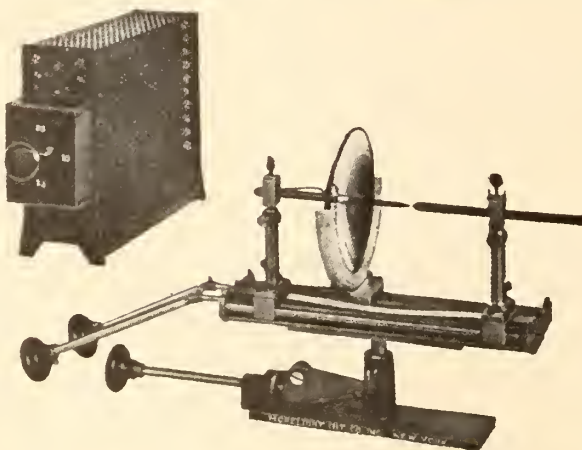
Doylestown—Strand Amusement Company bought Worthington lot, 90x100, at Oakland and Hamilton St. for the location of a moving picture theatre which will seat 650. The entrance to lobby will face corner.

Philadelphia—W. P. Cameron Engineering Co. are estimating on a moving picture theatre for Burton C. Simon to be located at 28th and Reed Sts. Work to start as soon as possible.

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Simplified Electricity for Projectionists

(Continued from page 2564)

If the load is unbalanced, two readings will be required since the power is then different in each phase. The method of connecting the wattmeters in this case is shown in Fig. 47. The total power will be equal to the sum of these two wattmeter readings. Thus,

$$\text{Power} = W_1 + W_2 = (E_1 I_1 \times P.F_1) + (E_2 I_2 \times P.F_2)$$

In this figure four collector rings are shown, two for each phase. The circuit shown is called a four-wire, two-phase circuit.

Two-phase systems are sometimes connected so as to use only three wires as shown in Fig. 48. Such a connection gives two voltages, that between either outside wire and the common being the same while the voltage between the two outside wires is 1.41 times the others. Thus if the voltage between one outside wire and the common is 110, the voltage between the two outside wires would be $110 \times 1.41 = 155.1$ volts. What was said regarding the wattmeter readings in the case of the four-wire system also applies to the three-wire circuit.

Three Phase Circuits

It will be recalled that the two-phase circuit had two individual windings separated from each other by 90 electrical degrees. If, now, still another winding is placed on the armature and all three are separated from each other by 120 electrical degrees a three-phase generator will be formed and the circuit which results from this condition is called a three-

phase system. Such a generator winding is shown in Fig. 49.

Three-phase circuits may be either three-wire or four-wire. The three-wire system is perhaps most commonly used because of the smaller amount of copper required for power distribution. Each phase of such a system could be loaded separately as by connecting incandescent lamps on each phase, or all three phases could have a balanced load as by con-

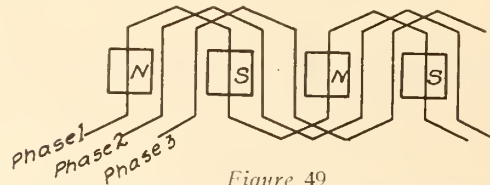


Figure 49

nected a three-phase motor to all three wires. The voltage between any two wires of such a system is equal to that between any two other wires.

The total power in any three-wire, three-phase circuit can be obtained by using two wattmeters as shown by Section A, Fig. 50. This assumes that the system is balanced which is usually the case with such circuits. When using the two wattmeter method shown in Section A, Fig. 50, the reading of wattmeter, W_1 , is zero at 0.5 power factor and below 0.5 power factor it is minus. When this happens the readings should be subtracted instead of being added. The projectionist, however, will rarely, if ever, handle any equipment having a power factor of 0.5 or less.

Where the load is balanced, it is also possible to obtain the total power by using only

one wattmeter as shown in section B, Fig. 50. One wire is first connected to the center wire for the first reading and is then connected to the bottom wire, as shown by the dotted line, for the second reading. The sum of these two readings gives the total power.

It will be noted at the extreme left of this figure that six collector rings are shown, two for each phase. The second collector rings of each phase are all connected together. Actually only three rings are provided on the generator and the three ends are connected together elsewhere on the armature.

A four-wire, three-phase system is shown in Fig. 51. The fourth wire (called the neutral) is obtained by connecting the junction point of the three single phases to a collector ring thus making four rings in all to which the circuit wires are connected. Such a system gives two voltages. Thus the voltage between any single phase wire and the neutral is the same as between any other phase wire and the neutral but the voltage between any two-phase wires is 1.73 times that between the phase wire and neutral. If the voltage between any phase wire and neutral were 120 volts then the voltage between any two-phase wires would be 208 volts. This system is commonly used for supplying power to both motors and lamps since the motors can be operated at a high voltage and the lamps at a low voltage. This means saving of feed wires in the first case and saving in lamp operation in the second.

Three wattmeters are required for such systems when they are unbalanced but for balanced systems the two wattmeter method will give the total power.

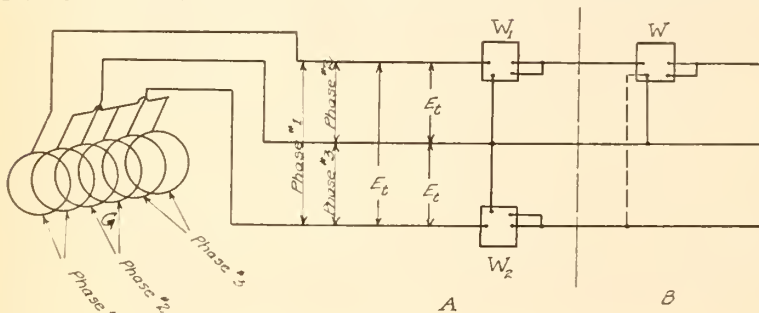


Figure 50

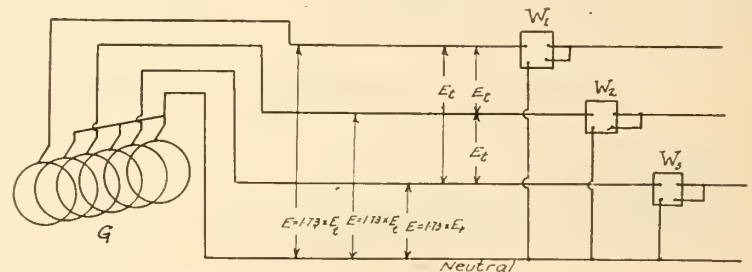


Figure 51



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Another advance in the construction of this model 49 is the manner in which the swell chambers are constructed. Every joint is made with infinite care. These joints are made perfectly, being not only sound proof but practically air tight as well. This has the advantage of entirely closing in the tone so that unlimited expression can be obtained.

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Amusement Supply Completes Big Installation

The Amusement Supply Company, of Chicago, have recently completed one of the biggest projector installations ever undertaken in that city, the last of forty-three machines, contracted for by Lubliner & Trinz, having been installed in one of their seventeen houses last week, so that now the entire circuit is equipped with Motiograph De Luxe Projectors, completely equipped and having are feeds and one hundred and twenty-five ampere lamps.

The installation was made under the supervision of Max Pearl, of the Amusement Supply Company, who closed the contract with Lubliner & Trinz for the sale of the forty-three Motiographs, after a three months' try-out of a battery of Motiographs at the Senate, one of the largest theatres in Chicago, and an important unit in the Lubliner & Trinz circuit.

WISCONSIN

Madison—Philip Dean, architect, Dean Bldg., has plans for the remodeling of the Grand Theatre on State St. for \$25,000, for Fischer Paramount Theatre Corp., 36 S. State St., Chicago, Ill. Plans being drawn.

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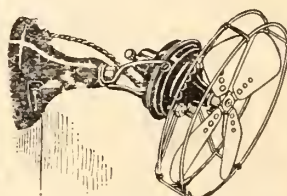
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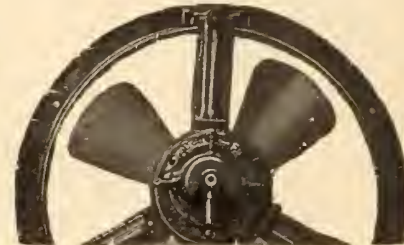
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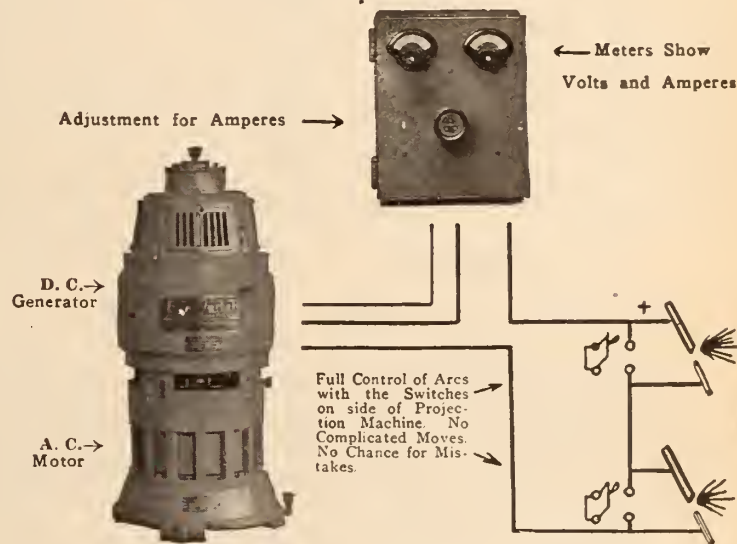
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Data presented at Engineer's Convention

(Continued from page 2553)

The various entertainments provided by the Arrangement Committee proved exceedingly popular with everyone at the convention. Several of the members were accompanied by their wives. The general opinion of all those in attendance at this convention was that the meeting compared well with the most successful in the history of the Society.

It was decided by the Society that the next Convention to be held this coming fall, would convene at Ottawa, Canada. Some deep thinking members claim to have discovered an underlying motive for the selection of this particular locality.

The report on this past convention would hardly be complete without the mention of a supplementary convention held by some of the members. These special sessions were held evenings, usually adjourning in the gray hours of the morning and enjoyed great popularity.

H. T. Edwards Tenders Resignation

At a meeting of the Directors of the United Theatre Equipment Corporation, recently held at the Executive Offices, Mr. H. T. Edwards tendered his resignation as president of the Corporation.

This action was due to Mr. Edwards' continued ill health and a feeling on his part that someone in better physical condition should assume the burden of the conduct of the business.

His associates reluctantly accepted his resignation and elected the following officers:

President, George Kleine; vice-president, treasurer and general manager, Joseph Coufal; assistant treasurer, J. R. Riker; secretary, Conrad Eckhardt.

The following directors were also elected: George Kleine, Joseph F. Coufal, J. H. Hallberg, Conrad Eckhardt, C. A. Cahuff, Frederick L. Kerr and J. Robert Rubin.

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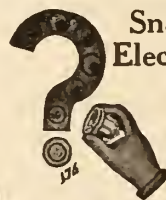
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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March.

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?	Special Cast	Al Lichtman Corp.	6 reels	Mar. 17
Bolted Door, The	Frank Mayo	Universal	5 reels	Mar. 3
Brass	Monte Blue	Warner Bros.	9 reels	Mar. 17
Call of the Hills	Special Cast	Lee-Bradford-S.R.	5 reels	Mar. 17
Can a Woman Love				
Twice?	Ethel Clayton	Film Book. Offices	6 reels	Mar. 10
Daddy	Jackie Coogan	First National	6 reels	Mar. 17
Does It Pay?	Hope Hampton	Fox	5 reels	Dec. 9
Driven	Special Cast	Universal	6 reels	Dec. 9
East Side, West Side	Special Cast	Principal Pict.	5 reels	Apr. 21
Fourth Musketeer, The	Johnnie Wawker	Film Book. Offices	6 reels	Mar. 31
Gallopin' Through	Jack Hoxie	Sunset Prod.	5 reels	Mar. 31
Glimpses of the Moon	Bebe Daniels	Paramount	7 reels	Apr. 14
Good-By Girls	William Russell	Fox	5 reels	Mar. 14
Good Men and Bad	Sais-McCormick	Amer. Releasing	4 reels	Mar. 14
Gossip	Gladys Walton	Universal	5 reels	Mar. 10
In the Devil's Bowl	Neal Hart	Wm. Steiner-S. R.	5 reels	Mar. 10
Isle of Lost Ships	Nilsson-Sills	First National	7 reels	Mar. 24
Is Divorce a Failure?	Leah Baird	Asso. Exhib.	6 reels	Mar. 24
Lamp in the Desert	Special Cast	C. B. C-S. R.	5 reels	Mar. 24
Leopardess, The	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around				
the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lost and Found	Special Cast	Goldwyn	7 reels	Mar. 17
Luck	Johnny Hines	Mastodon-S. R.	7 reels	Apr. 14
Mad Love	Pola Negri	Goldwyn	6 reels	Feb. 24
Midnight Guest, The	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His				
Dime	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newboro, A.	Viola Dana	Metro	6 reels	Apr. 28
Outlaws of the Sea	Marguerite Courtot	Amer. Releasing	5 reels	Apr. 28
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Racing Hearts	Special Cast	Paramount	6 reels	Feb. 24
Refuge	K. McDonald	First National	6 reels	Apr. 14
Scars of Jealousy	Special Cast	First National	6 reels	Mar. 17
Scream of Araby, The	Ben Turpin	Allied Prod. & Dist.	5 reels	Mar. 3
Single Handed	Hoot Gibson	Universal	5 reels	Mar. 31
Smilin' On	Pete Morrison	Sanford Prod.	5 reels	Mar. 31
Success	Special Cast	Metro	6 reels	Feb. 24
Temptation	Special Cast	C. B. C-S. R.	6 reels	Feb. 24
Tents of Allah	Blue-Allen	Asso. Exhib.	7 reels	Apr. 14
Three Jumps Ahead	Tom Mix	Fox	5 reels	Apr. 14
Vanity Fair	Mabel Ballin	Goldwyn	8 reels	Mar. 17
Vengeance of the Deep	Special Cast	Amer. Releasing	5 reels	Apr. 28
Western Justice	Caldwell-Hill	Arrow	4 reels	Apr. 28
When a Woman Turns	Tom Kennedy	Norca Pict.-S. R.	5 reels	Apr. 28
Where the Pavement				
Ends	Special Cast	Metro	7 reels	Mar. 24
White Flower, The	Betty Compson	Paramount	6 reels	Mar. 10
Your Friend and Mine	Special Cast	Metro	6 reels	Mar. 31

APRIL

Feature	Star	Distributed By	Length	Reviewed
Abysmal Brute, The	Reginald Denny	Universal	8 reels	Apr. 21
Alice Adams	Florence Vidor	Asso. Exhibitors	7 reels	Apr. 21
Backbone	Special Cast	Goldwyn	7 reels	May 12
Bella Donna	Pola Negri	Paramount	8 reels	Mar. 31
Bright Lights of Bway	Special Cast	Principal Pict.	5 reels	Apr. 21
Bright Shawl, The	Dick Barthelmess	First National	8 reels	Apr. 28
Bucking the Barrier	Dustin Farnum	Fox	5 reels	Apr. 21
Clansmen of the North	Travers-R. Dwyer	Amer. Releasing	5 reels	Apr. 21
Cordelia the Magnificent	Clara K. Young	Metro	6 reels	Apr. 21
Crashing Thru	Harry Carey	Film Book. Offices	5 reels	Apr. 7
Dead Game	Ed Gibson	Universal	5 reels	Apr. 21
Flames of Passion	Special Cast	Independent Pict.	5 reels	Jan. 20
Forbidden Lover, The	Bedford-Sparling	Amer. Releasing	5 reels	Jan. 20
Go-Getter, The	Special Cast	Paramount	8 reels	Apr. 21
Grumpy	Roberts-McAvoy	Paramount	7 reels	Mar. 31
Her Fatal Millions	Viola Dana	Metro	6 reels	May 5
High Speed Lee	Reed Howes	Arrow	5 reels	May 5
Lovebound	Shirley Mason	Fox	5 reels	May 19
Madness of Youth	John Gilbert	Fox	6 reels	Apr. 28
Man From Ten Strike	Guy Bates Post	Principal Pict.	6 reels	Apr. 28
Nobody's Bride	Herbert Rawlinson	Universal	5 reels	Apr. 28
Old Sweetheart of Mine	Dexter-Eddy	Metro	6 reels	Apr. 14
Prodigal Daughters	Gloria Swanson	Paramount	6 reels	Apr. 28
Safety Last	Harold Lloyd	Pathe	7 reels	Mar. 3
Salty Saunders	Neal Hart	Wm. Steiner-S. R.	5 reels	Mar. 3
Slander the Woman	Dorothy Phillips	First National	6 reels	May 19
Snow Bride, The	Alice Brady	Paramount	6 reels	May 19
Snowdrift	Charles Jones	Fox	6 reels	May 19
Souls for Sale	Special Cast	Goldwyn	8 reels	Apr. 7
Sunshine Trail, The	Douglas MacLean	First National	5 reels	Apr. 7
Tansy	Special Cast	Burr Nickle Prod.	5 reels	Apr. 7
Temporary Marriage	Special Cast	Principal Pict.	6 reels	Apr. 7
Tiger's Claw, The	Jack Holt	Paramount	5 reels	Mar. 31
Town Scandal, The	Gladys Walton	Universal	5 reels	Apr. 14
Trailing African Wild				
Animals				
Trail of the Lonesome		Metro	7 reels	Apr. 14
Pine	Mary M. Minter	Paramount	6 reels	Mar. 31
Timmed in Scarlet	Special Cast	Universal	5 reels	Apr. 7
Westbound Limited	Ralph Lewis	Film Book. Offices	7 reels	May 5

What Wives Want	Special Cast	Universal	5 reels	May 5
Within the Law	Norma Talmadge	First National	8 reels	May 12
Wonders of the Sea	Lulu McGrath	Film Book. Offices	4 reels	May 12
You Are Guilty	Kirkwood-Kenyon	Mastodon-S. R.	5 reels	Mar. 31
You Can't Fool Your				
Wife	Special Cast	Paramount	7 reels	May 5

MAY

Feature	Star	Distributed By	Length	Reviewed
Bavu	Wallace Beery	Universal	8 reels	Apr. 28
Black Shadows		Pathe	5 reels	Apr. 28
Boston Blackie	William Russell	Fox	5 reels	Apr. 28
Burning Words	Roy Stewart	Universal	5 reels	Apr. 28
Crossed Wires	Gladys Walton	Universal	5 reels	May 19
Double Dealing	Hoot Gibson	Universal	5 reels	May 19
Fighting Strain, The	Neal Hart	Wm. Steiner-S. R.	5 reels	May 19
Fog Bound	Dorothy Dalton	Paramount	8 reels	May 19
Fools and Riches	Herbert Rawlinson	Universal	5 reels	May 14
Girl of the Golden West	Kerrigan-Breamer	First National	7 reels	May 14
Girl Who Came Back	Special Cast	Al Lichtman Corp.	6 reels	Apr. 21
Lonely Road, The	Kath. MacDonald	First National	6 reels	May 12
Ne'er-Do-Well, The	Thos. Meighan	Paramount	7 reels	May 12
Power Divine, The	Special Cast	Independent Pict.	5 reels	May 12
Ragged Edge, The	Lunt-Palmeri	Goldwyn	5 reels	May 12
Remittance man, The	Ethel Clayton	Film Book. Offices	7 reels	May 19
Rustle of Silk, The	Compson-Tearle	Paramount	7 reels	May 12
Sixty Cents an Hour	Walter Hiers	Paramount	7 reels	May 12
Soul of the Beast	Madge Bellamy	Metro	5 reels	Apr. 21
Stepping Fast	Tom Mix	Fox	5 reels	Apr. 21
Sunken Rocks	Alma Taylor	Burr Nickle Prod.	5 reels	Apr. 21
Wolf Tracks	Jack Hoxie	Sunset Prod.	5 reels	Apr. 21

JUNE

Feature	Star	Distributed By	Length	Reviewed
Bargains	Special Cast	Burr Nickle Prod.	5 reels	Apr. 21
Below the Rio Grande	Neal Hart	Wm. Steiner-S. R.	5 reels	Apr. 21
Children of Dust	Special Cast	First National	5 reels	Apr. 21
Daughters of the Rich	Special Cast	Al Lichtman Corp.	5 reels	Apr. 21
Desert Rider, The	Jack Hoxie	Sunset Prod.	5 reels	Apr. 21
Devil's Partner, The	Norman Shearer	Independent Pict.	5 reels	Apr. 21
Don Quickshot of the				
Rio Grande	Jack Hoxie	Universal	5 reels	Apr. 21
Last Moment, The	Special Cast	Goldwyn	6 reels	Apr. 21
Paddy - the - Next-Best				
Thing	Mae Marsh	Allied Prod. & Dist.	6 reels	Apr. 21
Railroaded	Herbert Rawlinson	Universal	5 reels	Apr. 21
Trifling With Honor	Special Cast	Universal	3 reels	Apr. 21

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Ain't Love Awful	Aesop's Fables	Universal	2 reels	Apr. 21
Alley Cat, The	Aesop's Fables	Pathe	2/3 reels	Mar. 24
All Over Twisted	Buddy Messenger	Universal	2 reels	Mar. 24
Amateur Night on Ark	Aesop's Fables	Pathe	2/3 reels	Mar. 24
Author, The	Al St. John	Fox	2 reels	Mar. 24
Babies Welcome	Dorothy Devore	Educational	2 reels	Mar. 3
Back Stage	Children	Pathe	2 reels	Mar. 3
Barnyard, The	Larry Semon	Vitagraph	2 reels	Mar. 3
Before the Public	Snub Pollard	Pathe	2 reels	Mar. 3
Bowled Over	Paul Parrott	Pathe	1 reel	Mar. 24
Boys to Board	Children	Pathe	2 reels	Mar. 24
Broke	Jimmie Adama	Educational	1 reel	Mar. 3
Bum Grafters	Neely Edwards	Universal	1 reel	Mar. 3
California or Bust	Snub Pollard	Pathe	2 reels	Apr. 28
Chop Suey Louie	Joe Rock	Jo-Rok Prod.	2 reels	Apr. 28
Clothes and Oil		Fox	2 reels	Apr. 28
Coal Dust Twins	Neely Edwards	Universal	1 reel	Apr. 28
Cold Chills	Louise Fazenda	Educational	2 reels	Apr. 28
Dad's Boy	Buddy Messenger	Universal	2 reels	Apr. 28
Day By Day—In Every				
Way	Aesop's Fables	Pathe	2/3 reels	Apr. 28
Day By Day—In Every				
Way	C. B. C-S. R.		2 reels	Apr. 28
Don't Flirt	Pathe		1 reel	Apr. 28
Do Your Stuff	Paul Parrott	Pathe	1 reel	Mar. 3
Dude, The	Adams-Vance	Educational	1 reel	Apr. 14
Easy Terms	Neely Edwards	Universal	1 reel	Apr. 14
Exit Stranger	Edwards-Roach	Educational	1 reel	Apr. 14
Fakers	Edwards-Roach	Universal	1 reel	Apr. 14
Family Troubles	Eddie Barry	Educational	1 reel	Mar. 31
Fare Enough	Jack Cooper	Universal	2 reels	Mar. 31
Farmer Al Falfa's Bride	Aesop's Fables	Pathe	2/3 reels	May 5
Fish Story, A	Aesop's Fables	Pathe	2/3 reels	May 5
F. O. B.	Lloyd Hamilton	Educational	2 reels	May 5
For Art's Sake	Paul Parrott	Pathe	1 reel	Mar. 17
For Safe Keeping	Paul Parrott	Pathe	1 reel	Mar. 17
Fortune's Wheel	Lewis Sargent	Universal	1 reel	Mar. 17
Forward March	Larry Semon	Vitagraph	2 reels	Mar. 17

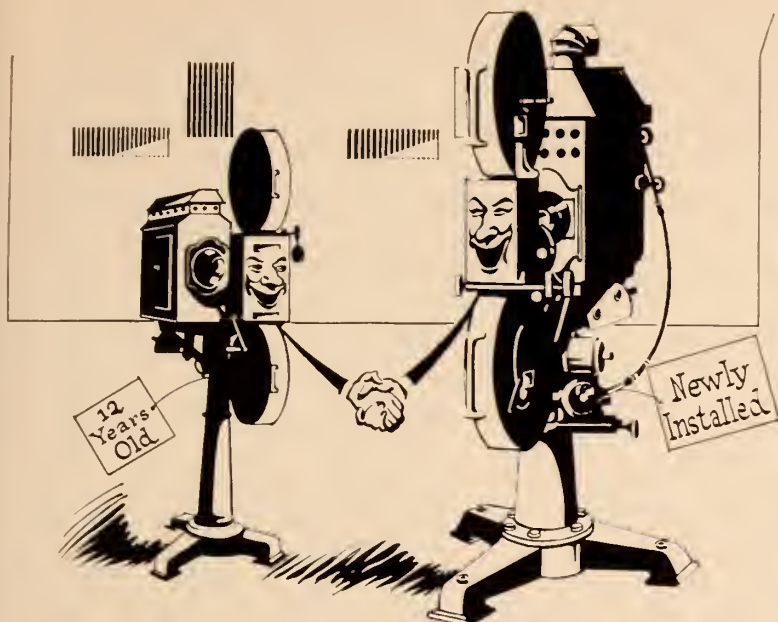
Fourflusher, The	Fox	2 reels	May 5
Gambler's, The	Aesop's Fables	Pathe	2 3 reels
Get Your Man	Paul Parrott	Pathe	1 reel
Giants vs. Yanks	Children	Pathe	2 reels
Good Riddance	Paul Parrott	Pathe	1 reel
Green as Grass	Jimmie Adams	Educational	2 reels
Handy Man, The	Stan Laurel	Metro	2 reels
Hold Tight	Lige Conley	Educational	2 reels
Hot Water	Neal Burns	Educational	2 reels
Jolly Rounders, The	Aesop's Fables	Pathe	2 3 reels
Kick Out	Lige Conley	Educational	2 reels
Kid Reporter, The	Baby Peggy	Universal	2 reels
Knockout, The	Lyons-Moran	Universal	1 reel
Love Nest, The	Buster Keaton	First National	2 reels
Maid to Order	Lewis Sargent	Universal	1 reel
Mouse Catcher, The	Aesop's Fables	Pathe	2 3 reels
Movie Dare Devil, The	Hurd Cartoon	Educational	1 reel
Mummy, The		Fox	2 reels
The Noon Whistle	Stan Laurel	Pathe	1 reel
No Wedding Wells	Larry Semon	Vitagraph	2 reels
Nuisance, The	Murray	Hodkinson	2 reels
Oh, Nursie	Marcel-Cooper	Universal	2 reels
Oh, Sister	Adams-Vance	Educational	1 reel
One Hard Pull	Aesop's Fables	Pathe	2 3 reels
Peanuts	Lewis Sargent	Universal	1 reel
Peg o' the Movies	Baby Peggy	Universal	2 reels
Pharaoh's Tomb	Aesop's Fables	Pathe	2 3 reels
Pleasant Journey, A	Children	Pathe	2 reels
Please Arrest Me	Monty Banks	Federated- S. R.	2 reels
Radio Romeo	Walter Forde	Universal	1 reel
Roll Along		Educational	2 reels
Salesman, The	Al St. John	Fox	2 reels
Sheik, The	Aesop's Fables	Pathe	2 3 reels
Shoot Straight	Paul Parrott	Pathe	1 reel
Should William Tell	Edwards-Roach	Universal	1 reel
Skeletons	Neely Edwards	Universal	1 reel
Small Change		Educational	1 reel
Smarty	Buddy Messenger	Universal	2 reels
Smile Wins, The	Paul Parrott	Pathe	1 reel
Snowed Under	Bull Montana	Metro	2 reels
Sold at Auction	Snub Pollard	Pathe	2 reels
Speed the Swede	Paul Parrott	Pathe	1 reel
Spider and the Fly	Aesop's Fables	Pathe	2 3 reels
Spooks	Aesop's Fables	Pathe	2 3 reels
Spooky Romance, A	Jack Cooper	Universal	2 reels
Stork's Mistake, The	Aesop's Fables	Pathe	2 3 reels
Sunny Gym	Brownie (dog)	Universal	2 reels
Sunny Spain	Paul Parrott	Pathe	1 reel
Sweet and Pretty	Brownie (dog)	Universal	2 reels
Sweetie	Baby Peggy	Universal	2 reels
Take Your Choice	Bobby Vernon	Educational	2 reels
This Way Out		Educational	2 reels
Three Gun Man, The		Fox	2 reels
Tin Knights in a Hall- room		C. B. C.-S. R.	2 reels
To and Fro	Neely Edwards	Universal	1 reel
Traffic		Educational	1 reel
Tramps of Note	Neely Edwards	Universal	1 reel
Traveling Salesman	Aesop's Fables	Pathe	2 3 reels
Two Twins, The	Bull Montana	Metro	2 reels
Under Two Jags	Stan Laurel	Pathe	1 reel
Uneasy Feet	Lloyd Hamilton	Educational	2 reels
Vamped	Jack Cooper	Universal	2 reels
Watch Dog, The	Snub Pollard	Pathe	1 reel
Where Am I?		Pathe	2 reels
Where There's a Will		Fox	2 reels
Whiskers	Lewis Sargent	Universal	1 reel
White Wings	Stan Laurel	Pathe	1 reel
Why Dogs Leave Home	Brownie (dog)	Universal	
Winter Has Come	Dorothy Devore	Educational	2 reels

Short Subjects

Better Than Gold (Drama), Roy Stewart	Universal	2 reels
Crystal Ascension, The (Artfilm)	Pathe	1 reel
Double Cinched (Drama), Leo Maloney	Pathe	2 reels
Drifter, The (Drama), Harry Carey	Universal	2 reels
Eagle's Talons, The (Serial)	Universal	15 episodes
Extra Seven, The (Drama), Leo Maloney	Pathe	2 reels
Fight for a Mine, A (Drama), Roy Stewart	Universal	2 reels
Fighting Blood (Drama), George O'Hara	Film Book. Offices.	2 reels
From the Windows of My House	Educational	1 reel
God's Law (Drama), Roy Stewart	Universal	2 reels
Guilty Hand, The (Drama), Roy Stewart	Universal	2 reels
Hard to Beat (Drama), Roy Stewart	Universal	2 reels
Haunted Valley (Serial)	Pathe	15 epis'ds.
Hyde and Zeke (Drama), Leo Maloney	Pathe	2 reels
In the Days of Daniel Boone (Serial)	Universal	18 episodes
Jenkins and the Mutt (Wilderness Tales)	Educational	1 reel
Moon Blind (Wilderness Tales)	Educational	1 reel
Night Riders, The (Drama), Harry Carey	Universal	2 reels
One Hundred Per Cent Nerve (Leo Maloney)	Pathe	2 reels
One of Three (Drama), Roy Stewart	Universal	2 reels
Oregon Trail, The (Serial)	Universal	18 epis'ds.
Outlaw and the Lady (Drama), Harry Carey	Universal	2 reels
Partners Three (Drama), Leo Maloney	Pathe	2 reels
Phantom Fortune, The (Serial)	Universal	12 epis'ds.
Radio Active Bomb (Drama), Roy Stewart	Universal	2 reels
Right of Way Casey (Drama), Neal Hart	Universal	2 reels
Roped and Tied (Drama), Neal Hart	Universal	2 reels
Secret Code, The (Drama), Roy Stewart	Universal	2 reels
Shooting the Earth (Hodge Podge)	Educational	1 reel
Six-Second Smith (Drama), Geo. O'Hara	Film Book. Offices.	2 reels
Some Sense and Some Nonsense	Educational	1 reel
Speed Demons (Hodge Podge)	Educational	1 reel
Tarpon Fishing (Hodge Podge)	Educational	1 reel
Trail of No Return (Drama), Hart-Sedgwick	Universal	2 reels
Under Secret Orders (Drama)	Universal	2 reels
Unsuspecting Stranger (Drama), Pathe	Pathe	2 reels
Wandering Two (Drama), Reginald Denny	Universal	2 reels
Weeping Waters (Artfilm)	Pathe	1 reel
When Fighting's Necessary, Leo Maloney	Pathe	2 reels
Widower's Mite (Drama), Reginald Denny	Universal	2 reels
Wings of the Storm (Drama), Leo Maloney	Pathe	2 reels



Lobby display on "The Christian," with liberal use of all types of accessories and a 24-sheet cut-out, at the Alamo theatre, Louisville, Ky.



NOTE

The manager of this theatre in keeping with the general tendency toward the creation of a two machine projection room has just added another Simplex projector to his equipment.

THE PRECISION MACHINE CO.

Presents Its Favorite Sons

in a

MOUTHFUL OF HOMELY, HONEST, UNEMBROIDERED DIALOGUE ENTITLED

"THREE STRIKES AND OUT

or,

All Heads Were Not Built to Wear a Crown"

SCENE—Projection room interior.

TIME—Any time between shows.

PLACE—Hoosthis Theatre, Wheresthis, U. S. A.

CHARACTERS Twelve year old Simplex
Newly installed Simplex

Old Simplex: "By golly! You don't know how glad I am to have you here with me. It certainly feels good to know that you're gonna be my constant pal, for believe me, I've been carrying quite a burden here for twelve years running all of the shows alone except for the times when the boss would have a new machine tried out just to satisfy his curiosity."

New Simplex: "Well, you must have had some great experiences with these new machines. Why not let us record one of these incidents each week. They ought to make interesting and instructive reading."

Old Simplex: "Aw! I don't like to talk about myself, and the chances are that the folks on the outside will laugh and say to themselves—'Will ya listen to this old bird who babbles of old times while he's stroking his whiskers.'"

New Simplex: "No they wont. You just tell 'em to me. The chances are that if they interest me, they'll interest others."

Old Simplex: "Well, alright. But before I forget it, I'd like to tell you about old Bill Showman, our manager. You know, Bill is a good guy, and a regular exhibitor, but he's got one weakness—he listens to every machine salesman who comes along. And oh boy! how he does fall for the chatter that these birds toss over to him. He's had many an argument over this with Jack, the operator, who's told him time and time again that he's got the best machine in the world here and why not let it go at that. But Bill always says—'I'm open to anything that comes along that's better than what I've already got and the only way to find out how good it is is to try it out.'"

"Well, do you know that by having these salesmen singing their sweet songs into Bill's receptive ears, we have had

a half dozen machines set up and tried out while I've been here.

"Gosh! It was funny to see these over-rated babies come in here with their heads up in the air and in a sort of up-stage way indicate to me that they were the Candy Kids and that I was just about due for the Old Ladies' Home.

"But when it came time for them to PROVE how good they were, you ought to have seen and heard them. It got so I could almost call the turn on their regular order of business. One by one the high falutin' sugar coated arguments on how they were 'better than the Simplex' would be discounted by their miserable showings.

"Why, I've known several instances when Bill had to give his audience back their money because some new 'champ' machine just laid down and died on them in spite of the frenzied first aid treatment on the part of the salesman and factory mechanic. And then Bill would come up to the booth and with fire in his eyes he'd motion 'three strikes' over his shoulder to the salesman and they'd carry the new 'champ' out on a shutter.

"So I guess by this time Bill is pretty well convinced that there's nothing like the Simplex after all."

New Simplex: "You said it, Old Kid, and as the guy at the factory told me—'TRIFLES MAKE PERFECTION BUT PERFECTION IS NO TRIFLE.' Now, don't forget, you're going to tell me about another experience next week."

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York



Rothacker-Aller Laboratories, Inc.
Hollywood, California



Irving Cummings

Irving Cummings presents
"East Side—West Side", adapted
 For the screen by Hope Loring
 And Louis D. Lighton from the
 Play by Leighton Osmun and
 Henry Hull. Photographed by
 Arthur Martinelli. Produced
 And directed by Irving Cummings.
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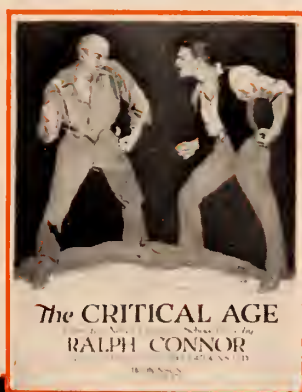
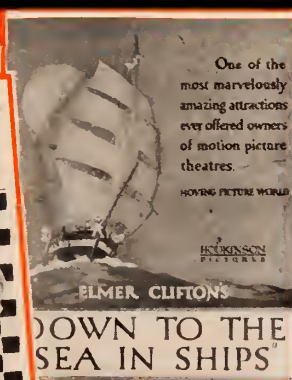


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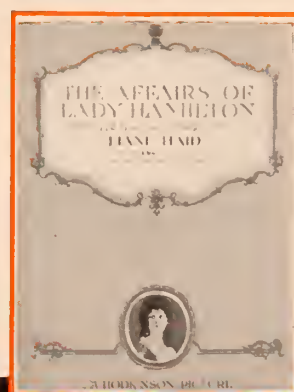
JUNE 2, 1923

Motion Picture News

Reg. U. S. Patent Office



Here are some
pictures that will
make money for
you in any season
Just the type
you need for the
summer months



they're all HODKINSON pictures

Harmony



HE conductor of an orchestra, telling a story in music, never plays always loud, nor always soft, nor always in major or in minor. His baton guides his players through the varied effects that produce the enchanting harmony of a finished symphony. It is this variety, this ability to express moods in music, that is the conductor's mark of greatness.



THIS same versatility, the genius for expressing moods in film and using photographic effects to build up the theme of the photoplay, that brings success to makers of motion pictures. But just as an orchestra must follow the conductor's baton, so must a film laboratory follow the leadership of director and cinematographer in the presentation of their shadow symphony.



STANDARD FILM LABORATORIES are always watching the baton of the men making a motion picture. Having once determined what touches of light and shadow are best suited to the production, our organization follows faithfully their direction, retaining and strengthening all the photographic beauties caught by the camera. All their genius eventually is represented solely by photography, and this photography is best presented to the public through STANDARD PRINTS.



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John M. Nickolaus

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*Seward and Romaine Streets
Hollywood, California*

Standard Prints



HERE ARE THE STARS, ARTISTS, DIRECTORS AND WRITERS

ENGAGED IN MAKING THE NEW *Paramount Pictures*

FOR THE SEASON 1923-1924



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JACQUELINE LOGAN
LILA LEE
ELLIOTT DEXTER
LEWIS STONE
HOPE HAMPTON
MAHLON HAMILTON
CLARENCE BURTON
RICARDO CORTEZ
CONRAD NAGEL
ANITA STEWART
ALMA BENNETT

POLA NEGRI
AGNES AYRES
WALTER HIERS
ANTONIO MORENO
THEODORE KOSLOFF
MARY ASTOR
OWEN MOORE
GERTRUDE ASTOR
LAURANCE WHEAT
GUY OLIVER
HUNTLEY GORDON
VERA REYNOLDS
SYLVIA ASHTON

THOMAS MEIGHAN
BEBE DANIELS
GLENN HUNTER
RICHARD DIX
DOROTHY DALTON
ROBERT AGNEW
ERNEST TORRENCE
LEW CODY
ETHEL WALES
TULLY MARSHALL
DAVID POWELL
CONSTANCE WILSON
CONWAY TEARLE

GLORIA SWANSON
LEATRICE JOY
NITA NALDI
LOIS WILSON
THEODORE ROBERTS
GEORGE FAWCETT
MADGE KENNEDY
SIGRID HOLMQUIST
CHARLES OGLE
CHARLES DE ROCHE
ROBERT EDESON
MONTE BLUE
WILLIAM NORRIS

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ALLAN DWAN
CHARLES MAIGNE
DONALD CRISP
ERNEST LUBITSCH

WILLIAM DE MILLE
SAM WOOD
JOSEPH HENABERY
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GEORGE FITZMAURICE
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TOM GERAGHTY
ALBERT S. LEVINO
JOHN LYNCH
C. GARDNER SULLIVAN
CHARLTON ANDREWS



IN ANNOUNCING to exhibitors fifty photoplays for the season 1923-24, Paramount wishes to call your attention to the following:

For many months the great artists listed above, together with all the units of the Paramount organization, have been working incessantly to perfect the ideas, the plans, the details and the pictures that will enable Para-

mount in 1923-24 to absolutely top anything that it has ever offered before.

The day of the bigger and better picture is no longer a hope of the dim future. It is here. "The Covered Wagon" is proving it. The new season Paramount Pictures, each with the production standard of "The Covered Wagon" before it, will continue to prove it. Never has it been truer



Concluded from preceding page



that what the public wants is great stars, superbly directed in great screen stories. A simple formula, but one whose fulfillment is only possible after tremendous efforts, prophetic insight into public taste and a producing personnel of stars and artists who have *proved* their *real* value to the public.

Such effort Paramount has made. Such a personnel Paramount has. And the results will be offered to exhibitors in a product of fifty pictures that, by themselves, can and will make the season of 1923-24 without question the most profitable in exhibitor history.

The specials already perfected for 1923-24, headed by Cecil B. De Mille's gigantic entertainment now in work, will consist of the greatest audience-appeal photoplays ever made, with magnificent casts, personally selected from the great artists listed above.

The popularity of Pola Negri is one of the marvels of filmdom. Miss Negri will appear in stories absolutely sure to make her the greatest drawing card in pictures.

Thomas Meighan, whose "Back Home and Broke" proved one of the greatest hits of the past season, has stories for the new season personally and especially written for him by some of America's most famous and most popular authors.

Gloria Swanson whose "Prodigal Daughters" inspired Douglas Fairbanks to label it "the most faithful portrayal of contemporary social and family life ever screened," has been provided with material new, startling and of tremendous box-office appeal.

Agnes Ayres, Jack Holt, Walter Hiers, Bebe Daniels, Leatrice Joy, Nita Naldi, Antonio Moreno, Mary Astor, Bobby Agnew, Jacqueline Logan, Richard Dix, Lila Lee, Lois Wilson, Vera Reynolds, Sigrid Holmquist, and other leading artists working in independent co-ordinated units, "superbly directed in great screen stories," will be capitalized in special pictures based on great stories that in themselves will have a tremendous public appeal.

Such sterling actors as Ernest Torrence, whose por-

trayal in "The Covered Wagon" has been acclaimed, Theodore Roberts, whose "Grumpy" will not soon be forgotten, Theodore Kosloff, George Fawcett, Noah Berry, Lewis Stone, Charles de Roche, Ricardo Cortez, Charles Ogle, and others will be seen in parts that give them greater opportunities than they ever had before.

The acquisition of Glenn Hunter, famous "Merton of the Movies," who will be starred in pictures featuring the new youth, is of particular interest. Here is a case of insight into public taste, the sort of insight that determines on the production of a "Covered Wagon" even while the industry is still tuned up to the "Sheik" type of entertainment.

No effort has been spared, nothing left undone to make Paramount's new product and the Paramount exhibitors' new season unqualifiedly the most prosperous of them all.

This booklet sets forth fourteen of the new season Paramount Pictures. For the benefit of the exhibitor who books Paramount's new product for 1923-24 it has been deemed advisable not to reveal plans and details on a greater number at this time.

This, we feel, provides protection to the great productions to be released later in the season, gives necessary protection to the exhibitor who books the Paramount product, allows him to cash in on the full value of titles, stories and new production ideas and enables him to establish himself, without fear of interference, as the leader in the field.

Nineteen twenty-three and twenty-four Paramount Pictures will be backed up by an augmented advertising campaign. Paramount National Advertising, with its consistent and effective policy during the last seven years, represents today an accumulated value that is a tremendous asset to the exhibitor, an asset that is now fully appreciated by the public and trade alike.

ADOLPH ZUKOR

JESSE L. LASKY



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Jesse L. Lasky presents A James Cruze Production

"HOLLYWOOD"

A Paramount Picture

By FRANK CONDON
Adapted by TOM GERAGHTY

AN entirely new kind of comedy-drama about a girl who tried to get into the movies. A *real* presentation of the life of Hollywood today not only in the studios but in the homes of famous stars. "Hollywood" was planned a year ago and has been six months in the making. Unqualifiedly the biggest box-office bet ever put into pictures by anybody.



20 *real* stars and 40 screen celebrities appear in actual scenes as a *real* part of the story of this picture

CECIL B. DE MILLE
JACK HOLT
NITA NALDI
LOIS WILSON
OWEN MOORE
JACK PICKFORD
HOPE HAMPTON
J. WARREN KERRIGAN
JULIA FAYE
CLARENCE BURTON
DINKEY DEAN
JAMES FINLAYSON
LILIAN LEIGHTON

POLA NEGRI
BETTY COMPSON
LILA LEE
CHARLES DE ROCHE
WILLIAM DE MILLE
BRYANT WASHBURN
BEN TURPIN
BULL MONTANA
CHARLES OGLE
GUY OLIVER
HELEN DUNBAR
WALTER WOODS
JOE MARTIN

THOMAS MEIGHAN
LEATRICE JOY
MAY McAVOY
MARY ASTOR
HERBERT BRENON
ANITA STEWART
ANNA Q. NILSSON
T. ROY BARNES
ZASU PITTS
ALAN HALE
SNITZ EDWARDS
CHUCK REISNER
JEANIE MACPHERSON

AGNES AYRES
JACQUELINE LOGAN
RICHARD DIX
GEORGE FAWCETT
ALFRED E. GREEN
VIOLA DANA
WILL ROGERS
STUART HOLMES
SIGRID HOLMQUIST
EDYTHE CHAPMAN
MAYME KELSO
PAUL IRIBE
SENNETT GIRLS

WILLIAM S. HART
WALTER HIERS
THEODORE KOSLOFF
NOAH BEERY
BABY PEGGY
BUD HAMILTON
EILEEN PERCY
FORD STERLING
KALLA PASHA
GERTRUDE ASTOR
JACK GARDNER
ROBERT MCKIM
WILLIAM BOYD



JESSE L. LASKY PRESENTS A

GEORGE MELFORD

PRODUCTION

"Salomy Jane"

WITH

JACQUELINE LOGAN

GEORGE FAWCETT and MAURICE FLYNN

JACQUELINE LOGAN is absolutely fascinating in this fast-moving story of adventure and romance. Filmed among the great Redwoods of the Santa Cruz Mountains. It transfers to the screen the spirit of Bret Harte. Its people actually live and have being. An out-door love story sumptuously produced, with a great cast and director. The success of "The Covered Wagon" proves that the public wants big, wholesome love-dramas of the open spaces. "Salomy Jane" is just such a picture, with the sweeping action centering around one of the best-loved characters in all fiction, and the romantic West of '49 as a background.

You can count on "Salomy Jane" for a big clean-up week!



A Paramount Picture

FAMOUS PLAYERS LASKY CORPORATION



ADOLPH ZUKOR PRESENTS
AN ALLAN DWAN PRODUCTION

"Lawful Larceny"

WITH

HOPE HAMPTON, NITA NALDI
LEW CODY AND CONRAD NAGEL

A PLAY that had a record run on Broadway, produced by the director of "Robin Hood," with a cast packed with big names—what more could you ask to make money with?

The story of a wife who lost her husband to a beautiful "vamp," and won him back in a startling manner.

The last word in gorgeous sets and gowns.

Nita Naldi's Cleopatra costume alone is worth many times the price of admission.

A Paramount Picture



JESSE L. LASKY PRESENTS

Gloria Swanson

IN A SAM WOOD PRODUCTION

"Bluebeard's 8th Wife"



THE most gorgeous Swanson production ever seen is this snappy French love-drama, which has been a stage hit on Broadway and all over the country.

The most beautiful women in Hollywood, the latest gowns from Paris, the last word in sumptuous settings, six months in the making and what a title! Without a doubt the biggest Swanson money-maker of them all.

Huntley Gordon heads the brilliant supporting cast.

Screen version by SADA COWAN from
CHARLTON ANDREWS' adaptation of
ALFRED SAVOIR's play

A Paramount Picture



THIS production simply abounds in big, eye-dazzling scenes. The "King Tut" episode, in which Gloria as a beautiful mummy comes to life; the glamorous garden fete; the Bluebeard vision scene, a dream of beautiful women—these are just hints of the picture's splendors.





Adolph Zukor presents

The Silent Partner with

LEATRICE JOY
OWEN MOORE and ROBERT EDESON

A CHARLES MAIGNE PRODUCTION

Adapted by Sada Cowan from Maximilian Foster's
famous Saturday Evening Post serial

A MODERN big city story of poor people made rich laid against a background of wealthy New York, fine sets, beautiful gowns, luxurious motors. A human theme in which every wife will recognize some part of her own life. A few of the big scenes include the Louis XIV fete; the Cafe of the Forest of Gold; the scene where the husband discovers his wife's supposed duplicity; the escape from the ship as it leaves the dock; the broker's office where the hero faces ruin. A great big story picture played by big names.

Has a wife the right to a say in her husband's business? What is the effect of sudden wealth upon married love? These are a couple of the big questions asked and answered by this intensely human drama that will appeal to everybody, married or single, in your town.

For your box office's sake, don't overlook this one. It's one of the biggest bets of the new season.

A Paramount Picture



JESSE L. LASKY
presents
A Zane Grey
Production



Directed by
Victor Fleming

With
Richard Dix, Lois Wilson

NOAH BEERY, ROBERT EDESON and FRANK CAMPEAU

Adapted by DORIS SCHROEDER

"This tale is based on the 'Pleasant Valley War' which ravaged the Tonto Basin of Arizona in the late '80s. In it, two families and their sympathizers fought literally 'to the last man.'"

(Signed) ZANE GREY

The first of the Zane Grey specials, played by a perfect cast and personally supervised by Mr. Grey himself.

There's no need of telling you of the tremendous popularity Zane Grey stories have among all classes of people. "To the Last Man" is being filmed in epic "Covered Wagon" style in the wild Tonto Basin country, the actual scene of the plot.





ADOLPH ZUKOR PRESENTS

Pola Negri

IN A

George Fitzmaurice

PRODUCTION

"THE CHEAT"

WITH

JACK HOLT

Supported by CHARLES DE ROCHE

THE finest story ever written for the screen. And in it Pola Negri is greater than in "Bella Donna." Jack Holt is featured with a splendid cast in support, personally selected by Jesse L. Lasky, and it is by all odds George Fitzmaurice's greatest picture. Here is a million dollar special that has every element for enormous box office success!

Beautiful women, sumptuous settings—an ideal picture for Pola Negri. The world's greatest love-actress as a modern society beauty who plays with fire and then refuses to pay the price of her folly.

Besides the star and featured players, the superfine cast includes Dorothy Cumming, Robert Schable, Charles Stevenson, and Helen Dunbar. Here's one picture that's absolutely sure to smash records everywhere!

A Paramount Picture





A
JAMES CRUZE
production

Harry Leon Wilson's most famous novel. A comedy drama that is a veritable gold mine for screen presentation. A great big special directed by the man who made "The Covered Wagon" and "Hollywood", with a hand-picked cast of great names.

Presented by Jesse L. Lasky
Adapted by Tom Geraghty

James Cruze will put into this classic of American humor the same delicious Western comedy and amazing sweep of action that distinguish "The Covered Wagon." In every respect a box-office bonanza!

A Paramount Picture

18

RUGGLES OF RED GAP

Now as he had the hundred pounds, I couldn't fancy what the deuce and all he meant by such prattle. I was half afraid he might be having me on, as I have known him do now and again when he fancied he could get me. I fearfully wanted to ask questions. Again I saw the dark, absorbed face of the gipsy as he studied my future. "Rotten shift, life is," now murmured the Honourable George quite as if he had forgotten me. "If I'd have but put through that Monte Carlo affair I daresay I'd have chuckled the whole business—gone to South Africa, perhaps, and set up a mine or a plantation. Shouldn't have come back. Just cut off, and good-bye to this mess. But no capital. Can't do things without capital. Where these American Johnnies have the pull of us. Do anything. Nearly do what they jolly well like to. No sense to money. Stuff that runs blind. Look at the silly heggars that have it—" On he went quite alarmingly with his tirade. Almost as violent he was as an ugly-headed chap I once heard ranting when I went with my brother-in-law to a meeting of the North Brixton Radical Club. Quite like an anarchist he was. Presently he quieted. After a long pull at his pipe he regarded me with an entire change of manner. Well I knew something was coming; coming swift as a rocketing woodcock. Word for word I put down our incredible speeches:

"You are going out to America, Ruggles."

"Yes, sir; North or South, sir."

"North, I fancy; somewhere on the West coast—Ohio Omaha, one of those Indian places."

"Perhaps Indiana or the Yellowstone Valley, sir."

"The chap's a sort of millionaire."

RUGGLES OF RED GAP

19

"The chap, sir?"

"Eyebrow chap. Money no end—mines, lumber, domestic animals, that sort of thing."

"Beg pardon, sir! I'm to go—"

"Chap's wife taken a great fancy to you. Would have you to do for the funny, sad beggar. So he's won you. Won you in a game of drawing poker. Another man would have done as well, but the creature was keen for you. Great strength of character. Determined sort. Hope you won't think I didn't play soundly, but it's not a forthright game. Think they're bluffing when they aren't. When they are you mayn't think it. So far as hiding one's intentions, it's a most rottenly immoral game. Low, animal cunning—that sort of thing."

"Do I understand I was the stake, sir?"

"I controlled myself to say. The heavens seemed bursting about my head. 'Ultimately lost you were by the very trifling margin of superiority that a hand known as a club flush bears over another hand consisting of three of the eights—not quite all of them, you understand, only three, and two other quite meaningless cards.'"

"I could but stammer pitcously, I fear. I heard myself make a wretched failure of words that crowded to my lips. show it you in a moment if you've cards in your box."

"Thank you, sir, I'll not trouble you. I'm certain it was simple. But would you mind telling me what exactly the game was played for?"

"Knew you'd not understand at once. My word, it was not too bally simple. If I won I'd a hundred pounds if I lost I'd to give you up to them but still to receive a

William deMille

PRODUCTION

"THE MARRIAGE MAKER"

WITH

AGNES AYRES and JACK HOLT

Supported by CHARLES DE ROCHE, MARY ASTOR
and BOBBY AGNEW

Screen play by Clara Beranger,
from Edward Knoblock's play "THE FAUN"

THE play that proved the most popular one ever played by William Faversham.

A story that strips the tinsel from modern society and shows we're only human after all. A big, dazzling, startling production in every sense of the word. William deMille's best box-office picture to date.

The plot advances an absolutely new idea about marriage that will have your whole town talking. And what a title to exploit!

The live-wire exhibitor will seize this one with a whoop of joy.



LAUREN STOUT

A Paramount Picture



ADOLPH ZUKOR PRESENTS

Gloria Swanson

IN

"ZAZA"

An ALLAN DWAN Production

Gloria Swanson's greatest subject bar none. Produced by the man who made "Robin Hood." A story that has every feminine appeal, marvelous gowns, a world-famous theme, luxury, beauty, and heart appeal.

Never has Glorious Gloria had such a marvelous opportunity to display herself not only as the screen's most gorgeously gowned woman but also as a great emotional actress. As the alluring woman of many loves who finds her soul at last, Miss Swanson does the most magnificent work of her career.

"Gloria Swanson in 'Zaza'"! They'll flock to see it.

A Paramount Picture



THOMAS MEIGHAN

in



GEORGE ADE'S

Original story written especially for Mr. Meighan

"ALL MUST MARRY"

Screen version by Tom Geraghty

Directed by Alfred E. Green

AN original and highly entertaining new dramatic idea especially concocted for Thomas Meighan by America's great humorist.

Thomas Meighan, star, Lila Lee, leading lady, Alfred E. Green, director, George Ade, author, and Tom Geraghty, supervisor of "Back Home and Broke," guarantee this 100% entertainment.

Mr. Meighan has the role of a handsome young bachelor with some amusing and novel ideas about marriage and money and girls. Packed with the native American wit and intimately human qualities that made "Back Home and Broke" such a smashing hit.

A tonic for your box office—Meighanade.

PRESENTED BY
ADOLPH ZUKOR



A Paramount Picture



HERE'S that "different" picture you've been waiting for—

A swift-moving love tale set among the roving gypsy tribes of Tartary. Crammed with stirring adventure and appeal.

Produced on a sweeping scale with an unusual cast of favorites.

Written especially for the screen by the world's best known gypsy author.

This one is the first in the field of a new type the public will clamor for.

JESSE L. LASKY presents

"Taming the Whirlwind"

with

DOROTHY DALTON

Supported by
 THEODORE KOSLOFF, CHARLES DE ROCHE
 TULLY MARSHALL

Adapted by LLOYD SHELDON and EDFRID BINGHAM
 from a Pictorial Review story by
 KONRAD BERCOVICI
 Directed by VICTOR FLEMING

A Paramount Picture



KENMA CORPORATION presents

"The Purple Highway"

WITH

MADGE KENNEDY

Supported by MONTE BLUE, PEDRO DE CORDOBA,
VINCENT COLEMAN and DORE DAVIDSON

Adapted by Rufus Steele

from the play "Dear Me" by Luther Reed and Hale Hamilton

Directed by Henry Kolker

THEY all love stories of poor and pretty girls who become rich and famous. Here's one that will capture their hearts right from the first flicker.

The romance of a poorhouse waif who became one of Broadway's most celebrated stars.

The sharply contrasted backgrounds of a country farm and the gay Broadway cabarets; the real human heart-story; the great cast—there's enough box-office merit in "The Purple Highway" for five pictures!

The play ran over a year in New York and is still a big road success.



You'll surely take "The Purple Highway" to success if you book this one.

A Paramount Picture



THE COSMOPOLITAN CORPORATION PRESENTS

"The Love Piker"

WITH
ANITA STEWART

and an all-star cast including
William Norris, Robert Fraser,
Frederick Truesdell and
Arthur Hoyt

By FRANK R. ADAMS

THE Cosmopolitan Magazine story that proved such a big hit. A story of heart interest, pathos and comedy with a society background on the one hand and the slums on the other.

Splendidly produced by Cosmopolitan and to be backed up by extensive advertising.

This one is going to be a real money maker for exhibitors. Anita Stewart has her best role in many months and is supported by a great cast. And what you can do with the title!

Directed by E. MASON HOPPER
Scenario by FRANCES MASON

A Paramount Picture



A Cosmopolitan Production





POLA NEGRI

Paramount's Great Emotional Actress

Paramount's New Star

THEODORE KOSLOFF

1 9 2 3



Theodore Kosloff



BETTY COMPSON

Starring in
Paramount Pictures



Richard Dix

ALFRED E. GREEN

Director

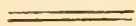


"The Bachelor Daddy"

"Our Leading Citizen"

"Back Home and Broke"

"The Ne'er Do Well"



In Preparation

An Original Photoplay by George Ade
Starring

THOMAS MEIGHAN

JEROME
STORM

GEORGE
HOPKINS

Miss Jacqueline Logan
as
"SALOMY JANE"



in the
George H. Melford Production
of Bret Harte's Classic
"SALOMY JANE"



LOIS WILSON

Alfred Hustwick

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How Big is "Enemies of Women"?

IN NEW YORK* it broke all records at the Central Theatre at two dollar top. It moved to the Rivoli, and in the first week did \$30,283, one of the biggest weeks in the history of the house. It has been held over for two weeks at the Rialto.

IN CHICAGO* it broke all records at the Roosevelt Theatre, doing \$26,189 in the first week. It is now in its sixth week, still doing capacity.

IN SAN FRANCISCO it broke all records at the Imperial Theatre, and is still doing capacity.

IN LOS ANGELES* it broke all records at Grauman's Rialto, and is still doing capacity in its sixth week.

IN MILWAUKEE it broke all records for the Garden Theatre, and played absolute capacity for two weeks.

It is the Biggest Box-Office Picture in the Field Today

"ENEMIES OF WOMEN"

by Vicente Blasco Ibanez

With LIONEL BARRYMORE

and Alma Rubens

Directed by Alan Crosland; Scenario by John Lynch
Settings by Joseph Urban

A COSMOPOLITAN
PRODUCTION

Distributed by
Goldwyn-Cosmopolitan

** In these cities "Enemies of Women" is playing against the strongest opposition picture in the field today.*



Marshall Neilan's
The Strangers' Banquet
A Drama of the Pacific Shipyards



Sir Hall Caine's
THE CHRISTIAN
An event in motion pictures!



Rupert Hughes'
SOULS FOR SALE
The drama of Hollywood revealed!



J. Parker Read, Jr's
The Last Moment
A thrill story of the high seas

For Current Showing—
Here is a Great Line-Up of
Strong Box-Office Pictures!

THESE PICTURES are being booked everywhere today by exhibitors because they are Big attractions with featured names and strong entertainment qualities. Here is a great line-up of box-office productions that's making real money right now!

GOLDWYN
is doing big things.



Allen Holubar's
BROKEN CHAINS
A drama of the West



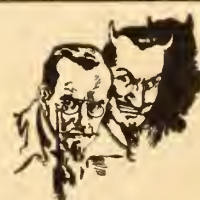
Pola Negri in
MAD LOVE
The daring story of an adventuress!



E. Mason Hopper's
HUNGRY HEARTS
A great epic of Humanity



Frank Lloyd's
THE SIN FLOOD
A throbbing drama of Love



Lon Chaney in
A Blind Bargain
An amazing mystery drama



A Distinctive
Picture

BACKBONE

From the thrilling Satevepost story



Hugo Ballin's

VANITY FAIR

Thackeray's Immortal Love Story



R. A. Walsh's

LOST AND FOUND

ON A
SOUTH SEA
ISLAND

With House Peters, Pauline Starke,
Antonio Moreno

Now is the Time to Insure
Yourself of Productions
With Drawing Power!

THE PRESENT time is the right time to make sure of the pictures you are banking on to make money. No guess-work about these Big productions—they have audience appeal. Watch for the announcement of "The

Ragged Edge." It's a Distinctive Picture staged in the South Seas and it's got a wallop!

GOLDWYN
is doing big things



A Distinctive Picture

THE RAGGED EDGE

Watch for the
announcement!



E. Mason Hopper's

BROTHERS UNDER THE SKIN

The joys and battles of married life!



Rupert Hughe's

GIMME

A comedy-drama of domestic bliss



Rupert Hughes'

Remembrance

The story of American home life



Rupert Hughes'

LOOK YOUR BEST

A fun fest for the family

Christie Comedies

What then is the public paying for? The show of course—a show made up of a diversified program of music, feature, comedy and shorter subjects in which the news-reel predominates. That is what the hundreds of millions are paid for; and in many and many an instance it is the short subject that saves the bacon.

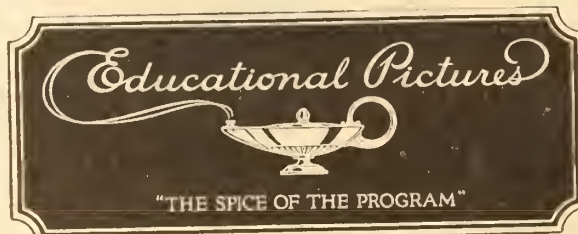
WM. A. JOHNSTON,
in *Motion Picture News*.

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A Good Show Better*



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on Your Program
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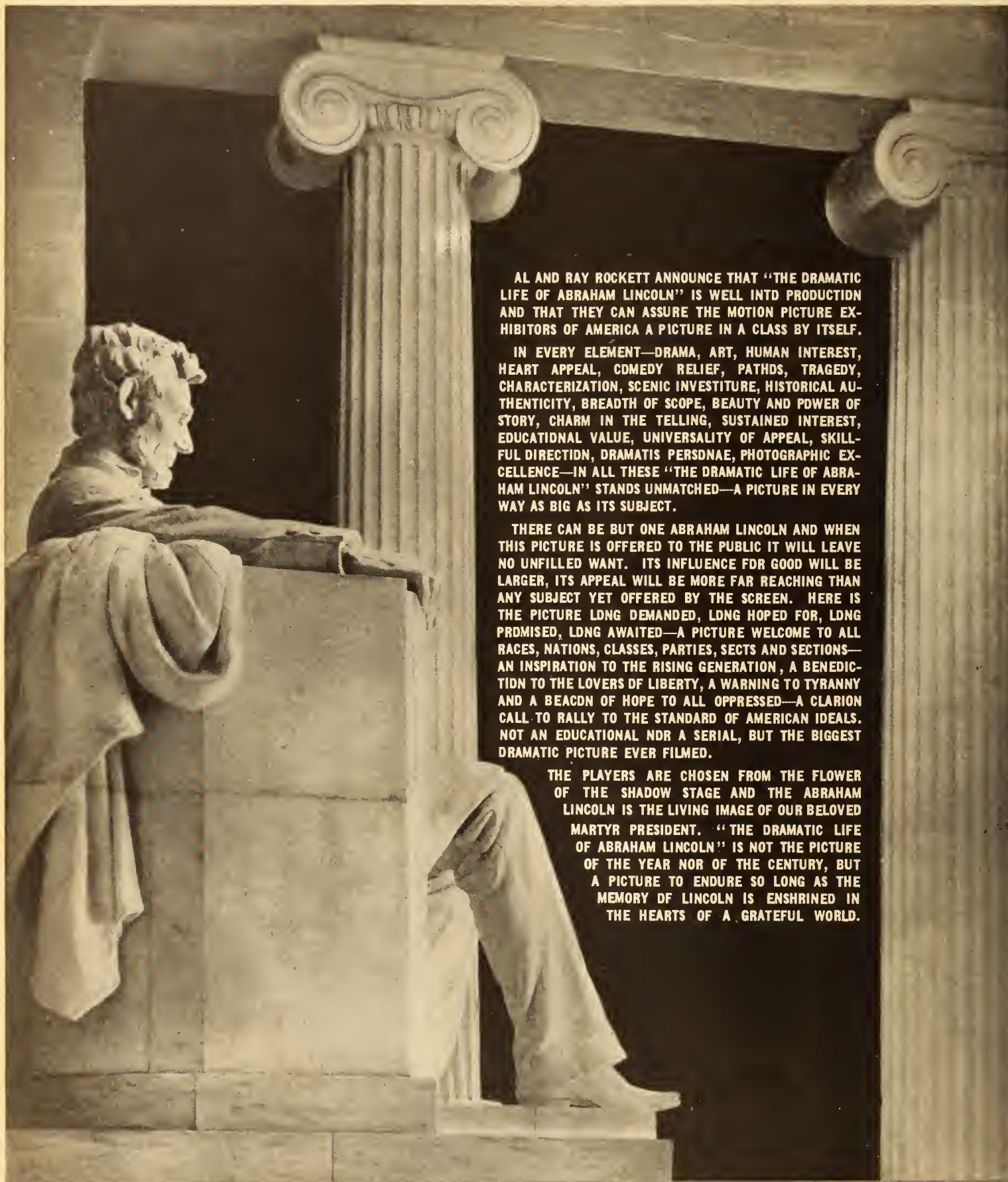
A Short Subject Feature of great exploitation possibilities for the summer program. It will add zest and appeal to any warm weather show, and will make your longer feature step lively to keep the box-office honors.

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IN EVERY ELEMENT—DRAMA, ART, HUMAN INTEREST, HEART APPEAL, COMEDY RELIEF, PATHOS, TRAGEDY, CHARACTERIZATION, SCENIC INVESTITURE, HISTORICAL AUTHENTICITY, BREADTH OF SCOPE, BEAUTY AND POWER OF STORY, CHARM IN THE TELLING, SUSTAINED INTEREST, EDUCATIONAL VALUE, UNIVERSALITY OF APPEAL, SKILLFUL DIRECTION, DRAMATIS PERSONAE, PHOTOGRAPHIC EXCELLENCE—IN ALL THESE "THE DRAMATIC LIFE OF ABRAHAM LINCOLN" STANDS UNMATCHED—A PICTURE IN EVERY WAY AS BIG AS ITS SUBJECT.

THERE CAN BE BUT ONE ABRAHAM LINCOLN AND WHEN THIS PICTURE IS OFFERED TO THE PUBLIC IT WILL LEAVE NO UNFILLED WANT. ITS INFLUENCE FOR GOOD WILL BE LARGER, ITS APPEAL WILL BE MORE FAR REACHING THAN ANY SUBJECT YET OFFERED BY THE SCREEN. HERE IS THE PICTURE LONG DEMANDED, LONG HOPED FOR, LONG PROMISED, LONG AWAITED—A PICTURE WELCOME TO ALL RACES, NATIONS, CLASSES, PARTIES, SECTS AND SECTIONS—AN INSPIRATION TO THE RISING GENERATION, A BENEDICTION TO THE LOVERS OF LIBERTY, A WARNING TO TYRANNY AND A BEACON OF HOPE TO ALL OPPRESSED—A CLARION CALL TO RALLY TO THE STANDARD OF AMERICAN IDEALS. NOT AN EDUCATIONAL NOR A SERIAL, BUT THE BIGGEST DRAMATIC PICTURE EVER FILMED.

THE PLAYERS ARE CHOSEN FROM THE FLOWER OF THE SHADOW STAGE AND THE ABRAHAM LINCOLN IS THE LIVING IMAGE OF OUR BELOVED MARTYR PRESIDENT. "THE DRAMATIC LIFE OF ABRAHAM LINCOLN" IS NOT THE PICTURE OF THE YEAR NOR OF THE CENTURY, BUT A PICTURE TO ENDURE SO LONG AS THE MEMORY OF LINCOLN IS ENSHRINED IN THE HEARTS OF A GRATEFUL WORLD.

DIRECTION IS IN THE CAPABLE HANDS OF PHILIP E. ROSEN.
FRANCES MARION IS AUTHOR OF THE SCRIPT.
ROBERT KURRLE AND LYMAN BROENING ARE THE CINEMATOGRAPHERS.

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40 FAMOUS MOTION PICTURE STARS 40 IN “MARY OF THE MOVIES”

*Conceived by
Louis Lewyn
and
Jack Cohn
Directed by
John McDermott*

*Presented by
Columbia Productions
The Gem of
The Screen*

Revealing the Innermost Secrets of Hollywood

MAN, this one will give your box-office new marks to shoot at. If you can't make a gigantic mop-up with this showman's proposition you ought to close up your theatre and rent it to an undertaker; if you don't pile up mountains of money with it there's something wrong with either you or your house. For it's built on a foundation of box-office appeal so strong that the fans will go simply wild over it. Cash in NOW on the sweeping popularity of pictures of movie life — GET THE BIG ONE—“MARY OF THE MOVIES”—and get it NOW!!!

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OF BROADWAY

Will Break Into The
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and
Break Your Box Office Records

An Irving Cummings production

with

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Alice Lake—Tully Marshall

Kate Price, Creighton Hale

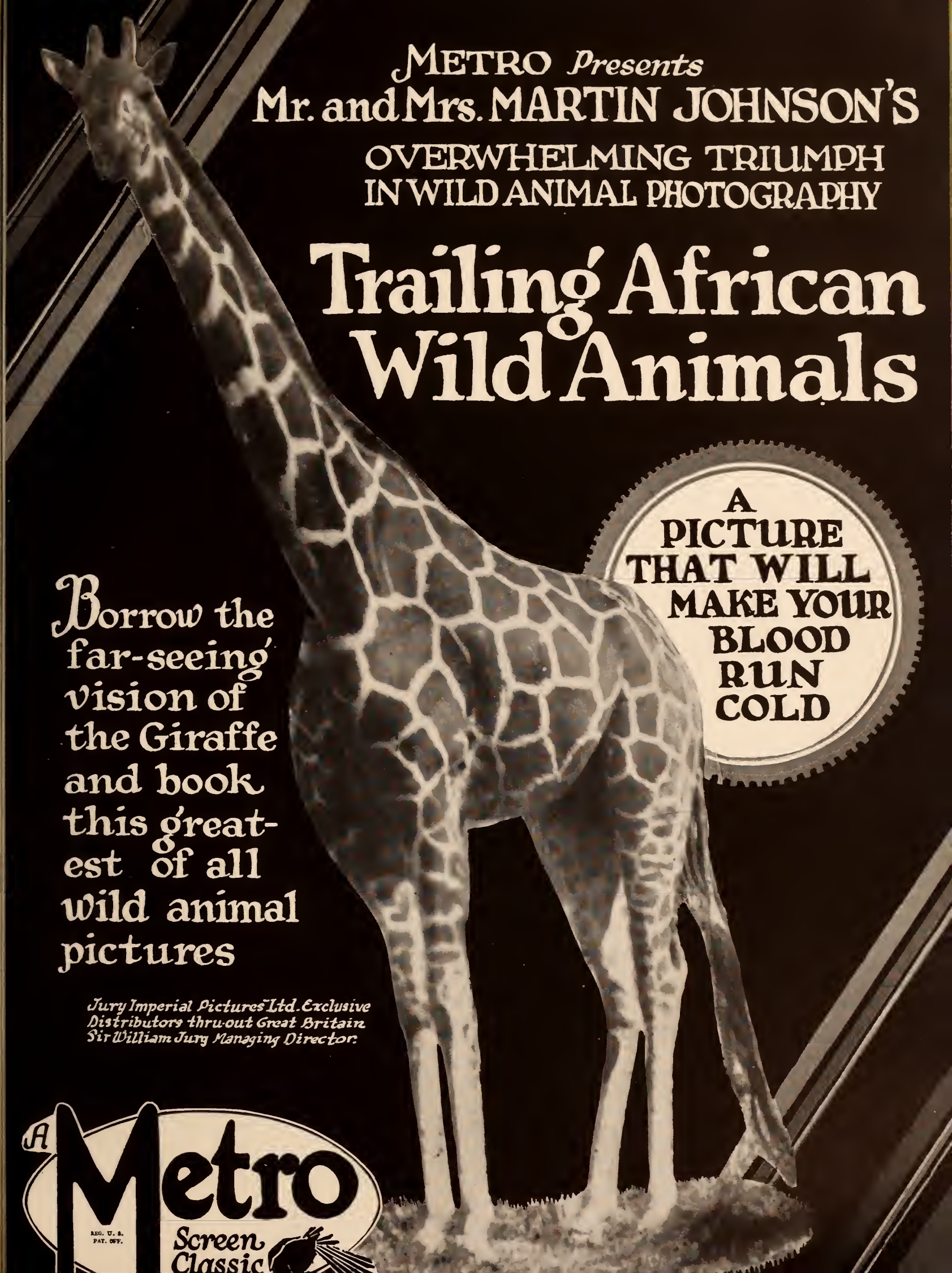
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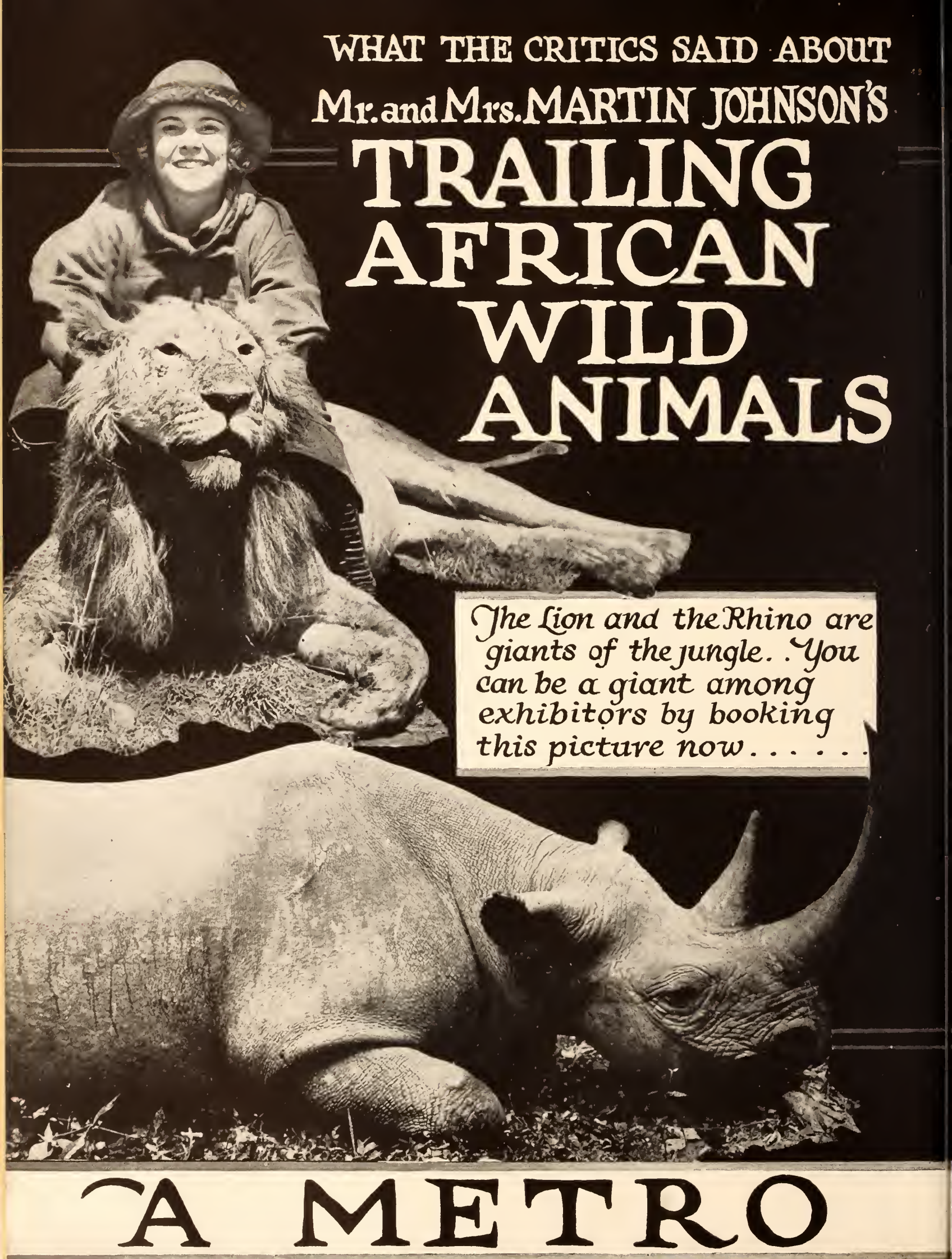
A
PICTURE
THAT WILL
MAKE YOUR
BLOOD
RUN
COLD

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Sir William Jury Managing Director.*



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*The Lion and the Rhino are
giants of the jungle. You
can be a giant among
exhibitors by booking
this picture now*

A METRO

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Extremely enjoyable and profitable.

—*Los Angeles Express*

More genuine interest than in any film romance.

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Awe-inspiring and thrilling.

—*Chicago Tribune*

Informative and ever so exciting.

—*Baltimore American*

Marvelous . . . a liberal education.

—*Baltimore Evening Sun*

House not large enough to hold the crowds.

—*New Orleans Item*

One of the finest and most authentic pictures.

—*Seattle Star*.

Many thrills and plenty of excitement.

—*Chicago Examiner*

A superior picture.

—*Cleveland Press*

If you can't get a thrill out of this, you're dead.

—*Baltimore Post*

Extremely interesting and exciting . . . magnificent.

—*New York Telegraph*

Wonderful source of entertainment and education.

—*Cleveland Plain Dealer*

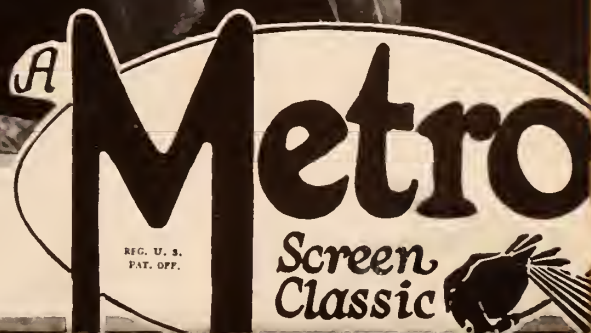
In every few feet there is a real thrill.

—*Buffalo Express*.

The African buffalo has a raging temper - the kind you'll have if some other exhibitor beats you to this picture



Picture



HOT DOG THE BULL STEPS OUT

HUNT STROMBERG *Presents*

BULL MONTANA

in

THE
FAMOUS
PLUG-UGLY'S
LATEST
ATTEMPT
TO
BURGLAR
HIS
WAY
INTO



HIGH SOCIETY

Written and Directed by HUNT STROMBERG

A Metro Picture

A CURE FOR BOX-OFFICE SPRING FEVER

METRO *Presents*

THE FOG

*Produced under the
Personal Supervision
of* **MAX GRAF**

With
**MILDRED HARRIS
LOUISE FAZENDA
LOUISE DRESSER
CULLEN LANDIS
RALPH LEWIS
MARJORIE PREVOST
AND A GREAT
SUPPORTING CAST**

Adapted by
H.H. VAN LOAN *from the
story by* **WILLIAM DUDLEY
PELLEY.** *Directed by*
PAUL POWELL *Photographed by*
JOHN R. ARNOLD
Scenario by **WINIFRED DUNN**

*Jury Imperial Pictures
Ltd. Exclusive Distributors
thruout Great Britain
Sir William Jury Manag-
ing Director*



METRO *Presents*

THE FO

Produced under the Personal Supervision of
MAX GRAF

*Adapted by H. H. VAN LOAN
from the story by WILLIAM
DUDLEY PELLEY
Scenario by WINIFRED DUNN
Directed by PAUL POWELL
Photographed by JOHN R. ARNOLD*



G

NATHAN FORE

DENT & PROPRIETOR

PRIVATE

A FAST-MOVING STORY
OF VIRILE LOVE WITH
A BIG DRAMATIC
CLIMAX

Metro

Screen
Classic



Jury Imperial Pictures, Ltd. Exclusive Distributors thru-
out Great Britain. Sir William Jury, Managing Director

Lift THE FOG

of uncertainty
from your
Box Office

A METRO Screen Classic
Produced under the Personal
Supervision of

MAX GRAF

Adapted by H.H. VAN LOAN
from the story by WILLIAM
DUDLEY PELLEY

Scenario by WINIFRED DUNN
Directed by PAUL POWELL
Photographed by JOHN R. ARNOLD

*More play dates have been
set on this picture within
a given time than for any
other METRO Picture
released this season.*



*Jury Imperial Pictures Ltd. Exclusive Distributors thru-
out Great Britain. Sir William Jury Managing Director*

The Wallop that fills theatres

EVERY round of this immensely entertaining series is loaded with an electro-magnetic force that draws dollars to the box office as powerfully as a ball game attracts small boys; every number packs a knock out audience wallop that fills theaters and makes folks come back for more. IT'S RECORD IS PROOF. Take advantage of that mighty wallop NOW—

Make it Work For
YOU



**H.C. WITWER'S
MARVELOUS
COLLIER'S WEEKLY
STORIES**

FIGHTING BLOOD

12
Whirlwind
Rounds
—
Round 8
"Christopher
of Columbus"

Presented by
P. A. POWERS

MASTERFULLY DIRECTED by MAL ST. CLAIR
DISTRIBUTED BY

723 Seventh Ave. **F.B.O.** EXCHANGES
New York, N. Y. **EVERYWHERE**

Sales Office United Kingdom: R-O Pictures Corporation, 26-27 D'Arblay St., Wardour St., London, W. 1., England

SPECIAL!!!

Stupendous

BOX OFFICE
ATTRACTION

WHITMAN BENNETT presents

"LOYAL LIVES"

By CHARLES G. RICH *and* DOROTHY FARNUM

Directed by CHARLES GIBLYN *and an* ALL STAR CAST
BRANDON TYNAN *and* MARY CARR
FAIRE BINNEY, "BUSTER" COLLIER

An Amazing Narrative of Breathless Adventures and Heroic Deeds
A Thrilling Heart-Interest Story of the Men in the U.S. Mail Service

Humor - Pathos - Romance - Thrills - Gasps

A Whitman Bennett
Production Released by

VITAGRAPH

Tremendous Exploitation

For a DELUGE of DOLLARS
and a MIGHTY GALE of PROFIT

WHITMAN BENNETT presents

"LOYAL LIVES"

with

BRANDON TYNAN *and* MARY CARR *and an* ALL STAR CAST

A SMASHING, CRASHING MELODRAMA!

Tied Up to the Greatest Night and Day Working Force in the
Entire World. And the Most Romantic, the Most Faithful,
the Most Loyal and Best Known Men in Uniform

THE UNITED STATES POST OFFICE EMPLOYEES

WANTED -

BY INEXPERIENCED HEIRESS, A WAY
TO SPEND \$150,000 A YEAR

O, Boy, Lead Me To It!

That's a real exploitation angle. It has the curiosity-arousing power which reaches out and pulls them in.

The picture is romantic, dramatic and sure-fire. It bubbles over with humor and finishes with a punch. As a summer feature it can't be surpassed.

In brief, the story follows the career of a girl who, brought up in seclusion, suddenly finds herself left with a tremendous fortune. She goes in for society. She is as proud as a peacock and when the dowagers and debutantes give her the cold shoulder, she starts a regular revolution. It's a circus. She beats society at its own game. She plunges into an orgy of buying; gowns, motors, lavish parties and all the rest. She soon has her up-stage friends calling for help.

Then, with the social world at her feet, she longs for new worlds to conquer. She has become a dazzling beauty and the reigning favorite. But all the luxuries money can buy will not satisfy her longing for real love. She finally selects the home-town sweetheart of her girlhood.

The cast is hand-picked. The direction is snappy. The sets are eye-filling.



THE FORTUNE OF CHRISTINA McNAB

*From the novel by Sarah Macnaughton
which ran into seven big editions*

PLAYGOERS PICTURES

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE

"Best Work of Her Career!"

EXHIBITORS HERALD



KATHERINE Mac DONALD IN
THE LONELY ROAD
(FIRST NATIONAL)

One of those pleasing little domestic dramas that Miss MacDonald specializes in. It is a picture in which women play important parts and therefore it will make its greatest appeal to the ladies. Charles Logue wrote it. Victor Schertzinger directed it and handled it well. Length, 5,102 feet.

This is an original story from the pen of Charles Logue and tells of the marital misunderstandings of a beautiful young wife and her struggling but penurious young husband, who failed to give her the companionship she sought.

Miss MacDonald does some of the best work of her career in the role of Betty Aust'n, a clerk in a grocery store who finally asserts herself and makes her small town husband realize that she has a mind of her own. Others in the cast who render her excellent support are Orville Caldwell, as Warren Wade, the husband; Kathleen Kirkham as Leila Mead; Eugenie Besserer as Martha True, the village milliner; William Conklin as Dr. Devereaux; James Neill as Uncle Billy Austin, Charles French as Hiram Wade and little Stanley G. Goethals, as the Wades' five-year-old son.

It is a B. P. Schulberg production and the producer has put into it those elements which make for a successful screen play—good story, good acting and fine settings, together with first-rate direction.



B.P. Schulberg presents

Katherine Mac Donald

The American Beauty in

"The LONELY ROAD"

Adapted by
LOIS ZELLNER

from the story by
CHARLES LOGUE

Directed by Victor Schertzinger

Produced by Preferred Pictures, Inc.

A First National Picture

Keaton Steals the Show!

Read what the
Washington Post says

"Even more hilarious than the feature is 'The Balloonatic' in which Buster Keaton, assisted by Phyllis Haver, scores another one of his triumphs. Buster does nothing that he has ever done before on the screen, and Miss Haver is an especially effective foil for much of his convulsing stupidity. Laughter is incessant during the unreeling of this portion of the program."

Joseph M. Schenck presents

BUSTER KEATON

in

"The Balloonatic"

DON'T MISS A ONE OF HIS
2-REEL FEATURES

"THE BOAT" "THE COPS"
"DAY DREAMS" "THE PALEFACE"
"THE LOVE NEST" "THE PLAYHOUSE"
"THE BLACKSMITH"
"THE FROZEN NORTH"
"THE ELECTRIC HOUSE"
"MY WIFE'S RELATIONS"

Written and Directed by Buster Keaton
and Eddie Cline



Every show is a good show-when Keaton Heads the Bill!

Distributed by Associated First National Pictures, Inc.

The World's Greatest Detective Says



WM. J. BURNS
DIRECTOR



Department of Justice
Bureau of Investigation
Washington, D. C.

April 29, 1923.

Joseph M. Schenck,
Joseph M. Schenck Productions,
United Studios,
Los Angeles, Calif.

My dear Mr. Schenck:

I have just had the opportunity
of seeing Norma Talmadge in "Within the Law." Please
allow me to say that I consider "Within the Law" the
greatest crime drama ever filmed.

The cast, headed by Norma Talmadge,
gives the finest work of its kind I have ever seen, while
the settings and direction are superb.

Cordially yours.

W. J. Burns

William J. Burns,
Director,
Bureau of Investigation
U.S. Department of Justice

A First National Picture



Joseph M. Schenck presents

NORMA TALMADGE

"Within the Law"

Personally Directed by Frank Lloyd

Adapted by Frances Marion from the stage play by Bayard Veiller; photographed
by Antonio Gaudio and Norbert Brodin; stills photographed by Shirley Vance Martin.

"An Unusual Theme!"

Moving Picture World.



PICTURE STRONG IN MELODRAMA

"Thomas H. Ince introduces an unusual theme in this one. A story involving a romance and a hatred. The picture is well handled from a production point and there are some excellent scenes of a forest fire, with a strong melodramatic ending. The character development furnishes an interesting study. A pretty romance also."—*Moving Picture World.*

MOST EXCITING AND SPECTACULAR

"Melodramatic, with a spectacular ending and should appeal to the majority. The forest fire scenes are exciting and a satisfying romance runs through the picture. Frank Keenan does some good acting."—*Exhibitors Trade Review.*

WILL INTEREST MOST JADED PICTURE FAN

"Thomas H. Ince sponsors a first rate story of conflict and character development in this picture. It is strong enough in plot, action and interpretation to interest even the most jaded of fans. Frank Keenan is presented in a role which he can do better than any of his contemporaries. His acting carries quality. Lloyd Hughes is picturesque as the young mountaineer. A thrill when a forest fire threatens to wipe out a whole community. The story has vitality."—*Motion Picture News.*

Thos. H. Ince presents "Scars of Jealousy"



Written by Anthony H. Rudd; Directed by Lambert
Hillyer under the personal supervision of Thomas H. Ince

Distributed by Associated First National Pictures, Inc.

Miles of smiles and many a thrill!



A First
National
Picture

Thos. H. Ince Presents

THE SUNSHINE TRAIL

STARRING

Douglas MacLean-Hero of "The HOTTENTOT"

Directed by JAMES W. HORNE



WOW! HERE'S A HOT WEATHER WINNER!

You, Mr. Exhibitor, are looking now for the kind of pictures that drag the people away from the amusement parks and the ball fields. You want something to combat the coming hot spell.

You are looking for snappy features that are packed with a thrill, or a laugh every minute, that get under the skin right at the start and keep 'em on their toes right to the very end.

Here you are! Another Ince winner! Five reels that snap and sparkle with humor and bubble with the spirit of youth.

And it comes right on top of those other two big Ince successes, "The Hottentot" and "Bell Boy 13."

Best of all, Douglas MacLean, the same star who convulsed your patrons in those two pictures, is starred in this new one.

MacLean is now a tremendous drawing card. His name has advertising value. So announce him. Play him up big. And don't forget to tell your patrons it is another one of the inimitable Ince comedy romances with the Ince punch.

You sure will pack them in.



THE CAST

Douglas MacLean	Edith Roberts
Muriel Frances Dana	Albert Hart
Josephine Sedgwick	Barney Furey
Rex Cherryman	William Courtright

A TASTE OF THE PLOT

He came back to his home town after the war, expecting to be a hero. But the folks threw him in jail; foisted off someone's baby on him; refused him his own insurance money; told him his girl was engaged to be married; tried to steal his inheritance of \$50,000; stole his clothes and money; accused him of kidnaping; sicked the sheriff on him; called him an imposter; pointed out to him that he was dead; handcuffed him; called him a liar and a thief and a few other little things like that. Do you wonder he moaned "why didn't they shoot me in the Argonne?"

Do you wonder that it will convulse your patrons?

Story by William Wallace Cook
Adapted by Bradley King
Photographed by Henry Sharp

Distributed by
Associated First National
Pictures, Inc.



"You stole my baby!"



"The lock-up for yours!"



"Oh! And you are a bandit!"



"He swiped my ticket!"



"Kicked off the train!"



"That's the wretch!"

Thos. H. Ince's "The SUNSHINE TRAIL"



MORE than 4,000 girls were reported missing to the New York police in the last year, according to official records of the chief of the Missing Persons Bureau, Capt. John S. Ayer.

Many of these girls later turned up. But what were they doing in the meantime, and why did they leave home?

And many of these girls were never heard of again. They have, so far as any one knows, vanished from the face of the earth. What became of them?

Every day girls are reported missing. Are they ensnared by the lure of the bright lights of this Jazz age?

THIS MOST ABSORBING PROBLEM
OF THE HOUR IS PRESENTED IN

The James Young Production

"WANDERING DAUGHTERS"

Presented by SAM E. RORK; adapted from the
story by Dana Burnet; directed by James Young

Distributed by Associated
First National Pictures, Inc.



The Proof of Leadership

6487

give

73.07%

3 *out of* 4



**Ask Any First National Salesman
to Show You Mr. Schwalbe's Letter!**

Motion Picture News

Million Dollar Pictures

NOW available to exhibitors or in various stages of production are no less than a dozen pictures that crowd the million mark in the matter of cost. As many more of equal magnitude are being planned.

"That's the kind of stuff we can sell," says the producer. "Big pictures get the money." And this is confirmed by the exhibitors or at least that class of exhibitors we meet most frequently.

So everybody ought to be pleased. For years we have been advocating fewer and better pictures. At last we are getting them. Certainly a happy state of affairs denoting a healthy condition of the industry.

* * *

But—there seems to be some danger—how imminent we admit we are unable to predict—that the matter of expensive pictures may be overdone.

Obviously there is a point where big pictures—speaking from the standpoint of cost—would become a drug on the market and just as obviously there is a maximum rental that any theatre can pay no matter how excellent the production.

* * *

There are only so many fish in the pond—any pond—every pond. The smaller the pond the less fish it contains.

Take a theatre in a town of 5,000 inhabitants. The minimum on a million dollar picture is considerable—it has to be if the producer gets his money back to say nothing of a reasonable profit.

Now we mustn't get the rental price of a picture so high that the five thousand man is forced to pass it or play it at a loss. There are too many five thousand towns and residing in them too many of our loyal friends. In the aggregate they represent a nice slice of our

volume of business. In the past we have been satisfied to get most of our profits from them.

So the proposition of making big pictures, as the term is commonly used, is a matter for careful analysis. Big pictures in moderation perhaps will sum it up.

If we have too many big pictures in a season every production will suffer. If we invest so much money in big pictures that rentals become prohibitive we get the same result.

* * *

There is one other angle of the big picture that points a warning—admission prices. In the average family, especially the kind of family with which the motion picture finds the greatest favor, there is about so much money available for amusements. We can take it all in one night or we can spread it out over a number of shows.

Those of us who spent our boyhood days in a small town can remember when the opera house played two or three shows a week.

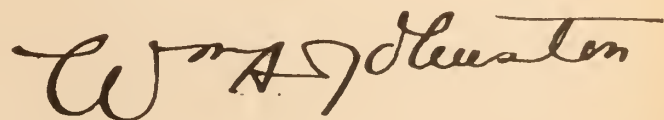
The Barretts and the Booths came to town once in the while too. Today, outside the "dog towns" no city under a hundred thousand gets a half dozen shows a year.

Why? Pictures. Yes, but only to a certain extent. The drama in the hinterland was on its last legs years before the motion picture was out of the experimental stage and the reason for it was too high prices.

People began going once in the while instead of regularly and by and by a generation grew up, that never went at all. They had no desire for something they had never experienced.

* * *

History sounds a note of warning. Don't kill the goose that lays the golden egg.



W. G. JONES, the pastor of the First Baptist Church, Pocatello, Idaho, writes that he fought the censorship bills before the Idaho legislature and that it failed to be passed. Since that time (it was brought up March 2nd) the friends of the bill have not left undone anything that they could do to remove him from the pastorate. They have sent letters to members of Dr. Jones' church with the idea of poisoning their minds against him.

The climax arrived the night of May 3rd, when a group of people came to a church meeting and tried to oust the pastor. They succeeded by a majority of two, but illegally. The pastor intends to organize an independent church—The People's Church—a church for the people, of the people and by the people. Now the purpose of the minister's letter is to interest moving picture folk in his new enterprise. He frankly states that unless picture interests come to his aid he will be unable to carry on his work.

The Reverend Mr. Jones certainly deserves a vote of thanks for his independent spirit and his courage in the face of strong opposition. He deserves the hearty co-operation of everyone who is opposed to the smug and narrow-minded complacency of the reformers. Such disciples of free thought are needed to preach the gospel of common sense and broad-mindedness. But somehow their cries are too faint to drown out the noise of the reformers. Well organized noise can always be put over. And because of the concentrated effort behind it, the listeners among the legislators and laymen are forced to accept it.

* * *

THE key to the city has been awarded to Theodore Roberts wherever he stopped during his flyer in vaudeville. The character actor has returned to Los Angeles after a tour of three months over the Orpheum circuit in "The Man Higher Up," a sketch by William DeMille. Cities of the middle West and Southwest have sent their Kiwanis, Rotary, Lions, Business Men's clubs and Legion posts to welcome him.

* * *

JOSEPH SCHILDKRAUT, who made his screen debut in Griffith's "Orphans of the Storm," has been made a member of the Goldwyn family and will appear in the Hall Caine story, "Master of Man."

* * *

SHADES of '49! Here is Famous coming out with another train—not covered wagons, but auto trucks. This convoy of forty-five-ton gas wagons is now plying the 200 miles between Hollywood and the 300 miles of sand dunes where Cecil B. DeMille is building the sets for "The Ten Commandments." No hardy pioneers are being carried, for the space is taken up by several huge sphinxes—which when set up will form an avenue leading to the reproduction of the city built for Rameses II by the oppressed children of Israel. Besides the sphinxes the truck caravan is carrying a few tons of lumber and plaster, hundreds of tents, and costumes for the three thousand who will take part in the biblical scenes.

* * *

INCIDENTALLY, one only has to appreciate how the screen has advanced in detail of production in considering the painstaking research made to reproduce authentic backgrounds and properties. Time was when the Edison company back in the embryonic days of the photoplay used smoke pots to suggest atmosphere for a fire scene. Any director who had initiative enough to indicate realism with realistic effects was considered flighty or foolish or both. Today research workers and travelers are sent into far

PICTURES AND PEOPLE

distant lands to collect authentic backgrounds. No expense is spared to hunt through the archives of history, the museums of far-off cities in order that a picture may be authentically correct.

Here is Mrs. Florence Meehan who has returned from Palestine to Los Angeles after completing one of the longest journeys ever made in the interests of a picture production. She was sent by Cecil B. DeMille to bring back jewels, silks, tapestries and other

genuine properties for "The Ten Commandments." Her trip covered 20,000 miles and it occupied five months. It included Egypt, Palestine, Syria, India, Malay States, Siam, Burma, China, Kashmir, Straits Settlements, Persia and Japan. And now there is said to be a huge room filled with the properties which Mrs. Meehan collected.

Anyone acquainted with production activities on a large scale can read any day of a producer dispatching a director to the far-off places to collect real atmosphere. Some day the story will keep pace with the production. Then it will have reached the peak of its art.

* * *

ELMER PEARSON, vice-president and general manager of Pathe, left New York last Thursday for the Coast in connection with production activities bearing on new lines of subjects for his company's release. Mr. Pearson expects to be away for three weeks, but within that period he will look over the Hal Roach lots and witness the start of production work on the series of two reel comedies in which Will Rogers will be the star. The first episode of the "new departure" ten part serial, "Her Dangerous Path," which Roach is producing will come under his inspection. The Sennett studios and the George B. Seitz company are others of Mr. Pearson's objectives. He will also talk shop with Hal Roach, "Snub" Pollard, Stan Laurel, Paul Parrott and Harold Lloyd.

* * *

THE Hattons—Frederick and Fanny—have signed on the dotted line for Fox. They will supply the West Coast studios with original stories.

* * *

ANOTHER old landmark of New York has taken the road to oblivion. We are speaking of Delmonico's. This restaurant, famous throughout the world—whose portals have been passed—whose entrees have been eaten by celebrities from every quarter of the globe—closed its doors the other night. What could be more fitting and proper than that occasion should be celebrated by Marion Davies and her "Little Old New York" company—since Delmonico himself, figures in the play?

The famous restaurant keeper started his eating emporium when New York was bounded on the North by Fourteenth Street—when the Bowery was the fashionable thoroughfare. Among his patrons were John Jacob Astor and the original Cornelius Vanderbilt. Charles Judels impersonates Delmonico in the picture.

Those who attended the farewell dinner with Miss Davies and Mr. Judels were Courtenay Foote (Robert Fulton); Mahlon Hamilton (Washington Irving); Sam Hardy (Cornelius Vanderbilt); George Barraud (Henry Brevoort); Montague Love (John Jacob Astor); Norval Keedwell, Harrison Ford, Joseph Urban, William Le Baron and Luther Reed.

* * *

MARION DAVIES has left for England to be present at the premier of "Little Old New York," when it opens in London on June 3rd. Subsequently she will visit France and Italy.

THE stork and the doctor have paid their respects to Mr. and Mrs. Fred Caldwell of Hollywood. "He's a dashing juvenile," remarked the doctor to the anxious father waiting outside the room at four-thirty A. M. April 3rd, at the maternity home of Mrs. Roe, on Westmoreland Avenue. Fred Caldwell is the author and director of "Night Life in Hollywood." The infant weighed nine and a half pounds when he bounded forth on location.

* * *

AMONG the passengers on the White Star Liner, Olympic, which sailed last Saturday, was F. J. Godsol, president of Goldwyn. The purpose of prexy's trip to England and the continent is to arrange for the filming of the particular scenes of "Ben Hur" which will be taken in authentic European locations. June Mathis, who wrote the scenario for the Lew Wallace novel, will subsequently join Mr. Godsol in England. And while we are on the subject of "Ben Hur" the theatrical profession and screen patrons are manifesting keen interest in the identity of the actor to be selected for the title role. HIS NAME, folks, will be announced when the actual photography has been started.

FACTS and rumors are flying around that Robert Warwick will soon return to the screen—that Arthur Housman has received an offer to appear in an English production—that Senor Alessandro, the Apollo of the Argentine, will support Tom Moore in "Marriage and Morals"—that R. William Neill has returned from Italy where he made two pictures—that Mary Carr is considering a proposition to star in a series of four specials in which it is planned to use her youngest son—that Jack O'Brien received several lacerations of the arm which necessitated his confinement in a hospital while fencing with John Charles Thomas in a scene from "Under the Red Robe"—that William N. Bailey has received a tempting offer from a German film company—that Richard Bennett has been engaged by Sam Goldwyn to create the role of Bruno in his forthcoming production, "The Eternal City"—that Betty Blythe has sailed for England to appear in the screen version of "Chu Chin Chow."

* * *

THE Rivoli and Rialto orchestras (New York) will go visiting next week, the Rivoli band being the "guest" at the Rialto and the Rialto band being the visiting organization at the Rivoli. The transposition of the two groups promises one of the liveliest weeks in music on Broadway. The idea should be adopted with an inter-city exchange. Hugo Riesenfeld should exchange orchestras with Frank Newman, Jules Mastbaum, Sid Grauman, George Eastman, John H. Kunsy, Balaban & Katz, Ascher Brothers, J. A. Partington and some others among the big impresarios.

* * *

DOROTHY DALTON, having completed her screen duties, sails this week for Europe where she will spend the summer leisurely visiting towns in France, Italy and Switzerland.

* * *

AMONG those glimpsed in the audience of the Lyric theatre, New York, last Tuesday night to witness D. W. Griffith's new picture, "The White Rose," were Dorothy Mackaill, Elaine Hammerstein, Al Kaufman of Famous, James R. Quirk of Photoplay, Edward Dillon, Elmer Clifton, Jack Alicoate,

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David Selznick, Harry Hersfield, the cartoonist, Mae Marsh, Carol Dempster, Neil Hamilton, Ivor Novello, Porter Strong, Lucille La Verne and approximately fifteen hundred others—some of whom are famous.

* * *

AN exhibition of decorative screens, panels, paintings and stage designs by John Wenger is being conducted at the Anderson Galleries, New York. The New York theatre-going public and devotees of art have long been familiar with Mr. Wenger's artistic talent. His largest audiences grew out of his activity in designing stage settings for the Metropolitan Opera House, the Boston Opera Company, Greenwich Village theatre, Capitol theatre, Rivoli theatre,

Rialto theatre, Strand theatre, New York; Capitol theatre, Vancouver; Capitol theatre, Winnipeg; Capitol theatre, Calgary; Capitol theatre, Montreal; Strand theatre, Brooklyn; Pantages theatre, Toronto; Indiana theatre, Terre Haute; and Grauman's theatre, Los Angeles. He has designed the stage backgrounds for innumerable productions.

* * *

IT was many years ago that "The Spoilers" made screen history. Those who saw it are still talking about the greatest fight ever reproduced in celluloid. Now the National Board of Review thinks the modern version, made by Goldwyn with Milton Sills and Anna Q. Nilsson in the east, good enough to win the weekly asterisk as an exceptional picture.

* * *

WATTERSON R. ROTHACKER and Arthur S. Kane haven't a thing on Al Christie when it comes to trotting about the globe. The comedy producer sailed the other day on the Majestic for London, Paris, Vienna and way stations of the continent where he will enjoy his second annual vacation before he returns to his own lots, lads and lassies.

* * *

F. B. O.'s R-C prod. "Westbound Limited," wins the * offered by the Nat'l Bd. of Rev. in its w. k. bull't'n for the wk. of Apr. 28th.

* * *

WHILE the opening of "The White Rose" at the Apollo theatre on Tuesday night of this week brought fresh laurels to its director, D. W. Griffith, in a greater sense it was a personal triumph for Mae Marsh, who resumes her former position as one of the really great actresses of the screen. No follower of the screen has ever forgotten her scene with Henry Walthall in "The Birth of a Nation," when the Little Colonel returned home and his sister decked herself out in "Southern Ermine" to greet him—no one has ever forgotten those moments of grim pathos in "Intolerance" when the little mother pleaded for her baby. Not pretty in the conventional sense, Mae Marsh has that deeper beauty which comes from within, and the camera, somehow, marvelously records it. When she left Griffith, she seemed unable to find herself—perhaps it was the wrong director, or poor vehicles, but she dropped out of sight for a time. "The White Rose," we predict, will at one sweep again place her among those to whom we in this business pay the greatest compliment we know: "She is an actress." "The White Rose" is Mae Marsh's picture—not that the others are inadequate, but that she rises above them to heights of dramatic intensity of which few are capable. We are glad to welcome her back.

Cohen Is Re-Elected National President of the M.P.T.O.A.

Nomination of Steffes Is Withdrawn

(By Wire)

Chicago, May 24.

SYDNEY S. COHEN is president of the Motion Picture Theatre Owners of America for the fourth time, he being the only candidate to remain in the field when the vote was cast on the fourth day of the National Convention at the Chicago Coliseum. R. F. Woodhull, of New Jersey, and F. J. McWilliams, of Wisconsin, having withdrawn their names immediately preceding the election. The nomination of Al Steffes, of Minnesota was withdrawn on the preceding day and the name of J. C. Ritter, of Michigan, was never presented. Two hundred and thirty-four votes were cast for Mr. Cohen and delegates representing forty-nine votes refused to cast their ballots.

Those included in the latter category were District of Columbia, one vote; twenty-two of Illinois, twenty-seven delegates; Michigan with thirteen; North Dakota, with one; South Dakota with three and nine of Wisconsin's eleven delegates, two from the latter State voting for Mr. Cohen.

The election came as a climax to three days and nights of political discussions and maneuvering on the part of the delegations during which much bitterness had developed and walkouts by various State delegations had been freely predicted, but the latter, fortunately for the stability of the organization, were prevented.

It is probable, however, that Michigan and Minnesota will not take an active part in the national organization although they will retain their membership.

Late into the morning before the election session leaders had been working to secure harmony through the retirement of Mr. Cohen and at one time it looked as though they would be able to get together and that Mr. Cohen would throw his influence to Ritter of Michigan, but his friends and the Michigan men who are understood to have the backing of the Minnesota delegation were unable finally to agree.

When Mr. Cohen took the chair for Wednesday's session he declared when he arrived in Chicago he had definitely decided to decline the nomination and to remain in the ranks as a worker, but after three days in this city leaders from all parts of the country had insisted he remain—and a statement requesting that he allow his name to be put up again carrying the signatures of leaders in exhibitors' ranks had been presented to him Tuesday night, although he had pleaded that he be allowed to retire they insisted and so he consented. He declared he still entertained the hope that they and others would agree on another candidate and said he would withdraw in favor of Mr. Ritter, continuing to work with the organization at his own expense.

The conditions laid down by Mr. Ritter, continued Mr. Cohen, involved the withdrawing of tried State leaders from organization work and would have been destructive and Cohen's friends after being satisfied of the futility of agreeing to Ritter's terms called on Cohen again with the demand that he run and he consented to stand.

Mr. Cohen then read the petition for him to run signed by nineteen leaders. Mr. Ritter's conditions under which he would accept the Presidency were that the Convention raise one hundred thousand dollars to be spent at the discretion of the President and Board of Directors and that an additional thirty thousand dollars be raised to cover the present deficit; also that headquarters be removed from New York although conference headquarters would be maintained there and the President continue as heretofore Chairman of the Board of Directors to which Cohen, Steffes and one man from Michigan be elected.

Cohen, it is understood, declined these conditions and, according to Michigan men, would only throw his support to Ritter in the event that Cohen was made Chairman of the Board of Directors and allowed to name a majority of the members.

Up to time of going to press politics had occupied the attention of the delegates exclusively but some considerable constructive matter is on the program for the latter sessions of the Convention.

W. W. Whitson of California withdrew his name for third vice-president or from any other office previous to the vote on vice-presidents and his vacancy will be filled later. The remaining vice-presidents and directors nominated at previous session were elected to hold office for the ensuing year.

Exhibitors at the Convention contributed \$29,000 to the treasury of the organization toward wiping out the deficit now existing.

It is expected that \$100,000 will be raised before the Convention adjourns.

In an atmosphere electric with excitement over the possibilities of clashes on the floor and predictions that at least three state delegations would bolt the convention, the delegates gathered Wednesday to make nominations for officers of the National organization.

Sydney S. Cohen of New York was nominated to succeed himself for the fourth time as president. W. A. Steffes of Minnesota was nominated but withdrew, and when the name of Michigan was called, this state refused to put James C. Ritter, one of the strong men of their state in nomination. R. F. Woodhull of New Jersey was nominated by Sid Samuelson, and when Wisconsin was reached in the roll call of states, Joseph G. Roode placed the name of that state's favorite son, F. J. McWilliams of Madison, before the convention. Joe Mogler of Missouri also was nominated but withdrew.

The nomination of Mr. Cohen was hotly resented by many delegates, particularly those from Minnesota and Michigan, and bitter charges and countercharges flew on the floor of the convention, but the expected bolt of these two states did not occur.

Mr. Ritter and Mr. Steffes later were nominated for directors of the organization but positively declined to allow themselves to be named for any office.

The meeting had been called for 11 o'clock, but it was 1.20 o'clock when President Cohen mounted the rostrum. The delegates had been milling around singing "Hail, Hail," Michigan songs, playing horns and swinging rattles to pass away the time. Mr. Cohen was given an ovation and promptly named G. G. Schmidt, of Indianapolis, to take the chair.

Mr. Schmidt reported the following number of votes for each State: Arkansas, 7; Connecticut, 5; District of Columbia, 3; Illinois, 27; Indiana, 13; Iowa, 11; Kansas, 8; Kentucky, 11; Indiana, 6; Maryland, 6; Massachusetts, 16; Michigan, 13; Minnesota, 10; Eastern Missouri, 8; Western Missouri, 8; Montana, 2; Nebraska, 6; New Hampshire, 2; New Jersey, 12; New York, 43; Ohio, 22; North Carolina, 10; Oklahoma, 8; Eastern Pennsylvania, 21; Western Pennsylvania, 15; Washington, 5; Southern California, 6; including one from Arizona, West Virginia, 6; Wisconsin, 22.

The following States were not represented: Texas, North Dakota, South Carolina and Tennessee.

Cleveland Exhibitors Talk of Arbitration Board

THE CLEVELAND MOTION PICTURE EXHIBITORS' ASSOCIATION held its monthly meeting last Tuesday at the Olmstead Hotel. Luncheon was served to representatives of about 75 per cent. of the local theatres. Following the luncheon the meeting was given over to a discussion of current business.

President O. E. Bellas took up most of the time explaining to the members at large, the duties and functionings of the new Joint Arbitration Board, which, in future, is to settle definitely all disputes between exchanges and exhibitors. The exhibitors are all pleased with the establishing of a Joint Arbitration Board. On the whole, they feel that it's a fair and equitable way to handle the disputes that arise.

The rank and file of the membership of the Cleveland Motion Picture Exhibitors' Association expressed themselves as thinking that this is the first step in the right direction toward making the film business stable in all its branches.

Officers Elected by M.P.T.O.A. at Chicago

FOLLOWING are the officers elected by the M. P. T. O. A.:

President, Sydney S. Cohen, New York; first vice-president, Joe Mogler, Missouri; second vice-president, Martin G. Smith, Ohio; fifth vice-president, E. W. Collins, Arkansas; recording secretary, George P. Aarons, Philadelphia; treasurer, William Bender, Jr., of Indiana.

Board of Directors: W. D. Burford, Illinois; C. E. Whitehurst, Maryland; C. C. Griffin, California; Charles T. Sears, Missouri; Frederick Seeger, Wisconsin; Harry Davis, Pennsylvania; M. E. Comerford, Pennsylvania; G. G. Schmidt, Indiana; A. Julian Brylawski, Washington, D. C.; R. F. Woodhull, New Jersey; C. A. Lick, Arkansas; W. A. True, Connecticut; Joseph Schwalm, Ohio; A. R. Pramer, Nebraska; L. J. Dittmar, Kentucky; Glenn Harper, California, and H. B. Varner, North Carolina.

W. W. Whitson, of California, nominated for third vice-president and R. G. Liggett, of Kansas, nominated for a place on the board of fifteen directors, declined to allow their names to be presented and the two offices will be filled later.

Mr. Schmidt made a plea for harmony and declared it the custom in politics no matter how many candidates were defeated, that all should leave in harmony and work for the man selected. He regretted the Washington walkout last year and stated he had wired to Charles L. O'Reilly of New York, asking him to attend this convention but had received a two hundred word wire from him declaring factional feeling prevented his attendance.

Mr. Schmidt declared: "We will not fight producers because we need them in our business. We will not fight trade publications but it is hard to check myself in regard to some." He told of the *Exhibitors Herald* reporting on crowds attending pictures which he later found untrue and hit at what he termed inspired reports in *Exhibitors Trade Review*.

Theodore L. Hayes, on behalf of Minnesota, placed Al. Steffes in nomination recalling his years of achievement and success in organization work. Michigan had previously passed when its name was called.

Vincent Brennan, speaking for Pennsylvania, took the floor, and as his eloquent speech proceed the delegates realized that he was about to nominate Mr. Cohen and a hush fell over the crowd, but when Cohen's name was mentioned the biggest outburst of applause of the convention followed.

Mr. Hayes was recognized to make a statement on behalf of Mr. Steffes and his first words roused the assembly to tumult.

"We were wrong when we assumed that this is a democratic organization," he declared, "the leader was chosen early this morning in a room at the Sherman Hotel."

The uproar here drowned his voice and Chairman Schmidt pounded furiously for order, declaring that he would be chairman till thrown out. Cohen leaped to his feet and asked every courtesy for the speaker and that he be allowed to prove his words.

"Michigan and Minnesota have worked hard for six weeks to bring their candidates before the exhibitors on the pledge of Sydney Cohen that he would not be candidate" Mr. Hayes resumed. "There would be no candidates against him if he said he would run. Is it right?"

"Dishonest" cried a delegate above the

noise. "Minnesota's complaint is that it has spent its time and money, wasted them against stacked cards," shouted Mr. Hayes. He charged that Mr. Cohen was unmanly and unfair in that he invited every state to put forth its favorite sons, resulting in divided field that made Cohen selection possible and certain. He declared that the motto on the stationery of the organization should be changed from a hand clasp to a double cross. "Cohen will be leader for another year," continued Mr. Hayes, "and I wish him success, although the organization would be better and more successful under Ritter or Steffes. I withdraw the name of Steffes from nomination."

Chairman Schmidt declared the charges of stacked cards was a cowardly fling at him and the delegates. "I say let the best man win," he added. Claude Cady, of Michigan, followed Mr. Hayes and declared his state puts its candidate in the field because of repeated promises of Mr. Cohen not to run, made at Washington and since. "We have no regrets. We have given our best to the organization but evidently this association does not want such a man," he declared.

Mr. O'Toole came to the defense of Mr. Cohen and answering Messrs. Hayes and Cady declared Mr. Cohen was not a candidate at Washington, but was forced into candidacy by interests hostile to theatre men. He declared that Mr. Cohen was not now a candidate, that he desired to retire, but that men in this convention wanted him for president, a statement which was greeted with mingled cheers and laughter.

President McLaren, of Michigan, took the rostrum and declared his state came to the convention relying on Mr. Cohen's word that he would not be a candidate. He charged that Cohen urged favorite sons to run, and thus divided the country, leaving the field clear for himself.

"Ritter has succeeded where Cohen failed" he said. "We love Cohen and supported him for three years. He had the support from an organization with more money in the treasury than the National Organization has given Cohen. There is no chance against Cohen's organization, but if he is elected we will support the National Association and at the next convention time will have more money in the Michigan treasury than the National Organization will have."

Seconds to the nominating speeches for national president were dispensed with and nominations for other officers and the board of directors proceeded with. Mr. Cohen seconded the nomination of J. C. Ritter for director, praising the work of the Michigan man and declaring that his brains were needed on the board. He declared it was unfortunate

Washington Arbitration Committee Named

The Film Board announced through R. C. Robin the Arbitration Committee which is headed by Chairman Harry M. Crandall, representing the District of Columbia exhibitors; Frank Durkee, representing the Maryland showmen; and Harry Bernstein of Richmond and Norfolk, Va., in charge of the interests of Virginia exhibitors.

Liaison with the exchange group is through R. B. Smeltzer of First National, Harry Hunter of Paramount and Sam Flax of Liberty. Relations between exchange and exhibitor in Washington were never better. Local delegates to Chicago from the territory are supported by exchanges and exhibitors alike.

that Theodore Hayes had lost his head and scored Mr. Hayes' remarks as the most vitriolic un-American and unfair that he had ever heard on a convention floor. He stated that up to a few minutes before he took the platform he had refused to allow his name to be entered and promised startling statements at Thursday's sessions in answer to the slurs cast upon him on Wednesday.

Mr. Ritter refused to consider accepting the nomination and on being pressed by other delegates to reconsider both he and Mr. Steffes stood firm in their refusal to allow their names to go before the convention. Mr. Steffes, rising to a point of order, resented charges that Minnesota was a poor sport and charged that Mr. Cohen bolted at St. Louis. He also charged that Mr. Cohen had told him dozens of times he would not be a candidate and added that he would not have run without that assurance as he knew too much about the inner workings of the organization to run against Cohen and allow himself to go down to defeat.

Mr. Ritter, despite severe throat trouble, which almost prevented him from speaking, rose and refuted the charges that Michigan had bolted, declaring his state loyal to the National Organization and made a strong plea for more "doughboys in the ranks," saying that in the past the organization had been all colonels and generals.

He urged the delegates to get down to business or they never would get anywhere. He again declared Michigan would not bolt but he would not serve under the present conditions. Mr. Cady followed Mr. Ritter and resented the attacks on Michigan, declaring it was his delegation's desire to go away with clean hands and called on the delegates to leave them alone so that they could go home in peace, even although Michigan had been subjected to ridicule and insult.

The nominations for offices outside of president were: first vice-president, Joe Mogler, Missouri; second vice-president, Martin G. Smith, Ohio; third vice-president, W. W. Whitson, California; fifth vice-president, E. W. Collins, Arkansas; Recording Secretary, George P. Aarons, Philadelphia; Treasurer, William Bender, Jr., of Indiana.

The following were nominated to the board of directors, which will, hereafter, consist of fifteen members, according to an amendment to the constitution, which was adopted: W. D. Burford, Illinois; C. E. Whitehurst, Maryland; C. C. Griffin, California; Charles T. Sears, Missouri; Fredk. Seegert, Wisconsin; Harry Davis, Pennsylvania; M. E. Comerford, Pennsylvania; G. G. Schmidt, Indiana;

A. Julian Brylawski, Washington, D. C.; R. F. Woodhull, New Jersey; C. A. Lick, Arkansas; W. A. True, Connecticut; Joseph Schwalm, Ohio; A. R. Pramer, Nebraska; L. J. Dittmar, Kentucky; Glenn Harper, California, and H. B. Varner, North Carolina. R. G. Liggett, Kansas, also was nominated but withdrew.

The Monday session of the convention was postponed until afternoon, owing to the late arrival of many delegates and about three hundred were on the floor when the gavel rapped for order, although more than double that number of exhibitors attended the second day's meeting.

Glenn Harper, of Los Angeles, first vice-president, called the convention to order and W. W. Watts, national committeeman from



Sydney S. Cohen, elected president of the M. P. T. O. A. for his fourth term, at the Chicago convention.

Illinois, introduced President Glenn Reynolds, of the Illinois Motion Picture Theatre Owners, who welcomed the delegates on behalf of the state organization, and introduced Joseph R. W. Cooper, assistant corporation counsel of Chicago, who represented Mayor Dever, in presenting the motion picture men with the keys of the city. E. W. Collins, Jr., of Arkansas, responded on behalf of the exhibitors.

Temporary Chairman Harper, on motion from the floor, appointed a committee of six, Martin G. Smith, of Ohio; Al Steffes, of Minnesota; Joe Mogler, of Missouri; Jim Ritter, of Michigan; M. E. Comerford of Pennsylvania; and F. J. McWilliams, of Wisconsin, to escort President Cohen to the platform. The entrance of Mr. Cohen and his escort was the signal for a prolonged outburst of applause and cheers and Mr. Cohen was forced to stand for several minutes bowing his acknowledgments before the applause ceased. It was a moment of triumph for the man who has been president of the national organization for the past three years.

Mr. Cohen immediately read his annual report, a lengthy document, which was listened to with close attention by his auditors. At the end of his formal report he launched into a brief speech, which roused the exhibitors to enthusiasm and his conclusion was marked by another prolonged outburst of applause.

The president declared it was his belief that

a better understanding was being reached among the different branches of the industry, and that the greatest trouble with the motion picture business is that it has grown too fast in too short a time during which, "We have faced big and serious problems."

A roar of laughter swept the audience when he said:

"This is not an infant business, the only infants you will find in the business are in the production and distribution branches."

He urged a co-operative arrangement with the trade press, whereby this medium of publicity would be of greater benefit to the exhibitor in aiding him to solve his business problems.

In discussing the work for the coming year, he said:

"Your next administration has a gigantic task. You are coming to the time when a new president must be elected and your new national officers must be able to meet the demand."

He made it clear to the exhibitors that they would have to evolve some plan for the adequate financing of the organization if they expect it to live and stated that he had prepared a budget plan which had been submitted to the national board of directors and would be offered to the convention with other recommendations at a later session.

In outlining the accomplishments of the organization during his administration, Mr. Cohen called attention to the repeal of the five per cent. film tax, which, he stated, has saved \$6,700,000 a year to theatre owners; the making of many adjustments for theatre owners with distributing companies; the determined effort to prevent centralized control within the industry and opening up avenues of distribution for independent producers, the enlightening of the public through the use of Movie Chats and moulding opinion so that eventually it will be impossible to pass laws against the motion picture theatres at the request of some well organized minority; the publication of an Exhibitors' Bulletin and other printed matter, which has been mailed to every theatre owner; the establishment of a music department, which enabled exhibitors to secure an excellent variety of tax free music; the Public Service association with the National Government exemplified in the direct connections established with the Post Office, Commerce, Labor, Agriculture, and Interior Departments, as the same are presented in the Motion Picture Palace of Progress; close co-operation with educational and other institutions; bringing about better relations between the producer-distributor elements and securing for theatre owners concessions along

Story of Film Making Told at the Coliseum

AT the Motion Picture Palace of Progress in the Coliseum, Chicago, the Eastman Kodak Company showed the process of film making. They couldn't bring the eighty-acre plant from Rochester so they brought photographs and products to illustrate the various steps in the process. Between the two the story of film is graphically told from cotton grower to motion picture studio.

The output of motion picture film in 1895, the first year of its production for commercial purposes, was 21,663 feet. The yearly output at Kodak Park, it is stated, now exceeds 800,000,000 feet, roughly, 150,000 miles. This tells the story of growth in popularity of motion pictures and incidentally of the industry that pioneered and has kept pace with that development.

Harry Crandall Real Aid to War Veterans

HARRY M. CRANDALL is the hero and friend of Washington service men of all wars. When the committee of local G. A. R. men and other veterans sought his aid, following the presidential ban on their half-century practice of solicitation in government buildings, for the Memorial Day graves decoration funds, he said, "Gentlemen, I have an important engagement for 9:30. I am going to delay long enough to assure you that I am with you. You'll get your ten thousand dollars for the seventy thousand graves. From now till early June, every film theatre in the city of Washington will show trailers telling of your work and the need."

these lines, which would have been impossible to achieve in any other way, keeping down the amount of antagonistic legislation during the past winter; aiding the anti-daylight savings campaign by Movie Chat prints, which was so successful in Milwaukee.

Highlights from the recommendations made by Mr. Cohen follow:

Elimination of all war taxes against the theatres; a fair and equitable contract between the producing-distributing and exhibiting division of our industry; reduction of accessory costs; which will result in a greater amount of exploitation and advertising being done by the theatre owner, thus helping producer and exhibitor; a concerted drive by the combined screen, men and brain power of this industry to bring into theatres millions of people, who do not now attend; elimination of unfair non-theatrical competition; the establishment of a central service station and branches to effectively look after the needs of theatre owners in all parts of the country along every line to advance their business and welfare; paid organizers to assist in the work of maintaining close association of theatre owners with the state and regional bodies and maintaining in a very definite way complete unity with the national organization; an adjustment bureau at the national headquarters, supplementing state and regional organizations for the purpose of giving special attention to the differences that exist between producers and distributors and exhibitors; formation of a department of information, developing and strengthening our national music department; taking up with the Interstate Commerce Commission the matter of reducing express rates for the transportation of film. We are now establishing our own insurance department, which actuaries state will save members from twenty-five to thirty-five per cent. annually on premiums; formation of a publicity bureau to secure in all parts of the country, favorable publicity in newspapers and magazines; a reviewing committee from which theatre owners will receive honest information about new pictures; elimination of the abuse of the application system now so prevalent in the matter of securing films from exchanges; encouragement of individual producers and directors to make worth while pictures; shorter feature pictures and a more diversified program to meet the desire of motion picture theatre patrons; issuance of an official bulletin regularly at intervals of at least every two weeks.

Fred W. Perkins of the United States Department of Agriculture, next addressed the delegates, telling them that his department was the biggest user of motion pictures in their educational work, and stating that he was more than anxious to co-operate with the exhibitors of the country in every way possible to the end of educating the populace of the farming districts of the country.

The following committees were named to handle the work of the convention:

Committee on Rules: National officers and board of directors.

Committee on Credentials: Joseph Walsh, chairman, Hartford, Conn.; Fred Seegert, Milwaukee, Wis.; Glenn Harper, Los Angeles, Calif.; W. W. Watts, Springfield, Ill.; J. E. Kirk, Omaha, Neb.; R. G. Liggett, Kansas City, Kansas; A. A. Elliott, Hudson, New York; Charles Rapaport, Philadelphia, Pa.; O. C. Hauber, Pine Bluff, Arkansas; Glenn Cross, Battle Creek, Michigan; Joseph Freidman, Minneapolis, Minn.

Committee on Ways and Means: C. A. Lick, chairman, Ft. Smith, Ark.; Claude Cady, Lansing, Michigan; Theodore Hays, Minneapolis, Minn.; A. R. Pramer, Omaha, Neb.; C. E.

Prominent Film Folk at Chicago Convention

AN unusually large number of producers, distributors, stars, directors and film executives were in Chicago for the week of the Motion Picture Theatre Owners of America convention. Among them:

Edgar Lewis, M. H. Hoffman, Jesse Weil, W. Ray Johnston, W. E. Shallenberger, Wid Gunning, Louis Auerbach, Sam Morris, Abe Warner, Jeff Fishman, Marcus Loew, Al Lichtman, Henry Ginsberg, William Skirboll, Joe Skirboll, Harry Charnas, Joe Firko, Sam Grand, Harry Ascher, Harry Rathner, Lou Berman, Ben Amsterdam, A. H. Blank, Tony Luchese, Gene Pierce, Jack Cohn, Margaret Winkler, Mae Murray, Hope Hampton, Jules Brulatour, Fred Baer, Bobby North, Pat A. Powers, Joe Schnitzer, Harry Fields, Morris Kraus, L. J. Selznick, Ben Friedman, J. Fred Cubberley, Charles Goetz, Harry Nolan, George Eastman, J. D. Williams, Fred Dwyer, Harry Scott, Rodolph Valentino, Lew Cody and Elaine Hammerstein.

Whitehurst, Baltimore, Md.; M. E. Comerford, Scranton, Pa.; Harry Davis, Pittsburg, Pa.; W. A. True, Hartford, Conn.; William Bender, Jr., South Bend, Indiana; John A. Schwaln; R. F. Woodhull, Dover, N. J.; Joseph Mogler, St. Louis, Mo.; I. W. McMahan, Cincinnati, O.; W. W. Whitson, San Diego, Calif.; Morris Needles, New York, N. Y.; W. D. Burford, Aurora, Ill.; Jake Wells, Richmond, Va.; Nathan Yamins, Fall River, Mass.; Harry Crandall, Washington, D. C.; Glenn Harper, Los Angeles, Calif.; Sydney S. Cohen, New York, New York.

Committee on Treasurer's Report: Glenn Harper, chairman, Los Angeles, Calif.; R. G. Liggett, Kansas City, Kan.; Martin G. Smith, Toledo, O.; Joseph Mogler, St. Louis, Mo.; Howard Smith, Buffalo, N. Y.

Special Committee on Uniform and Equitable Contract Co-operating with Board of Directors: W. W. Whitson, San Diego, Calif.; Charles T. Sears, Nevada, Mo.; Martin G. Smith, Toledo, O.; C. C. Griffin, Oakland, Calif.; Tom Arthur, Mason City, Iowa; Howard Smith, Buffalo, N. Y.; C. E. Williams, Omaha, Neb.

Committee on the President's Report: F. J. McWilliams, Chairman, Madison, Wisconsin; Charles Whitehurst, Baltimore, Md.; Fred Hermann, Wilkes-Barre, Penn.; W. W. Whitson, San Diego, Calif.; C. A. Lick, Ft. Smith, Ark.; W. A. True, Hartford, Conn.; Frank Koeh, Rochester, N. Y.; James Dunlevy, Akron, O.; John Niebes, Detroit, Mich.; H. B. Varner, Lexington, N. C.

Committee on Publicity: Robert Codd, Niles, Mich.; Sidney Nutt, Hot Springs, Ark.; M. J. O'Toole, Scranton, Pa.; Sam Bullock, Cleveland, O.; Nat W. Royster, Chicago, Ill.; A. A. Elliott, Hudson, N. Y.; Herbert Weil, Port Huron, Mich.

Mr. O'Toole presided at Tuesday's session, which was devoted principally to addresses, among the speakers being George Eastman, of Rochester, New York, founder of the Eastman School of Music; Doctor Rush Rhees, of the University of Rochester; Bruce Dodson, of Kansas City, who talked on co-operative theatre insurance, and Homer P. Snyder, of Utica, New York, chairman of the committee on Indian Affairs, United States Congress, who made an address on protecting the public against fraudulent stock promotions; National Director W. D. Burford, of Illinois, made his report on the uniform contract and con-

demned the document as unequitable and unfair to the exhibitors. The delegates passed a resolution condemning the "so-called recently negotiated uniform contract."

The report of the Burford Committee cited these objections to the contract:

The arbitration provisions.

The playdate clause.

The sections dealing with cash deposits and advance payments.

The provision which forbids exhibitors to make eliminations from prints except with the telegraphic or written consent of the distributor.

Fixing of the time limit for the acceptance or rejection of film contracts.

The following resolution was passed by the convention, Tuesday:

"Whereas: It is a source of much gratification and pride for the independent theatre owners of the country, members of the Motion Picture Theatre Owners of America, to have associated with them in a fraternal and business way George Eastman of Rochester, N. Y., because of the advanced position he has attained in the world of affairs and his announced determination to make the motion picture reach the very highest position as a medium of expression and render it of maximum service to the American people, and

"Whereas: The high patriotic purposes and civic motives of George Eastman place him in the front rank as a philanthropist and a patron of all the higher and better things associated with the motion picture, associated musical expression and the better phases of life generally as served through the film, and

"Whereas: In the pursuit of this magnificent idea of public service George Eastman created the great Eastman School of Music in connection with the beautiful Eastman Theatre in Rochester and dedicated this School to public uses through a perpetual arrangement with the University of Rochester which will hold it forever in the service of the people and under conditions which will make its services available for genius in every division of American life.

"Resolved: By the delegates to the fourth annual convention of the Motion Picture Theatre Owners of America, assembled in the Coliseum in Chicago, Tuesday, May 22, 1923, that we heartily commend George Eastman for this great display of high typed Americanism and proclaim him to be one of the greatest exponents of musical development and Motion Picture art in the world. We are convinced that Mr. Eastman's efforts in this relation will add unmeasurably to the effort, now approved everywhere, of holding the Motion Picture Theatre Screen free from centralized control and always as a great medium of expression helpful to the people in the achievement of National ideals and the conservation of their liberties.

Resolved: That the establishment of the Eastman School of Music at a time when music and art in the old world lies prone under the scourge of war, and comprehending the world's needs in a musical way, seems Providential and will always stand as a tribute to the genius, foresight and wisdom of this giant in the economic and industrial world. We add our testimonial as Theatre Owners to efforts of this great man and express the hope that years may be spared him that he may see the fuller fruition of the mammoth moves he has made in this relation and that the elements of service he has inaugurated will go down through the ages gathering force and utility for the public every day.

"Resolved: That a copy of these resolutions be presented to Mr. Eastman, and spread upon the minutes of this convention."

Golfers Preparing For Tourney

Clubs Being Warmed Up For Annual Spring Event at Belleclaire Course

SOMEWHERE in the industry in New York and vicinity there is a party or there are parties about to acquire fame equalled only by the foremost stars of the screen. Just who this party or these parties might be will not be revealed until the evening of June 5, but meantime there are many with ambitions who are sneaking out for daily rehearsals or as often as they can spare or steal the time from the office or studio.

On June 5th the annual Spring golf tournament will be held on the course of the Belleclaire Country Club at Bayside, Long Island, and the embryo Gene Sarazens, Jock Hutchisons and Jim Barneses are enthusing in great shape. Niblicks, drivers and putters are being warmed up and practice cards reveal figures equalling the weekly gross of the Capitol theatre.

Up to the present there are 86 entrants on the list and the committee in charge looks for this to be doubled or trebled by the time the first pair tee off. As a lure to those who are not so good, as well as to those who think themselves pretty fair, the committee is trusting even to the honesty of a golfer, which is rather a precarious trust. In their announcements they ask the submission of the average round of the entrant. Pride will keep many of the better players from telling the truth and the lust for fame as the winner of a net score prize will tempt others to add about ten strokes to their average daily round.

But there are prizes to be won and the committee promises the poorest player an even break with the champion of the industry. It makes no difference whether you dub every drive or have a penchant for finding every trap every one in the industry who ever swung a club is wanted in the competition.

The committee urges those who do not play golf to come out to the club and hear the tournament replayed in the evening. There is to be a big beefsteak party at night and about the festive board will be heard stories rivalling those submitted by the press agents weekly.

The committee in charge of the event is composed of E. K. Gillette, The Motion Picture News; Felix Feist, Joseph Schenck Productions, State Theatre Building; G. B. Gallup, Hodkinson Corp., 465 Fifth Avenue; Abe Warner, Warner Brothers, 1600 Broadway; Joseph Dannenberg, The Film Daily, 71 W. 44th Street.

Following are the entries received to date: L. Abrahams, Craftsmen Lab.; Jack Alicote, Film Daily; R. V. Anderson, Universal; Al. Aronson, 1540 Broadway; J. G. Bachmann, Al Lichtman Corp.; F. A. Beach, United Artists; Bernhard Benson, Merrill Lynch & Co.; Alfred S. Black, Boston, Mass.; Milton Blumberg, Reuben Samuels, Inc.; Alex. R. Boyd, Stanley Co.; Broek, Louis, Schenck Prod.; F. M. Brockell, First National; George Brown, Universal; J. S. Brown, M. P. Arts;

F. W. Butts, Butts Lith. Co.; C. E. Casey, Strand, White Plains; L. V. Chamberlain, First National; Milton Cohen, Inter-Globe Export; Roy Crawford, Assoc. Exhibitors; James A. Cron, Exhibitors Trade Review; Robert Danby, Ivan B. Nordheim Co.; "Danny," Film Daily; C. W. Diebel, Youngstown, O.; Millard Ellison; E. A. Eschmann, Pathe; Tom Evans, Evans Film Co.; Felix Feist, Schenck Prod.; Harry Field, United Artists; Seymour Fields, Eggers Photo Engraving; D. W. Fish, Goldwyn, Cincinnati; G. B. Gallup, Hodkinson; Sidney Garrett, Inter-Globe Export; E. G. Gillette, M. P. News; Foster Gilroy, Hodkinson; H. Ginsberg, Al Lichtman Corp.; F. J. Godsol, Goldwyn; Jas. Grainger, Goldwyn; Earl G. Gulick, Gude Adv. Co.; Paul Gulick, Universal; E. W. Hammons, Educational; Robert Harris, Inspiration Pict., Inc.; Will H. Hays; B. F. Howells, David P. Howells; Wm. A. Johnston, M. P. News; R. T. Kane, Famous Players; S. R. Kent, Famous Players; Henry King, Inspiration Pict., Inc.; Ralph Kohn, Famous Players; Julius Laemmle, Universal; Al. Lichtman, Al Lichtman Corp.; Eddie Mannix, Schenck Prod.; Lee Marcus, F. B. O.; Jules Mastbaum, Stanley Co.; Jim Milligan, M. P. World; Tom Moore, Moore's Theatres, Wash.; Wm. L. Moore, Moore's Theatres, Wash.; Bobby North, Apollo Trading Corp.; Charles Pancoast, Chicago Tribune; Raymond Pawley, Hodkinson; Elmer R. Pearson, Pathe; J. M. Quinn, Vitagraph; J. V. Ritchey, Ritchey Litho.; Nat G. Rothstein, F. B. O.; R. A. Rowland, First National; James Ryan, Fox Film; Reuben Samuels, Reuben Samuels, Inc.; Sab Sax, Weber and North; Jos. H. Schenck; Artie Schmidt, Universal; J. I. Schnitzer, F. B. O.; F. E. Schwab; Sam Swartzman, Al Lichtman Corp.; W. N. Seligsberg, 43 Cedar St.; W. F. Seymour, Hodkinson; Henry Siegel, c/o Warner Bros.; Courtland Smith, M. P. D. A.; J. Boyce Smith, Inspiration Pict., Inc.; E. L. Smith, Inspiration Pict., Inc.; J. S. Spargo, Exhibitors' Herald; Abe Warner, Warner Bros.; E. J. Warner, Otis Litho.; H. M. Warner, Warner Bros.; J. D. Williams, Ritz-Carlton Pictures; F. G. Wilson, Rivoli, Baltimore; H. J. Yates, Republic Laboratory.

Robbins Interests Acquire Avon in Watertown

The biggest deal in motion picture circles in central New York, in many a day, was consummated the past week, when the Robbins interests, of Utica, N. Y., purchased the Avon in Watertown, N. Y., at a price said to be close to 250,000. This gives the Robbins' interests ten theatres in central New York. The new owners will assume possession on June 3.

Charles Sesonske, who has managed the Avon, will probably become associated with theatres in Ohio. The purchase of the Avon marks the end of one of the stiffest fights for patronage ever witnessed in central New York.

With Sesonske handling the Avon and the Robbins interests handling three other theatres, there has been a fight which has been going on for upwards of two years and which has attracted all sorts of attention throughout the entire state. It is understood negotiations have been pending for the purchase of the Avon since last January. Combined, the ten theatres now owned by the Robbins interests, have a seating capacity of about 15,000.

Six New Seattle Censors Are Appointed

SIX new members of the Seattle Board of Theatre Censors were appointed here recently by Mayor Edwin J. Brown, to replace members whose terms have just expired. The appointees are T. H. Wagner, a well known band and orchestra leader; William J. Steinert, lawyer; Ralph Gemmill, merchant; Mrs. M. Steinhauer, Mrs. Edith Gattis and Bettie Flohr.

In addition to the supervision of motion picture houses, the board will hereafter help censor vaudeville and legitimate theatres and public dances. Leroy Johnson, manager of the Liberty theatre, is the only theatre man among the twelve members of the board.

Allen Winnipeg House Goes to Famous Players

The Famous Players Canadian Corporation, Limited, Toronto, operating a chain of theatres across Canada has taken over the Allen theatre, Winnipeg, Manitoba, one of the big houses of the Canadian West, on a rental basis. This is the first important instance of the acquisition of a property directed by Jule and J. J. Allen by the Famous Players Canadian Corporation and announcement of the fact came about through a court action in Winnipeg which resulted in Famous Players being awarded possession of the theatre.

An injunction had been entered by Dominion Films, Limited, against Allen Winnipeg Theatres, Limited, to restrain the latter from handing over the Allen theatre to Famous Players on the ground that Dominion Films had priority claim through an alleged lease. The case was heard before Chief Justice Mathers in the Court of King's Bench, Winnipeg, three days being consumed in the hearing of evidence by a whole array of brilliant legal talent which had been engaged.

In delivering judgment on May 18, Chief Justice Mathers ruled that he did not believe that Dominion Films, Limited, ever actually had possession of Allen theatre under the terms of an alleged contract. He also assessed all costs against Dominion Films, Limited, and Famous Players came into possession of the house.

Incidentally, announcement was made that Famous Players had made arrangements with the directors and shareholders of Allen Winnipeg Theatres, Limited, to take over the Allen theatre on April 26 last, but this move had been blocked by Dominion Films, Limited, of which Emanuel Levy is the local representative. Famous Players, however, had posted special constables around the theatre building to prevent Mr. Levy from re-entering the premises.

Godsol Purchases Roosevelt Theatre in Chicago

F. J. Godsol, president of Goldwyn, has purchased the site upon which the Roosevelt theatre stands in Chicago and also the structure. The purchase was made from the Ascher-Roosevelt Theatre Company at a price said to be \$1,800,000. It is said the purchase is a personal one by Godsol, though his company owns a 50 per cent. interest in the theatres operated by Ascher Brothers.

The Roosevelt, it is said, will continue to be run by Balaban and Katz who leased it from Ascher Brothers some time ago.

Washington Leader Has Small Fire Loss

SIDNEY LUST had a small fire in his projection booth at the Leader theatre, Washington, D. C. A reel of film caught fire, but no serious damage resulted. He plans to engage the Shubert-Garrick for a few weeks, following its close.

Exhibitors Testify in Famous Players Case

Charles L. O'Reilly and Other New York Theatre Owners Witnesses at Federal Hearing

EXHIBITOR testimony featured this week's hearings on the Federal Trade Commission charges against the Famous Players-Lasky group.

Among those who took the stand were Charles L. O'Reilly, president of Motion Picture Theatre Owners of New York State, and Samuel I. Berman, secretary of that organization. In addition, a large number of New York City exhibitors were questioned.

A sharp tilt between counsel featured the Monday morning session, when W. H. Fuller, Government chief counsel, demanded that the respondents produce S. R. Kent, F. P. L. General Manager of Distribution, who was attending the Paramount sales convention in Los Angeles.

Mr. Kent, who occupied the stand for a short time three weeks ago, had not been excused, according to Mr. Fuller's contention. Robert T. Swaine, chief counsel for the respondents, argued that Paramount's whole business organization could not be disrupted "just because this attack on the company is going on." Mr. Kent could not return before June 4, Mr. Swaine added.

Mr. Fuller reiterated his demand that Mr. Kent be produced "now."

Elek J. Ludvigh, Famous Players general counsel, then made a vigorous appeal to Examiner E. C. Alvord for "justice."

"It would be outrageous to have Mr. Kent come back now," he declared angrily. "We have done everything to facilitate these gentlemen in getting the documents from our files for which they have asked. We have had six or seven statisticians working to prepare the data the Government wants. Does Mr. Fuller feel that it is fair to demand that Mr. Kent cut short his trip? If he thinks this is justice let him say so. I want it in the record."

Mr. Ludvigh's argument was backed up with a declaration by Mr. Swaine that "on two consecutive days we have listened to less than two hours of testimony. We have seen witnesses called by the Government come in here, and then go away without testifying, presumably because they couldn't give the testimony the Government wanted."

This sally brought a heated retort from Mr. Fuller. "The witnesses were not sent away for that reason," he declared. "We wanted to examine Mr. Kent before these witnesses appeared. All this inconvenience could have been avoided if counsel had told us that Mr. Kent was going away."

"I resent that statement," rejoined Mr. Swaine. "You knew these sales conventions were going to be held and that Mr. Kent would attend them."

At this point Examiner Alvord intervened and it was agreed that Mr. Ludvigh would send a telegram at once to Mr. Kent, learn his itinerary and report when it would be possible for him to appear.

At the afternoon session, Mr. Ludvigh produced the record of the hearing on May 3, when Mr. Kent testified. At the conclusion of the Kent testimony the record read: "Witness excused." Mr. Fuller maintained, however, that Mr. Kent could not have been excused permanently, inasmuch as the record showed he had promised to produce certain documents. The controversy finally ended amicably, with the promise from Famous Players' counsel that Mr. Kent would appear as soon as possible.

Kansas City Trade Board Outlines Rulings

THE following rulings have been outlined by the Kansas City Film Board of Trade:

"The exhibitor who buys regularly released short subjects, sold on a weekly basis, is expected to play in accordance with contract terms, and if set out, must be paid for.

"Contracts for serials are not subject to cancellation, nor are contracts for specific features, unless they contain a cancellation clause."

All misunderstandings will be referred to a joint board of arbitration, consisting of three members of the Film Board of Trade and three exhibitors.

Benjamin Knobel, who said he was interested in seven houses in the Bronx, New York City, with Charles Goldreyer and C. Grob, took the stand. In order to book Paramount at all, he claimed the houses had to book all the F. P. L. pictures, and that when he had made efforts to have pictures "canceled out" because of their "unsuitability" he had been unable to do so. Knobel also said that certain Cosmopolitan pictures, including "Enemies of Women" and "Little Old New York," for which he and his partners had contracted, had not been delivered. He "supposed" this was because of the fact that Goldwyn had taken over the distribution of the Cosmopolitan product recently.

On cross-examination, Prather S. McDonald, conducting the case for the respondents, asked the witness if he had ever heard of "bicycling."

"No, I never did," answered Knobel. "I have heard of 'switching.'"

"Well, they are the same," continued Mr. McDonald, who then asked the witness if he had ever switched any pictures.

Mr. Knobel admitted that he had "switched" one picture from the Manhattan theatre to the Bushman; when a picture for the latter house failed to show up on the booking date. He made a settlement with Famous Players for extra date, he added.

"Are you sure you didn't 'switch' six pictures, and then pay for them later?" Mr. McDonald pursued.

"Absolutely not," the witness answered.

Mr. Knobel complained that the Famous Players New York exchange had "clocked" one of his theatres in order to find out how many people attended it as a basis for fixing film rental prices. He asserted that the "clocking" plan was unfair because about 200 passes were issued daily to the house.

When Goldreyer took the stand he declared that he "had fooled them when they 'clocked' the house on 'Blood and Sand,'" and also maintained that this method of obtaining a basis for determining what rentals an exhibitor should pay was unjust.

"I am willing to show my books but clocking is not fair," he added. "Why do they pick on fellows in Fordham when they have Broadway to worry about?"

Referring to the transfer of Cosmopolitan distribution to Goldwyn, Mr. Goldreyer asserted that "they won't get away with not giving us" three of the Cosmopolitan pictures. He also testified that "The Toll Gate," a

Paramount 1920 picture, had not been delivered to him according to contract, but on cross-examination the respondents showed that the distributor was not responsible "in the case of non-release."

Asked about rental prices, Mr. Goldreyer said he paid \$2,000 for "Peter Ibbetson" and lost money on it. "It was a 'fliv'," said he. Admitting that Famous Players had voluntarily made a \$500 adjustment on the picture, he declared that if he had been given a \$2,000 adjustment he would still have been "out money."

Further exhibitor testimony was heard from Abraham Goodside, who has theatres in Portland, Maine and Springfield, Mass.

The first witness on Tuesday was William A. Landau, owner of the Heights theatre, New York City, and former President of the Theatre Owners Chamber of Commerce. He stated that he was also a partner with Samuel G. Bock in five other houses.

"I tried to buy '39' from F. P.-L. but they asked a prohibitive price," he said on direct examination. "I offered a fair price but they refused, and told me I would have to buy the entire output, which I didn't want because some of the pictures were not suited to my clientele."

The witness asserted that he then negotiated with Metro and was again asked "prohibitive prices." The New York Metro exchange inquired of him whether he had negotiated with Famous Players, Landau added, and suggested that he buy F. P.-L. pictures "first." He declared he met "the same obstacle at First National" and summed up by saying "they all seemed to know every move we made."

One of the Loew theatres, located at 158th Street and Broadway, gets the F. P.-L. product, he went on, and "despite the distance from my house we can't get the pictures until Loew is through with them."

Protection given Loew was a standing rule in all exchanges, he declared. Cross-examined by Mr. Swaine, the witness admitted he had "no trouble in getting a supply of pictures" even though he didn't book Paramount.

"I would have preferred to get Famous Players pictures," he said, "not because they are the best but because they are the most consistent program on the market."

In order to stop what he called "the dog eat dog" policy of the exchanges and to eliminate ruinous competition, the witness said six houses in his neighborhood got together and formed a buying pool, with one person doing all the buying. "The combination refused to book Famous Players," he continued, "because after we had offered to split the product between our houses and the Haring and Blumenthal chain I found out that the latter were being favored in price."

He admitted that S. R. Kent had made an adjustment with him, and directed that Landau should be given a split on the next group of pictures. His partner, Mr. Bock, had offered \$15,000 for the group, he said, but the combination was unable to come to terms with Harry H. Buxbaum, F. P.-L. district manager, and the deal was called off. He denied that he had any grudge against Paramount.

When he said that Paramount prices were "higher this year than last," Mr. Swaine asked: "Don't you know that prices are

Exhibitors Testimony Taken in Federal Trial

lower this year than last?" To which Mr. Landau answered, "I do not."

"Are you willing to have the accuracy of all your testimony measured by that statement?" Swaine demanded.

"I am," Landau returned.

When Mr. Boek was questioned about "the pool," he said its purpose was "to eliminate being sandbagged by the exchanges." He admitted that he and his partners were "trying to form a monopoly" in his neighborhood and that all the six theatres were in one corporation.

Samuel I. Berman, owner of two theatres in Brooklyn and executive secretary of the M. P. T. O. of New York State, declared he had recently been used as "a buffer for Paramount" in his section. At first, he had been given every consideration in booking, until a larger competitive house—the Benson—went up in his neighborhood, he went on. When that happened, he asked the Paramount exchange whether he was "going to be used for a good thing."

One season, he declared, Paramount said he could have some of their pictures, and he bought some, but they "were unprofitable."

"This season I had to have some first runs, and I told Paramount that, as an old customer, I felt I ought to be given consideration," Mr. Berman explained. "I got ten or eleven from Harry Buxbaum at big prices, but I told him I would take the dose like a man. I never did much bartering or haggling over prices."

Mr. Berman made it clear that he had no grudge against Famous Players and that he had always got along with them in an amicable fashion.

On the subject of "star series," the witness declared that the producer would often take out the good pictures, "sprinkle them, bless them, call them super-specials, and raise the price."

Asked if he had any general remarks to make, Mr. Berman, with emphasis but the utmost good nature, declared that "this is the only business in the world in which goodwill is not an asset. And it is the only industry in which seconds are sold for as much as firsts. Why don't they wait until the picture is produced and then, if it is good, make the exhibitor pay what the picture is worth? One of the main reasons for the ill-will in the business is that the exhibitor can't see the picture before he books it. The producer is oversold by his publicity man to such an extent that producer actually gets to believe what the publicity man says about him. Then along comes the exploitation man and he makes the exhibitor believe the picture is going to push the side-walls and back-walls out of his theatre. The salesman, the publicity man, and the exhibitor all get oversold on enthusiasm, and when the picture finally arrives what is it? Too often it's a flivver." "The great curse of this business is selling something before it is made."

Mr. Berman then pointed out that the new uniform contract contained a provision which would enable the exhibitor to cancel under certain conditions, and he praised this innovation.

The Famous Players methods were no worse than those of any other company, he declared. "It's all a game of dog eat dog."

Hyman Gainsboro, owner of theatres in

Flushing and Port Washington, L. I., claimed that certain Paramount specials for which he had contracted were not delivered, but admitted on cross-examination that the contract provided for withdrawal of pictures when reasons arose over which the distributor had no control.

Al Harstn, another New York exhibitor, told of his troubles as a competitor of Loew. He claimed nine Paramount specials for which he contracted had not been delivered. One of them, he said, was "Humoresque."

"I had that picture booked and paid \$150 for it," he explained. "It went into the Criterion and happened to make a hit. So they pulled it off the program and sold it at a higher price to Loew. I offered \$1,000 or \$1,500 but Loew got it. Buxbaum advised me to see Loew, because Loew and I were supposed to be friends, but I got about as much satisfaction out of him as I would from the German Kaiser. Finally he allowed me to play day and date with him for \$750."

Mr. Harstn added that Mr. Buxbaum had reduced prices on a group of pictures later and they "got along all right together."

J. Alton Bradbury explained that his Olympia theatre, New York, was first-run in his neighborhood until Loew's Eighty-Third Street theatre opened, where the Olympia became second-run. In the matter of protection, he said, Loew got the same from all the exchanges.

"Are your dealings with Famous Players any harder than with the other exchanges?" asked Mr. Swaine.

"A little bit harder," replied Mr. Bradbury.

"But, are not Paramount Pictures a little bit better?" Swaine persisted.

"Yes, they are a little bit better," the witness said, smiling.

As the operator of six theatres, Leo Brecher said he was not using Paramount service this year, although he had used it in other years.

"I don't agree with some exhibitors that Paramount is the life-blood of the business," he declared. "I can get as good pictures from other companies."

Declaring that "independent exhibitors can't get first runs as against Loew, Fox, or Keith," J. Arthur Hirsch, another New York exhibitor, told of the formation of the A. B. C., a booking association formed of one hundred independents. They were never permitted to deal with the big producers, he asserted.

On cross-examination, the defense scored a point when the witness said that "the exhibitor has more faith in Famous Players than in any other company."

As president of the A. B. C., Lee A. Ochs testified that he had appealed to Adolph Zukor to give the independent combination some Paramount first-runs, and that Mr. Zukor said he would talk the matter over with Mr. Kent, with whom he was just about to sail for Europe.

"He told me to get in touch with him on his return," added Mr. Ochs. "But I haven't had time to do so."

At the opening of the Wednesday morning session, Marvin Farrington, for the Government, offered in evidence a lease made March 25, 1922, by Barney Resnick, owner of the building which housed the theatre operated by J. C. Boss in McAlester, Okla., to Texas & Oklahoma Enterprises (E. H. Hulsey); and a contract between Mr. Hulsey's company and

Resnick, assigning the lease to the latter, on condition that the building would not be used for any theatrical purpose for the period of two years.

This was the deal to which Boss referred in his testimony, claiming it was the final step in Paramount's driving him out of business in McAlester.

A. J. Wolf, of the Adelphi and Symphony theatres, New York, testified that he had bought all he could from Famous Players since 1914, but owing to the opening of competitive Loew and U. B. O. houses in his neighborhood in recent years, he had had no Paramount first runs within that period.

"The Loew circuit has the greater number of days and naturally the greater drawing power," he continued.

He had tried to get first runs from F. P.-L., he explained, but was turned down, although he used as an argument the fact that he had been a Paramount customer for seven or eight years. He then bought second runs, he said, until F. P.-L. wanted him to split, which he declined to do, as he had "built up the reputation of his houses on Paramount."

On one occasion, when he produced a statement showing that the Adelphi was losing money, the witness declared Famous Players reduced his rental prices. On "Humoresque," for which he said he had contracted to pay \$500 plus the tax, he said he was forced to pay an additional \$100 in order to get the picture.

Cross-examined, the witness admitted he had played a few Paramounts and got an extra day on "Bella Donna" as an adjustment. Like many other witnesses, Mr. Wolf stated that he considered Famous Players pictures had the most consistently high average quality in the last five years.

Charles L. O'Reilly, president of the M. P. T. O. of New York State, was the last witness on Wednesday morning, when recess was taken until Friday at 1.30 to permit the return from the Chicago convention of certain witnesses subpoenaed by the Government.

"I played no Paramount Pictures during the controversy the national organization had with F. P.-L. beginning in June, 1920," Mr. O'Reilly said.

In negotiating for the "41" group, Mr. O'Reilly said he wanted to split with his competitor—the 72d Street Playhouse—but he found he would not be allowed to pick the pictures he wanted. So he took all the group and so did his competitor.

Four out of the six Cosmopolitans on the "39" contract were delivered, he pointed out. "Cosmopolitan will have to deliver the others," he said, "because of the provision in the new uniform contract which we negotiated with Mr. Hays. That provides that where pictures are specifically named in the contract, they must be given to the exhibitor. And by agreement of both sides, the uniform contract provision was made retroactive to June 22, 1922."

Asked whether he booked the "39," the witness said he had not, because the "41" did not "do well," and the protection given him was "not satisfactory."

Mr. O'Reilly condemned block-booking which he said "forces upon the public pictures not suitable to their taste in many instances. For example: an exhibitor in Sum-

(Continued on next page)

Exhibitors on Stand in Famous Players Trial

mit, N. J., which I would call a strait-laced town, did not want to show 'Bella Donna' because he didn't think the people of the town would stand for it. But Paramount told him he must take all the pictures of that group. Finally, F. P.-L. itself showed the picture in a church. I suppose they figured they could get it by in Summit in that way."

Mr. Swaine then asked the witness if all the distributors did not follow the block-booking plan. "Yes, the others follow the master," Mr. O'Reilly said.

When Mr. Swaine pointed out to the witness that the Cosmopolitan pictures had been booked on a separate contract from those produced by Paramount itself, Mr. O'Reilly declared: "We don't care whether Cosmopolitan delivers the pictures through Western Union or Postal. But they must be delivered. I feel that Famous Players should be with the exhibitors in this matter and should not have played the Goldwyn-Cosmopolitans in their theatre unless all exhibitors got them."

Asked what F. P.-L. theatre he referred to, Mr. O'Reilly named the Rivoli, New York. He had no knowledge that they had been run elsewhere in the country.

When Mr. Swaine asked the witness if he got a supply of good pictures despite the fact that he did not book Paramount, he said, "Oh, yes, some of the independents are more super than the supers."

From present indications, the New York hearings will last another week or ten days. Philadelphia is the next town to be visited.

Witnesses late last week were Col. Alvin M. Owsley, National Commander of the American Legion; Charles Rosenweig, manager of the F. B. O. New York Exchange; Edward J. Bowes, Goldwyn vice-president, and Robert Lieber, president of Associated First National.

Col. Owsley told of the use of Legion films in educational work among former service men. Booking difficulties had been encountered in a large number of theatres, he testified. He characterized the motion picture as the greatest of all agencies for moulding public opinion.

Mr. Rosenweig testified that while he was with Universal he had offered three pictures for showing in the Broadway F. P.-L. houses, and was informed there was no open time in each case. He said he had had a similar experience with F. B. O. productions.

Goldwyn's ownership of a half interest in the Capitol, New York, was acquired to insure Broadway runs for Goldwyn pictures, Mr. Bowes explained. Replying to questions by Government counsel, the witness said Goldwyn's acquisition of theatres, or interests in theatres, in different parts of the country was necessary in order to make certain of first run showings. The company now has an interest in some 25 houses, he said, four of which are first runs. Negotiations are in progress for a theatre in Kansas City, he continued, and the house would be used for exploitation purposes in that territory.

Mr. Lieber, who was on the stand for a short time on May 18, testified that he joined First National as an original franchise holder in order to insure a steady supply of pictures for the Circle theatre, Indianapolis.

He described a meeting held at Adolph Zukor's country home in 1921, with himself, Mr. Zukor, H. D. H. Connick, S. R. Kent, Arthur Loew, Sam Katz and A. H. Blank in attendance. Only the general depressed condition of the industry was discussed, he said.

He denied that the purpose of the meeting was to take up the situation resulting from certain Famous Players theatres having become First National sub-franchise holders.

Under cross-examination, Mr. Lieber said First National expected to release 52 pictures in the new season, only sixteen of which it would produce. He stated also that of the pictures shown at the Circle about 60% were First National, and maintained that good pictures, regardless of who produced them, could always get bookings in Indianapolis.

Irish Customs Ruling Aids U. S. Film Exporters

Consul John A. Gamon writing from Queenstown (Cobb), Ireland, Irish Free State, reports the possible benefit to American film exporters from a new Irish customs ruling effective April 1. This ruling will in effect handicap the British film producer but give a corresponding advantage to the American product.

From the understanding in the All-British Imperial preference clause in the tariff section of the Irish Government Act and the Treaty setting up the Free State, Ireland was placed in the same category as Canada, in December, 1921. The basic British schedules are subject to modifications to suit the revenue raising needs and requirements of the Irish Free State Customs and Finance Services.

Cinematograph films are prominent in the articles listed as likely to be affected by any changes. At the present rate film now pays a duty of (1 d.) one penny-two cents per linear foot, with a similar reduction of one-third for The Imperial preference rate. To avoid double-payment of duties, extra freights, and other causes for delay, film shipments to Ireland should be from New York to Cobb direct. Likewise British shipments to avoid transshipment should be consigned to British ports, from New York.

Senator Launches Move For Industry's Good

A vast amount of practical work in bringing about a better understanding of the motion picture industry among the members of the Pennsylvania Legislature and the legislative correspondents representing all the leading newspapers of the state at the capital at Harrisburg, has been accomplished during the last few weeks by the Hon. John P. Harris, of Pittsburgh, himself a member of the State Senate.

The final act of Senator Harris in educating the press and the law-makers of the state as to the inner working of the picture industry was when he gave a dinner to the newspaper men and others at Folger's Inn, at Dauphin, on the evening of May 24. One of the features of this banquet was the display of film views of the newspapermen themselves, taken a few days before, through an arrangement Senator Harris made with the Famous Players-Lasky corporation.

These pictures were taken about the capitol and depicted the scribes at work in the legislative halls and in their quarters in the press room of the capitol.

Ince Screen Writers Work With Novelists

A special autumn release of three adaptations from books will be a feature of Thomas H. Ince's fall releasing program—and two of the novels are being especially written in collaboration with a screen expert to insure screen material.

Vaughan Kester's "The Just and the Unjust" will be the first adaptation which will go into production as a First National attraction. Bradley King of the Ince writing staff is now at work on the adaptation of the story and camera work will begin shortly.

Bobbs Merrill Publishing Company, which has put out all the Kester books, will put a special motion picture edition of the tale on the market when the feature is released.

Talbot Mundy, British novelist, is completing a new story "The Devil's Own," which will be published this summer. Bradley King not only will make the adaptation of this novel but also is collaborating with the author in working out the story. A second Mundy novel already in synoptic form has been purchased by Ince and will be written in collaboration with Miss King.

N. Y. Court Authorized to Try Vaudeville Suit

The Supreme Court on "Decision Monday," declared that it held "The charges of Max Hart, that the Keith and allied interests were of such a nature as to be legitimately tried in the lower Federal courts," specifically ordering the district Federal court in New York City to try the Hart vs Keith case and all similar cases brought at any time, in vaudeville, movies, theatres, and other specialized businesses.

Keith interests, including, The B. F. Keith Vaudeville Exchange, Orpheum Circuit, Inc.; and the Excelsior Collection Agency and others, were named in the proceedings as being charged with a conspiracy among themselves as booking agencies, theatre proprietors, producers "not to book, nor permit the booking of any vaudeville act not controlled by the alleged booking combination." This presents a question, rightly within the purview of the local court at New York. The court there, it will be remembered held that it "lacked jurisdiction as the alleged conspiracy did not constitute a restraint of commerce. In his appeal Hart declared the Keith group had restrained interstate commerce by driving his lucrative booking agency business to the wall through the above agreement, in effect "black-list" of independents.

U. S. Picture to Be Seen First in Europe

An American made motion picture will be shown in Europe before it is seen in America. Arrangements have been completed to open Marion Davies in "Little Old New York" immediately at the new Scala theatre, London.

Marion Davies, the star, sailed during the week on the *Olympic* to make a personal appearance with the opening of the picture, scheduled for June 3.

"Little Old New York" will be the opening attraction at the new Cosmopolitan theatre, Columbus Circle, New York, sometime in July.

After her London appearance, Miss Davies will visit England, France, and Italy where she expects to get color and atmosphere for "Yolanda"—her next picture.

Eastman and Brulatour Enter Denials

Answers Disclaim Conspiracy As Charged by Federal Trade Commission

THE Eastman Kodak Company and Jules Brulatour have entered denials of all charges of conspiracy, intimidation and coercion made against them by the Federal Trade Commission in an answer filed during the week.

In the complaint of the commission it was charged that Eastman Brulatour and the Allied Laboratories Association entered into a conspiracy which brought about a virtual monopoly in the manufacture and sale of raw film and that competition in the sale and manufacture of prints was hindered and eliminated and prices of positive prints fixed and standardized.

In his answer Eastman denies all knowledge as to the amount of film made by his competitors and that therefore he has no knowledge of a monopoly of manufacture. Among the admissions made was that Brulatour handled approximately 81 per cent. of the Eastman film between January 1 and March 1, 1920 and 70 per cent. between March 1, 1920 and September 1, 1921.

Admitting that Brulatour was the principal stockholder in Paragon, Inc., it was denied that Eastman controlled or had any interest in the company. It was also admitted that the G. M. Laboratories, Inc., the San Jacq Laboratory and Paragon Laboratory were purchased, but denial was made that such purchases, as charged in the complaint, were for the purpose of coercing or intimidating competing manufacturing laboratories or to induce them to refrain from making further purchases of raw stock not manufactured by the Eastman Kodak Company.

Brulatour, in his answer, admits his connection with Eastman, but denies that any conspiracy exists in the conduct of the business.

Three Universal Features For June Release

UNIVERSAL will release three feature productions during the month of June. They will be Universal attractions made by three of that company's stars, Jack Hoxie, Herbert Rawlinson and Gladys Walton.

In the order of their release, they are "Don Quickshot of the Rio Grande," starring Hoxie; "Railroaded," starring Rawlinson, and "Sawdust," starring Miss Walton. They are five-reel features.

"Don Quickshot of the Rio Grande," is Hoxie's first Universal picture. It was adapted from the magazine story of that name by Stephens Chalmers. George E. Marshall directed it. Among the players were Emmett King, Elinor Field, Fred C. Jones, William A. Steele and Bob McKenzie.

The Universal release on June 11 will be "Railroaded," a Herbert Rawlinson picture adapted from "Richard," a magazine story by Margaret Bryant.

Edmund Mortimer directed it. In the supporting cast were David Torrence, Alfred Fisher, Esther Ralston, Lionel Belmore and Mike Donlin.

On June 25 Gladys Walton's latest picture will reach the screen. It is "Sawdust," a circus picture from the pen of Courtney Ryley Cooper.

Jack Conway had charge of the production. The supporting cast includes Herbert Standing, Niles Welch, Edith Yorke, Mathew Betz, Frank Brownlee, William Robert Daly and Mattie Peters.

of the laboratories purchased. He also denies furnishing producers with positive prints at prices below those at which competitors could supply them. He denies delay in deliveries to competitive laboratories and the shutting off of their source of supply.

The Allied Laboratories and members were given an extension of time to June 11, in which to file their answers to the complaint.

Manager Held For Death in Auto Mishap

Jack Roth, manager of the Isis theatre, one of Kansas City's largest suburban houses, was arraigned in a justice court this week on a charge of manslaughter in connection with a fatal motor car accident which resulted in the death of R. T. Jester, a drug salesman of Wichita, Kas., Saturday.

Mr. Roth pleaded not guilty and was released on \$2,500 bond, his preliminary hearing being set for June 2. Jester was injured fatally when a Chevrolet sedan driven by him collided with a Cadillac roadster driven by Roth at Nineteenth and Main Streets. The complaint was signed by a patrolman, C. J. Frederick.

Mr. Roth pointed out to the prosecutor that the car he was driving was crushed on the right side even with the door, the print of the other car's headlight being left in the door. There is no scratch on the front of Roth's car and he says that he will prove at his preliminary hearing that he could not have been driving rapidly and struck another car driving slowly.

New Companies Join Ranks in N. Y. State

The following motion picture companies were incorporated in New York state during the past week, the amount of the capitalization and the incorporators also being given:

Dependable Exchange, Inc., \$500, Morris Kohn, Anna B. Fox, Joseph Brandt, New York City; H. & B. & S. Theatres Corporation, \$5,000, Henrietta F. Cohen, Milton B. Leinwander, William D. Coen, New York; Carr Productions, \$5,000, William G. Lovatt, George McCormick, H. C. Bannister, New York; Review Amusement Co., \$1,200, Joseph L. Young, Morris Weinfeld, Ralph W. Kerbe, New York; L. S. Amusement Corporation, \$20,000, Abraham J. Halprin, Rose Maltz, Edith Ginsburgh, New York.

Detroit Will Hold Motion Picture Exposition

With the opening of the Detroit Coliseum at the fair grounds as an all year round exposition building plans are being perfected to hold the first annual Motion Picture exposition ever staged in the Michigan metropolis in the new structure February 3rd to 10th, 1924.

The exposition will be for the entire industry, and will have the attention of the trade throughout the country. Invitations are being sent to Ohio and Indiana organizations to join in the movement and favorable responses have been had from several of the big bodies, with a view of developing a Tri-State organization at the show.

N. Y. Commission Chief Is Injured by Auto

GEORGE H. COBB, of Watertown, N. Y., chairman of the New York State Motion Picture Commission, is at a hospital in his home city recovering from serious injuries received last Friday night when he was struck by an automobile on one of the streets of that city. He had just reached home from New York.

Mr. Cobb was suffering from a bad scalp wound, and when he was first picked up, following the accident, he was unconscious. He also has one deep cut over the left eye. Thomas H. Miller, who was driving the car which struck Mr. Cobb, was immediately placed under arrest and charged with operating a motor vehicle while in an intoxicated condition.

Jail Sentence Looms For "Stench Bombers"

A jail sentence of thirty days and a fine of \$100 are provided for in an ordinance prohibiting the possession or disposal of "Stink bombs," introduced in the Seattle, Wash., city council recently by Mrs. Henry Landes, chairman of the public safety committee. Introduction of the ordinance by Mrs. Landes grew out of several cases recently where the bombs have been broken in Seattle theatres by union and non-union sympathizers during differences between the theatres and the musicians' and operators' unions.

Possession is to be prima facie evidence that the bomb is to be used for an unlawful purpose, according to the terms of the bill, and the same penalties are to be applied. Upon a state of Washington law becoming effective in June granting wider power to police courts, such offenses may be classified as misdemeanors and may draw heavier penalties, it has been pointed out by city officials.

The new bill, if passed, will do away with the necessity of actual evidence of the bombs being broken.

Washington Hippodrome Receivers Asked

The District Supreme Court was asked last week to appoint receivers for the Hippodrome theatre, 806 K Street, Washington, D. C. The request was made by Mrs. Mary E. Stenz, who conducts a theatre business there with her son, Norman Stenz. Alvin L. Neumyer, sequestrator of the son's property, is named in the proceedings.

The appointment of Neumyer was secured by the attorneys for Mrs. Margaret Stenz, who secured a decree of limited divorce from Norman Stenz. Mrs. Stenz, Sr., was represented by attorney Oscar Nauk, while Jeffords & Dutton filed the consent of Norman Stenz to his mother's application. The three-cornered management was declared unprofitable, in her petition.

Receivers to Operate State Theatre, Schenectady

The State theatre, Schenectady, N. Y., one of the latest of the Strand group, passed into the hands of a receiver last week. At the time Max Spiegel became involved in serious financial difficulties, the theatre was also affected.

It will continue to be operated, however, by the receivers, with Edwin O. Weinberg, as manager. The house cost \$500,000.

Fifty From Paramount for 1923-24 Season

Details of the First Thirteen Photoplays For New Theatrical Year Announced

FIFTY photoplays will be released by Paramount for the season 1923-1924. Announcement of titles and casts of the first thirteen of the new season pictures was made this week. "It has been deemed advisable not to reveal plans and details on a greater number at this time," said the announcement.

The list of specials will be headed by Cecil B. DeMille's production "The Ten Commandments," now in work.

With fifty features and specials for the new season, the Paramount output will be considerably under the 1922-1923 volume, when eighty pictures were scheduled.

Details of the first thirteen Paramounts for next season were announced as follows:

"The Purple Highway," starring Madge Kennedy. Produced by the Kenma Corporation and based upon John Golden's stage success, "Dear Me," by Luther Reed and Hale Hamilton. Henry Kolker directed the picture. In the supporting cast are Monte Blue, Vincent Coleman, Pedro de Cordoba and Dore Davidson.

"The Love Piker," produced by Cosmopolitan from Frank R. Adams' story. It has contrasting backgrounds of society on one hand and the slums on the other. Anita Stewart has the featured role, with William Norris, Robert Frazer, Frederick Trusdell and Arthur Hoyt in the supporting cast. E. Mason Hopper directed from a scenario by Frances Marion.

"Hollywood," a romance of a girl who wants to get into the movies and doesn't succeed. Produced by James Cruze, maker of "The Covered Wagon," it numbers fifty film celebrities in the cast: Cecil B. DeMille, Pola Negri, Thomas Meighan, Gloria Swanson, William S. Hart, Agnes Ayres, Betty Compson, Leatrice Joy, Jacqueline Logan, Jack Holt, Walter Hiers, May McAvoy, Nita Naldi, Lila Lee, Richard Dix, William de Mille, Lois Wilson, Owen Moore, Charles de Roche, Mary Astor, Baby Peggy, Hope Hampton, Alfred E. Green, Herbert Brenon, Ben Turpin, Will Rogers, J. Warren Kerrigan, Eileen Percy, T. Roy Barnes, Bull Montana, Julia Faye, Charles Ogle, Ford Sterling, Kalla Pasha, Clarence Burton, Guy Oliver, Sigrid Holmquist, Edythe Chapman, Gertrude Astor, Helen Dunbar, Dinkey Dean, Maym Kelso, Jack Gardner, James Finlayson, Frances Agnew, Walter Woods, Chuck Reisner, Paul Iribe, Claire West, Charles Eyton, Jeanie Macpherson. The story was written by Frank Condon and the scenario by Tom J. Geraghty.

"To the Last Man" is the first of the Zane Grey stories Paramount will produce. It is a tale of a feud between cattlemen and sheepmen in the late eighties. Doris Schroeder wrote the scenario Victor Fleming is directing, and Richard Dix and Lois Wilson are featured, with Frank Campeau and Noah Beery in support. Mr. Grey is supervising the film.

"Lawful Larceny" was produced by Allan Dwan from Samuel Shipman's play. The scenario is by John Lynch. Hope Hampton, Nita Naldi, Conrad Nagel, and Lew Cody are featured. One of the scenes is the Rendezvous Restaurant, New York, with Gilda Gray and Alice Maison in special dance numbers.

In "The Silent Partner," two former Paramount stars, Owen Moore and Robert Edeson are featured with Leatrice Joy. This is a do-

Metro Buys Three Stories for Immediate Filming

Metro announced this week the purchase of three new stories, which will be placed in immediate production at the Metro west coast studios, in addition to the purchase of several other stories which will be announced shortly by Milton E. Hoffman, Metro production manager.

The stories announced this week are "Held to Answer," by Peter Clarke McFarlane; "To Whom It May Concern," by Rita Weiman; and "The Spirit of the Road," by Kate Jordan.

"Held to Answer" is a modern drama, and will be the second of the Metro all-star specials of the coming season. The first special, "The Eagle's Feather," is now in the course of production under the direction of Edward Sloan. It is from a story of the same name by Katherine Newlin Burt.

"To Whom It May Concern" will be Viola Dana's second starring picture for the coming season. It is a mystery drama. Miss Dana is now at work on "Rouged Lips," also a Rita Weiman story. It is being directed by Harold Shaw. "The Spirit of the Road" will also be for Miss Dana.

mestic drama of New York life. It was directed by Charles Maigne from Sada Cowan's scenario based upon a serial in the *Saturday Evening Post*, written by Maximilian Foster. In the supporting cast are Robert Schable, Forrest Robinson, Maude Wayne, Patterson Dial and Lura Anson.

"The Cheat," written by Hector Turnbull, was first produced by Paramount eight years ago. In the new version, produced by George Fitzmaurice, Pola Negri is the star, with Jack Holt in the leading role and Charles de Roche as the heavy.

"Bluebeard's Eighth Wife" will be a starring vehicle for Glória Swanson. It is a Sam Wood production, with scenario by Sada Cowan from the New York stage success. The story calls for the ultimate in daring gowns on the part of the star. Huntley Gordon is leading man and Robert Agnew, Irene Dalton, Frank Butler, Paul Weigel, Charles Green and Lianne Salvor are prominent.

Bret Harte's classic, "Salomy Jane," has been screened under the direction of George Melford, with Jacqueline Logan in the title role and Maurice Flynn opposite her. With these two George Fawcett is featured, while William Davidson, Charles Ogle, James Neill and Clarence Burton are also in the cast. Melford took the company to Boulder Creek, Col., and reproduced the old mining camp of the Harte story right on the spot.

"Ruggles of Red Gap," a picture of ranch life, directed by James Cruze from Harry Leon Wilson's story is also listed. An all-star cast will appear in it. The scenario is by Tom J. Geraghty.

"Mortal Love," based upon Edward Knoblock's play, "The Faun," a stage success of William Faversham's, is being produced by William De Mille. A cast of all-star personnel will be provided.

"Zaza," which brought wealth to David

Belasco and fame to Mrs. Leslie Carter on the stage, will be a starring vehicle for Gloria Swanson. Albert Shelby LeVino wrote the scenario and Allan Dwan is the producer.

"All Must Marry," by George Ade, who also provided "Our Leading Citizen" and "Back Home and Broke" for Thomas Meighan, will be a vehicle for the same star. As in the cases of the two previous Ade pictures, Meighan will be directed by Alfred E. Green from a scenario by Tom J. Geraghty. The story concerns the four children of a very rich father who provides in his will that his estate shall not be divided until all four are married.

In connection with the new season's output, Paramount announces that it will continue national advertising on a big scale. Special advertising will be done during Paramount Week in two thousand newspapers, it is announced. Leather bound calendars, announcement booklets in tabloid form for distribution by theatres, special rotogravure sections and heralds will be supplied at cost to exhibitors by the Advertising Accessories Department under the direction of Mel Shauer.

The Paramount Publicity Department, under the direction of Charles E. McCarthy, supplies a vast amount of publicity each week to newspapers and magazines. The Exploitation Department, directed by Claud Saunders, has the largest staff in its history.

The Paramount exchange system, under the direction of S. R. Kent, General Manager of Distribution, has been expanded. Through the division conventions recently held at New York, Chicago, New Orleans and Los Angeles, approximately 1,000 Paramount field workers were brought into direct contact with home-office executives.

New exchanges have been opened in the last year in Milwaukee, Columbus, Portland, Me., Wilkes-Barre, Peoria, and Sioux Falls, and a separate exchange for Northern New Jersey. A shipping station was opened at Butte, Mont. New exchanges will be opened in Memphis and Jacksonville, Fla., about July 1.

The Foreign Department, under the direction of E. E. Shauer, is considering plans for additions to the thirty-five Paramount foreign offices and exchanges. These will be opened as rapidly as conditions permit. The new exchanges in France, Mexico, Japan, Scandinavia, and the Far East have had a successful first year, it is stated.

Chadwick Pictures Acquires New Project

The Chadwick Pictures Corporation, of which I. E. Chadwick is president, has arranged with Jimmy Aubrey, comedian, to market his product for the next five years.

Another achievement of the Chadwick Pictures Corporation is the securing of the series of forty subjects which were completed recently after eighteen months of effort in foreign lands, by the Post Pictures Corporation. They will be known as Post Impressions—a series of pictorial visits abroad.

In addition to these short subjects plans have been completed whereby the Edmund Lawrence feature productions, the first of which will be "The Parasites of Broadway," will be marketed by the Chadwick organization.

Selznick Acquires Am. Releasing Co

Unification of Sales Forces Means Strong, Economical Distribution Channel

THE operating activities of the American Releasing Corporation have been transferred to the recently reorganized Selznick Distributing Corporation, according to announcement made by the latter organization. The transfer became effective May 22 and was accomplished through the efforts of Utica and Los Angeles banking groups.

Complete and immediate elimination of a nation-wide system of twenty-four American Releasing branch offices and the partial unification of sales forces of the two organizations means the immediate creation of a greatly strengthened national physical distributor in the Selznick company and a saving in operation of more than \$500,000 a year in previously maintained expense, according to the announcement.

W. C. J. Doolittle, president of Selznick and representing the Utica Investment Company holdings; Motley H. Flint, vice-president of the Pacific-Southwest Trust and Savings Bank of Los Angeles; W. E. Greene, president, and F. B. Warren, vice-president of American Releasing, closed this unexpected negotiation as a step in line with bankers' well-grounded opinion that there are too many separate distributing physical plants in the motion picture industry.

There will be no interruption of service and all contracts now in force will be executed by the Selznick organization in exact accordance with the terms under which they were issued by American, it is said. This applies equally to the product now in the branches and that which is scheduled for future release. As a matter of fact in several territories such as Indianapolis, New Orleans and Salt Lake City, much better and more economical services can be rendered to exhibitors because Selznick already has well established exchanges at these points which heretofore had to be handled by American from more distant cities. In addi-

tion the Albany exchange of American will probably be continued.

Schildkraut Engaged For "Master of Man"

Joseph Schildkraut, the young Viennese actor whose rise to stardom on the American stage has been so rapid, will play the leading role in Victor Seastrom's first production for Goldwyn Pictures, a film version of Sir Hall Caine's latest novel, "The Master of Man."

Schildkraut is a famous son of a famous father. Rudolph Schildkraut is known as one of the most capable character actors of Europe, and has acted in New York in various productions. The younger Schildkraut closed last week a very successful engagement in the Theatre Guild's production of Ibsen's "Peer Gynt" in which he played the title role—the part acted by Richard Mansfield just before his death.

Mae Busch will play the role of Bessie Collier. De Witt C. Jennings has been engaged for a prominent part. Seastrom started photography this week.

Sam Wood Prepares for New Production

Sam Wood has arrived in New York from the West Coast to begin preparations for his forthcoming production of "His Children's Children," Arthur Train's story which Monte M. Katterjohn is adapting for the screen. The picture will be started at the company's Eastern studio early in June. The only member of the cast, which will be an all-star one, so far chosen is George Fawcett.

Mr. Wood was accompanied to New York by Mr. Katterjohn, John Walters, his assistant, and Al Gilks, cameraman.

All-Star Cast Signed for Cummings Production

An all-star cast has been engaged by Irving Cummings for "Broken Hearts of Broadway," which he will produce in Hollywood.

Colleen Moore, Johnnie Walker, Alice Lake, Tully Marshall, Kate Price, Creighton Hale, Arthur Stewart Hull, Freeman Wood, and Anthony Merlo are included in the cast, Mr. Cummings announced this week.

The story is adapted by Hope Loring and Louis Duryea Lighton from an old play. The producer announces that he will bring the film to New York for a Broadway premiere upon completion.

U. S. Navy Drama Under Way at Fox Studios

Among the pictures now under way at the William Fox eastern studios is a drama of the United States Navy which bears the working title of "The Silent Command." The cast is headed by Edmund Lowe and Alma Tell, the direction being in the hands of J. Gordon Edwards.

The story contains an international spy angle and is the brain child of Rufus King. Anthony Paul Kelly made the scenario.

"Six Cylinder Love" is in Production

"SIX CYLINDER LOVE," with Ernest Truex, a combination which made Broadway laugh for full year will be seen in a William Fox picture, now in course of production. It is said to closely follow the William Anthony McGuire stage play. Elmer Clifton is directing.

Others in addition to Truex of the original play, who will be seen in the picture are, Donald Meek, Ralph Slippery and Berton Churchill. Miss Florence Eldridge will be seen opposite Truex. Other members of the cast are, Anne McKittrick, Grace Gordon Margaret Milton, Thomas Mitchell, H. J. Mann and Frank Tweddell.

Two New F.B.O. Productions Are Under Way

Production was started last week at the Powers studios on two scripts, "Alimony," an original story by A. T. Locke, and "So This is Hollywood," by Witwer who was responsible for the "Fighting Blood" stories.

Emile Chautard will handle the direction of "Alimony," the continuity having been written by Maenus Ingleton. The cast consists of Ruby Miller, Warner Baxter, Jackie Saunders, George Cowle, Clyde Filmore, Vola Vale and William Carrol.

The story of "So This is Hollywood" is all about a trip to that famous port by a party of professional boxers who ignorantly break up a movie fight scene and consequently are offered jobs as picture actors. Beatrice Van is responsible for the continuity while the direction is being handled by Malcolm St. Clair. Those in the cast to date include George O'Hara, Albert Cooke and Kit Guard.

Production Completed on Hoot Gibson Special

Production has been completed at Universal City on "Pure Grit," Hoot Gibson's latest starring vehicle, which was directed by Edward Sedgwick.

It was adapted to the screen by Sedgwick from a Blue Book magazine story, "Blinky," by Gene Markey.

The play is the fourth of a series of feature productions starring Gibson under Sedgwick's direction. The Gibson-Sedgwick unit will begin work shortly on another production, written especially for the star by his director.

Supporting Gibson in "Pure Grit" are Esther Ralston, DeWitt Jennings, Elinor Field, Mathilde Brundage, Donald Hatswell, Charles K. French, John Judd, William E. Lawrence and W. T. McCulley.

Cast Selected for "The Unknown Purple"

M. H. Hoffman, head of the Truart organization, stated that the cast which is to appear in the screen version of "The Unknown Purple" is practically completed. Roland West who wrote the original stage play will also direct the picture. Mr. West has spent considerable time in selecting his cast.

The list of players will be headed by Henry B. Walthall, Alice Lake, Ethel Gray Terry, Helen Ferguson, Brinsley Shaw, Stuart Holmes and Richard Wayne. Other members of the cast are Frank Currier and Johnny Arthur. It is expected that work on "The Unknown Purple" will soon be started.

Vitagraph Planning Many Productions

VITAGRAPH anticipates an exceptional boom in the Fall, and as a consequence announces twenty-four special productions by J. Stuart Blackton, Whitman Bennett, David Smith, Jess Robbins and other directors. In addition to these and the regular productions there will be eight comedies based on the Sam Hellman stories in the Saturday Evening Post.

President Albert E. Smith announced these activities on his return from the coast. The special productions will include six made under the personal supervision of Commodore Blackton, six specials from the Whitman Bennett studios, six by David Smith at the Hollywood Studios and six others with specially engaged directors.

The Chester International Pictures Company will furnish the series of eight two-reel comedies based on the Sam Hellman stories. Work already has begun on the latter, the first of which will be the golf story, "A Twosome at Tuara."

Of the immediate productions, "The Alibi," with Alice Calhoun, Cullen Landis, Percy Marmont and Joseph Kilgour has been completed. The first Bennett production will be "Loyal Lives."

Charles Kent, Aged Stage and Screen Actor, Dead

CHARLES KENT, veteran actor of stage and screen, died on Monday night of this week in a Brooklyn hospital, following a prolonged illness, at the age of 70. His death marks the passing of one of the first great legitimate actors to enter pictures, and he ranked as one of the sterling actors of the screen.

Kent was born in England in 1852 and came to America in 1875. He was on the speaking stage for half a century, appearing with such prominent stars as Edwin Booth, Sol Smith Russell, Viola Allen and Amelia Bingham. In 1905, while playing King Saul in "The Shepherd King" with Dwight Lorimer, he lost his voice.

He then turned to pictures, and in 1906 joined the Vitagraph stock company—an engagement which continued nearly until his death. His first appearance was in "The Jailbird," a one-reel picture written and directed by J. Stuart Blackton. He appeared in "The Enemy," "Whom the Gods Destroy," "Soldiers of Chance," "The Gamblers," "Kennedy Square," "The Rainbow" and "The Prodigal Judge" for Vitagraph; "Body and Soul" for Metro; and "The Leopardess" for Famous Players.



Scenes from "Lawful Larceny," an Allan Dwan production for Famous Players, with Hope Hampton, Nita Naldi, Conrad Nagel and Lew Cody.

Spier Directs Publicity for West Coast Theatres

Richard Spier has been engaged by West Coast Theatres, Inc., for an executive position, to take charge of the publicity and advertising department of this string of houses, now reaching from San Diego north above San Francisco.

Spier was formerly with the West Coast firm, during the first acquisition of theatres and formation of the circuit.



Scenes from "Hollywood," a James Cruze production for Famous Players-Lasky.

Goldwyn Salesmen Win Promotions Rewards For Valuable Services Are Announced at Atlantic City Session

AT the Goldwyn Convention which opened on May 20 in Atlantic City, officials of that organization announced the promotion of several of its best salesmen to be resident managers of various of its branch exchanges and the transfer of other managers to new territory. These appointments and changes are in the nature of rewards of merit for excellent work done during the past two or three years by the individuals concerned.

J. D. Solomon, a Goldwyn salesman in the Salt Lake City territory for a number of years, has been promoted to be resident manager in that city, succeeding Charles Knickerbocker who is transferred to Minneapolis where he will be manager of that branch exchange. Mr. Knickerbocker, originally a salesman in the Chicago territory, has been given a larger office to manage because of the excellence of his work in Salt Lake City.

Seth Perkins who has been with the Goldwyn organization for a long time, recently resident manager in Los Angeles and then detailed to special work in the northwest, is now branch manager at Seattle, replacing W. E. Banford, who was promoted to district manager over the Salt Lake City, Denver and the newly created Butte exchanges, with headquarters in Denver.

Ralph Pielow has been named resident manager of the new exchange in Portland, Ore., having won the promotion by his work as a salesman in that territory.

C. F. Lynch, a salesman in the Omaha office, has been promoted to the resident management of the new Des Moines branch exchange.

A. S. Schayer, formerly branch manager in Denver and recently doing special sales work in the northwest, has been made resident manager of the new Butte office.

Charles E. Gregory, salesman in the Kansas City territory, has been appointed resident manager of the Kansas City office, replacing J. H. Hill, who will take charge of the new office in Oklahoma City.

William J. Clark, who is a salesman in the Minneapolis territory and was formerly in the Carolinas, will be placed in charge of the branch in Charlotte, N. C., when it is opened.

L. B. Remy, who has been with Goldwyn

ever since its inception, has been promoted from the resident management of the Dallas office to be district manager with supervision over the Dallas and Oklahoma City territory.

Last week Goldwyn announced the acquisition of two new district managers from outside the organization—Sam Dembow, Jr., who has been placed in supervision of the San Francisco, Los Angeles, Portland and Seattle exchanges with headquarters in San Francisco; and George F. Dembow in charge of the Boston and New Haven territories, with headquarters in Boston.

During the month of June Goldwyn's four new branch exchanges—Butte, Des Moines, Portland, Ore., and Charlotte, N. C.—will begin operations, giving the company thirty-one exchanges. The enlargement of its own producing program, the distribution merger with Cosmopolitan Productions, which will add fifteen pictures to its next season's supply and the arrangement for the distribution of the output of Distinctive Pictures Corporation made it necessary for Goldwyn to enlarge its facilities for the physical distribution of films in order to keep abreast of its growing supply of pictures.

"Skyline of Spruce" Is Well Under Way

The William Desmond Company returned to Universal City during the week from the Feather River country in Northern California. They have been shooting exteriors on "The Skyline of Spruce." Robert Hill is the director. It is a Canadian Northwestern written by Edison Marshall and adapted by Paul Scofield.

Virginia Brown Faire plays the feminine lead. Others in the cast are, William Welsh, Albert Hart and Fred Kohler.

Solomon Transferred to Fox Coast Studios

David Solomon, who has been connected with the William Fox eastern studios, has gone to the West Coast to act as assistant to Sol Wurtzel in production matters.

Picture Cements Mexican Good Will

Government Officials Sit With Producers and Offer Full Co-Operation

THE cementing of good will between the Mexican Government, the American motion picture producing industry and American-Mexican trade in general, was marked at Los Angeles last Monday when representatives of the various factors concerned met to enlist the motion picture in the promotion of mutual interests.

The meeting was brought about by Marshall Neilan and prompted by recent Government co-operation accorded him by Mexico in the production of "The Eternal Three," his next Goldwyn film. This marked the first time that an American producer was accorded such official co-operation.

The conference was opened with the presentation by Marshall Neilan, of scenes taken in Mexico, to Mexican Consul Garza Leal, representing President Obregon. These pictures will become part of the Mexican President's official library and offer scenes never before photographed for an American photoplay, including the President's palace, the pyramids, the Cathedral in Mexico City and other historic landmarks.

Presiding at the meeting was Hon. Harry Chandler, owner of the Los Angeles Times and leading American advocate of recognition of Mexico. "The motion picture, if rightly used, is more potent as a means of promoting amicable international relations than any other spoken or written influence," said Mr. Chandler.

The Mexican Consul, after accepting the Neilan film in behalf of President Obregon, read a dispatch from the Chief Executive of the Southern Republic, in which the latter offered the full co-operation of the Mexican Government to American motion picture producers contemplating pictures that have to do with Mexico and Mexican life.

A specific offer was made to Marshall Neilan involving the production of a gigantic Mexican play which was accepted by the producer with thanks. The story is said to compare with any of the big productions recently made by American film producers and is under consideration for early production by Neilan.

Among the others present who expressed the

desire to co-operate were Thomas G. Patten, representing Will Hays, Dr. Jose A. Samaniego, leading Mexican citizen in Southern California and uncle of Ramon Navarro, and A. Lehr, vice-president and general manager of the Goldwyn studio.

Tentative plans for closer co-operation between Mexico and American film producers with the viewpoint of bringing the two peoples together in better understanding via proper treatment on the screen, of Mexico, were laid out for further action.

Business Above Pre-war Days, Says Ferrandini

Business twenty per cent. better than before the war is the encouraging report of the outlook in the South brought to New York by Frank Ferrandini, president of the First National Amusement Co., of Richmond, Va., and First National Franchise holder in that territory. Mr. Ferrandini is now in New York as a member of the First National Rotating Committee.

According to Mr. Ferrandini, the prosperous condition of the South at the present time was exceeded only in the bonanza days of the war when money was over plentiful. This spasmodic period passed and the period of business depression set in. And now, states Mr. Ferrandini, a healthy period of prosperity has returned which exceeded the normal level of ante-war days by fully twenty per cent. This level, believes Mr. Ferrandini, represents the legitimate growth of the public interest in motion pictures in the South.

As a proof of his faith in the wide interest in motion pictures in Virginia, the First National Franchise holder announces that a new theatre, to be known as The National, is now under construction in Richmond. The National, which will be completed in time for an early Fall opening, will exhibit First National pictures for first runs in that city. Plans call for a seating capacity of 1,600 and every effort will be made to make the new house the most modern in the South.

The First National Amusement Company operates the Broadway theatre in Richmond, and six other houses in that territory.

Griffith's "White Rose" in Pre-view Showing

D. W. Griffith's latest production, "The White Rose" had its first showing in any theatre at the Bellevue theatre, Upper Montclair, N. J., Tuesday evening, May 15, and was well received. Matinee and evening showings were also given the two following days.

Those in the cast are, Mae Marsh, Carol Demster, Ivor Novello, Neil Hamilton, Lucille La Verne, Porter Strong, Jane Thomas, Kate Bruce, Erville Alderson and Herbert Sutch.

Denmark Increases Tax On Photographic Paper

Denmark now assesses photographic paper at the rate of one crown per kilo, instead of the former rate of Kr. 0.70 per kilo, reports Assistant Trade Commissioner H. Sorenson, Copenhagen, Denmark.



Scenes from "Broken Hearts of Broadway," an Irving Cummings production.

Distinctive Buys Rights to "Second Youth"

Distinctive Pictures Corporation has purchased the screen rights to "Second Youth," a novel by Allan Updegraff, and will put it into immediate production. Alfred Lunt and Mimi Palmeri will play the leading roles. Albert Parker has been engaged by Distinctive to direct the production.

"Second Youth" will be fifth on the schedule of Distinctive specials to be released through the Goldwyn-Cosmopolitan Corporation. It will follow immediately after the release of the spectacle, "The Green Goddess" which will be ready early in the fall.

Pettijohn Guest of Boston Board of Trade

C. C. Pettijohn, general counsel for Will Hays, was the guest of the Boston Film Board of Trade last week at a banquet tendered by that body at the Hotel Copley Plaza to him and his assistant, Lloyd Willis. Mr. Pettijohn came to Boston for the occasion. Nearly four score exchange men were on hand, and Fred C. Murphy, president of the Film Board of Trade, presided.

Supporting Cast Chosen for Normand Film

Ralph Graves plays opposite Mabel Normand in Mack Sennett's forthcoming comedy drama, "The Extra Girl," now well into production for release through Allied.

Others of the supporting cast are George Nichols, Anna Hernandez, Vernon Dent and Charlotte Mineau.

Lesser to Make "Peck's Bad Boy" Series

SOL LESSER, president of Principal Pictures, has announced on the coast that it is his intention to film additional "Peck's Bad Boy" stories on an elaborate scale. This is the result of the success of the Jackie Coogan picture of the same name.

Lasky Reveals Purchases of Story Material

JUST before leaving for California Jesse L. Lasky made an announcement of recent purchases of literary material for production in Paramount pictures.

"West of the Water Tower" has been acquired and the anonymous author will co-operate in the making of the picture. The character of the picture will require careful handling and in order to avoid conflict with censors Will Hays' office has been asked to confer with editors and his public relations committee on how best it should be developed.

"Big Brother," by Rex Beach, will be directed by Allan Dwan at the Long Island studio.

Vicente Blasco Ibanez has written "Argentine Love," his first original story for the screen and Paramount will produce it.

Julian Street will assist with the adaptation of his novel, "Rita Coventry." William De Mille will direct. Cecil De Mille will produce "Triumph," by May Edginton.

Fitzmaurice Will Confer with Hall Caine

Director George Fitzmaurice, accompanied by his wife, Ouida Bergers, sails Saturday for London to confer with Hall Caine regarding the coming production for Samuel Goldwyn of "The Eternal City." The screen version is to be written by Ouida Bergere and the picture is to be made in Italy.

The principals in the cast will sail for Rome next month. In addition to Lionel Barrymore, who has already been announced, Bert Lytell has been signed for one of the leading roles. Others who will have prominent parts are Barbara La Marr, Richard Bennett and Montagu Love.

New Writers Join Fox Coast Forces

John Russell, author, explorer and war correspondent, has again joined the ranks of Fox screen writers on the west coast. After a year in New York he has returned to Los Angeles, under contract to write original stories. Mark Edmund Jones, author of "Skin Deep," has gone to the west coast for the same purpose.

Schulberg Buys Screen Rights to "Maytime"

B. P. Schulberg, president of Preferred Pictures, has purchased from the Messrs. Shubert the screen rights to Rida Johnson Young's play, "Maytime." It is a dramatic piece set to music and is now in its seventh year of stage presentation.



"The Silent Partner" is a Charles Maigne production with Leatrice Joy, Owen Moore and Robert Edeson. It will be a Paramount release. These scenes were made from the production.

Warners Announce Six Productions

First of Eighteen for Season Will Be Completed for Release Early in Fall

THE first six productions of the eighteen to be produced by the Warner Brothers for the coming season were announced last week by Harry M. Warner. All will be completed for release early this fall; three are now being produced while preparations are under way for the filming of the others.

The six include "The Gold Diggers," a David Belasco production; "Cornered," the play by Zelda Sears and Dodson Mitchell; "Lueretia Lombard," the Kathleen Norris novel being produced by Harry Rapf; "The Printer's Devil," featuring Wesley Barry; "Little Johnny Jones," featuring Johnny Hines by arrangement with C. C. Burr; and "Tiger Rose," the Belasco play starring Lenore Ulric.

"Little Johnny Jones" is rapidly nearing the stages of completion at the Warner Coast studios under the direction of Arthur Rosson. It is an adaptation by Raymond Schrock of George M. Cohan's stage success of the same name. The story deals with a valiant attempt of an American jockey to ride his favorite horse, Yankee Doodle, in the English Derby, despite the stumbling blocks placed in his path by a designing race track gambler who is eager to win the affections of the jockey's girl.

In the supporting cast are Molly Malone, George Webb, Wyndham Standing, Margaret Seddon, Herbert Prior, Mervin LeRoy, Fat Carr, and the wonder dog, Brownie. Charles Hines is assisting Rosson in the direction of the picture.

"The Printer's Devil" is being directed by William Beaudine, from the story and scenario written by Julien Josephson. It tells the story of an heroic youngster who, in his ef-

forts to aid a bankrupt stranger, finds that the girl of his heart is lost in the bargain. His greater satisfaction, however, comes from the knowledge that the town's worst enemy and suitor for the girl's hand has been badly defeated.

"The Gold Diggers," in which Hope Hampton will be featured, is an adaptation by Grant Carpenter of the Belasco stage play written by Avery Hopwood. While the entire cast has not as yet been selected, it is expected that the production will be ready for release early this fall. Harry Beaumont, director of the current Warner release, "Main Street," has been assigned the direction of the Belasco production.

Beatrice Van Starts On New Witwer Series

Beatrice Van has been engaged by Film Booking Offices to prepare the continuity for the second series of H. C. Witwer "Fighting Blood" stories, production of which has begun at the P. A. Powers studios. Miss Van prepared the continuities for the first series of "Fighting Blood" stories, just completed under the supervision of Mal St. Clair, with George O'Hara and Clara Rorton in the leading roles.

Logue to Adapt "Ponjola" for First National

Charles A. Logue has been engaged to write the film continuity of Cynthia Stockley's "Ponjola," which is to be the second James Young production for First National.



F. B. O. offers J. Warren Kerrigan in "Man's Man" from which these scenes were taken

Goldwyn-Cosmopolitan Convention

Prosperity of Organization Recited in Sales Gathering at Atlantic City

THE Goldwyn-Cosmopolitan sales convention was called to order by "Jimmy" Grainger at the Ritz-Carlton Hotel, Atlantic City, Monday morning, at 9:30. Every Goldwyn Resident and District Manager was present.

Mr. Grainger opened the convention with an address regarding Goldwyn's strides during the past year and acquainted the convention with the fact that the last quarter year has been the most profitable in the history of the company. Business reports by the various exchange executives revealed the fact that conditions are improving, business booming and that the outlook for picture theatre attendance during the summer is much better than was evidenced in the last two seasons.

Goldwyn has had four hits in a row, it is claimed. These are "Souls for Sale," "The Christian," "Mad Love," and "Lost and Found."

During the convention, which lasted until Thursday, William Randolph Hearst delivered an address.

Those present at the Goldwyn-Cosmopolitan convention are: Wm. R. Hearst, President Cosmopolitan Productions; Edward J. Bowes, Vice-President Goldwyn Pictures; J. R. Grainger, General Manager of Sales, Goldwyn Pictures; Edward Bonnis, A. F. Cummings, Howard Dietz, J. E. Flynn, W. P. Garyn, E. C. Grainger, Gabriel Hess, C. A. Hill, William Kelly, David Kerr, T. V. Philibin, R. E. Pritchard, W. F. Rodgers, F. Roehrenbeck, C. C. Ryan, Erich Schay, George Kann, Arthur S. Friend, President Distinctive Pictures.

Resident Managers: N. Barach, Cleveland; Thomas Brady, Buffalo; W. J. Clarke, Charlotte, N. C.; P. M. Desbon, New Orleans; Ben Fish, Denver; C. E. Gregory, Kansas City; J. H. Hill, Oklahoma City; H. D. Hollander, Omaha; A. Interrante, New Haven; Charles Knickerbocker, Minneapolis; A. B. Lamb, Los Angeles; H. S. Lorch, Detroit; C. F. Lynch, Des Moines; E. Moss, Philadelphia; G. C. Parsons, San Francisco; S. Perkins, Seattle; C. W. Perry, Boston; Ralph Pielow, Portland; J. Walter Price, Washington, D. C.; Ben B. Reingold, Chicago; David Rosengarten, Sales Manager, New York; A. A. Schayer, Butte; Samuel Shurman, Milwaukee; J. D. Solomon, Salt Lake City; H. W. Starrett, Atlanta; E. S. Stewart, Cincinnati; L. Sturm, Pittsburgh; Charles Walder, Albany; J. Weil, St. Louis; W. W. Willman, Indianapolis.

Salesmen: W. J. Brandt, Cleveland; J. F.

Bryan, Dallas; O. Siegel, Buffalo; Edward Carrier, Goldwynner.

Edward Bowes discussed the studio activities of the Goldwyn Company, the Cosmopolitan organization and Distinctive Pictures.

Universal Lists Product of Past Year

For the benefit of its exhibitor-customers who are looking for groups of successful pictures for summer shows, Universal is publishing a complete list of that company's 1922-1923 product, in the current issue of the Universal Weekly. (Vol. 17, No. 16, June 2, 1923.)

In addition to the complete list of Universal product, including Jewels, Attractions, Comedies, Serials, Short Features and News Reels, the publication gives a selected list of block shows for unit booking during June, July and August.

Technical Staff Signed for "The Huntress"

Production plans for First National's picturization of "The Huntress," from Hulbert Footner's story, are developing rapidly. Colleen Moore and Lloyd Hughes have the leading parts, and this week Walter Long was signed to play a prominent role.

The technical staff has also been engaged. It consists of Lynn Reynolds, director; Harry Welfer, assistant director; Milton Menasco, art director; and James Van Trees cameraman. Filming will begin next week at the Universal studios, Los Angeles.

Parents - Teachers' Ass'n Lauds "Masters of Men"

Among the pictures that received endorsement by the Parents-Teachers' Association of Kansas City last week were "Masters of Men," the sea picture by Morgan Robertson, and "The Detective," a comedy featuring Jimmy Aubrey. "Masters of Men" presents Earle Williams, Alice Calhoun, Cullen Landis, and Wanda Hawley in the principal roles. Both pictures appear on the Vitagraph schedule.

F.B.O. to Release Kerrigan in "Man's Man"

After a final recutting Film Booking Offices will release "A Man's Man," a reissue of the Paralta and featuring J. Warren Kerrigan. The F. B. O. has a contract to reissue all the product made by the Paralta Company and this is the first picture they will release under this contract.

No additional Paralta reissues are announced at this time by F. B. O. management.

"Smashing Barriers" Set for Early Release

"Smashing Barriers" will be an early release by Vitagraph with William Duncan and Edith Johnson in the leading roles. It is a story of a young man disowned by his father who goes West and works in a logging camp. Exteriors were taken in the redwood forests.

Cast Is Selected for Fox's "St. Elmo"

THE cast has been selected for the screen version of "St. Elmo," which will be produced by the Fox Film Corporation. The title role will be essayed by John Gilbert. Barbara La Marr will have the part of his faithless sweetheart. Bessie Love is cast in the feminine lead, while Warner Baxter will have the heavy role. Nigel De Brullier and Lydia Knott have been assigned to important roles.

Jerome Storm will direct the special, which has been adapted by Jules Furthman.

Hodkinson Chief Leaves On Extended Trip

F. C. Munroe, vice-president of the W. W. Hodkinson corporation, left last week for an extended trip throughout the United States and Canada. His first stop will be at Toronto, Can., where he will spend some time looking over the Eastern Canadian situation. From there he will go to Vancouver where he will meet S. J. Vogel, who handles the Pacific Coast distribution for the Hodkinson Corporation.

From Vancouver he will visit Seattle, San Francisco, Los Angeles, Denver, Salt Lake City and Chicago. During his trip, which will be in the interest of Hodkinson Productions, Mr. Munroe plans to give a thorough canvass of business conditions throughout the country. He plans to spend some time in each exchange getting in personal touch with exhibitors so that he will have first hand knowledge of conditions preparatory for the fall campaign.

Universal Acquires Frolic Site in S. F.

Market Street, San Francisco, is to have another theatre. C. A. Nathan, manager of the local exchange of the Universal Film Company, has announced his company had acquired a thirty-year lease upon the present site of the Frolic theatre for the new house. Razing the Frolic has begun and the new house is expected to be completed August 15.

Metro Employees to Marry on June 3rd

Harry Franklin, a member of the Metro distributing organization and Miss Lillian Siegel, also a Metro employee, have announced June 3rd as the date of their marriage.

"Mysterious Witness" for June 24 Release

THE FILM BOOKING OFFICES will release "The Mysterious Witness," featuring Robert Gordon and Elinor Fair, June 24. The picture is an adaptation from the Saturday Evening Post story, "The Stepsons of Light," written by Eugene Manlove Rhodes.

The direction of the production was handled by Seymore Zeff and the cast includes Robert Gordon, Nannie Wright, Elinor Fair, J. Wharton James and Jack Connelly.

Imposing Cast for "Potash and Perlmutter"

BESIDES securing the co-stars of the original stage production for his film version of "Potash and Perlmutter," Samuel Goldwyn has signed two film celebrities in addition—Vera Gordon and Lee Kohlmar.

As previously announced, Barney Bernard and Alexander Carr will play their original parts, as will also Miss Gordon. The supporting cast includes Martha Mansfield, recent star; Hope Sutherland, De Sasia Mooers, Adolph Miller, Ben Lyons and Edward Durand.

Clarence Badger is directing the picture and Frances Marion wrote the scenario. Actual filming began a week ago.

Douglas Fairbanks, Jr., Is Signed by Famous Players

DOUGLAS FAIRBANKS, JR., 13-year-old son of the famous star, this week signed a contract with the Famous Players-Lasky Corporation to be starred in feature pictures. The announcement was made by his mother, Mrs. James Evans, Jr., who was Douglas Fairbanks' first wife, and was later confirmed by Famous Players.

The young star has had no picture experience, but is quite athletic. A vehicle is now being prepared for him, it is understood, which will take advantage of this. Work is to start shortly.

The contract, which runs for three years, was arranged by his personal representative, William Elliott, a former New York theatrical manager.

Muller Named Comptroller for Selznick

Announcement has been made of the appointment of H. J. Muller as Comptroller for the Selznick Distributing Corporation. Mr. Muller has been connected with the Selznick organization for over three years and for some time past has been supervisor of accounting for all branches.

Prior to his coming with Selznick, Mr. Muller was for two years with Barrow, Wade, Guthrie & Co., chartered accountants.

Western Beauty Winner in Fox Feature

Mabel Julienne Scott and Allene Ray have been cast opposite William Russell in the Fox star's latest vehicle, "Times Have Changed," now in the course of production at the Hollywood Studios of Fox Film Corporation. Miss Ray will be remembered as a winner of a western beauty contest.



Scenes showing Pola Negri in "The Cheat," with Jack Holt, supported by Charles de Roche. A George Fitzmaurice production. A Paramount Picture.

F. B. O. to Hold Sales Meeting in N. Y.

Branch Managers Will Outline Organization's Operations For Coming Year

THE final national sales meeting of the branch managers and salesmen of the Film Booking Offices will be held next Sunday in New York under the direction of H. M. Berman, general sales manager, at which meeting the managers of the nineteen F. B. O. exchanges located east of the Mississippi will attend for an outline on the organization's coming operations for the year.

This is the third of such meetings that has been held in the past month by Mr. Berman, the first taking place in San Francisco, two weeks ago. Among those present at the Coast meeting were E. H. Wachter, Los Angeles; Sidney Goldman, San Francisco; E.

J. MacIvor, Salt Lake City; Louis B. Metzger, Seattle; and C. D. Beale, of Portland.

The opening of the San Francisco meeting was based principally on the F. B. O. forthcoming production "Human Wreckage" with Mrs. Wallace Reid, during which time Mr. Berman went over the field of the F. B. O. activities outlining the year's coming campaign.

Following the meeting in San Francisco another was called in Kansas City which was attended by S. D. Weisbaum, of Denver; Isadore Schlank, of Omaha; Sherman Fitch, of Sioux Falls; Sam Benjamin, of Oklahoma City; L. E. Harrington, of Dallas; R. E. Churchill, of Kansas City; F. W. Young, of Des Moines; Paul Tessier, of New Orleans and special representative Claude E. Penrod.

The meeting to be held next Sunday in New York at which particular stress will be laid on the campaign in connection with "Human Wreckage" the following exchange managers will be on hand, Vic Bendell, Albany; U. T. Koch, Atlanta; William Conn, Charlotte; E. W. Kramer, Buffalo; H. I. Goldman, New Haven; Charles Rosenzweig, New York; J. M. Flynn, Philadelphia; A. H. Schnitzer, Pittsburgh; F. L. McNamee, Washington; Roth and Bischoff, Boston; E. M. Booth, Cincinnati; Lou Geiger, Cleveland; A. M. Elliott, Detroit; H. H. Hull, Indianapolis; Harry Hart, Milwaukee; M. J. Weisfeldt, Minneapolis; J. J. Sampson, Chicago.

After the New York meeting Emile Jenson, assistant general sales manager, will follow the route taken by Mr. Berman to the Coast for the purpose of "pep" meetings. He will visit the following towns: Chicago, Denver, Salt Lake City, Butte, Spokane, Seattle, Portland, San Francisco and Los Angeles.

Sanford to Produce Eight Five-Reel Westerns

Sanford Productions announce the closing of negotiations for the production and release of eight five-reel westerns featuring Richard (Dick) Hatton, to be sold on the State Right market.



Here are some action stills taken from Playgoers Pictures production "The Fortune of Christina McNab"

F.B.O. Buys New Stories For Early Production

John C. Brownell, scenario editor of the Film Booking Offices, last week purchased the stories "Dukes and Diamonds" and "The Moving Finger." "Dukes and Diamonds" is a combination of two yarns, "Let That Pass" and "Dukes and Diamonds," written by Grace Flandrau for the Saturday Evening Post.

"The Moving Finger" is a novelette by Elizabeth Irena Folsom that was published in the April issue of Everybody's magazine. This marks the 25th story that Brownell has purchased for the F. B. O. for production in the near future.

The Film Booking Offices have also purchased the picture rights for an early production of the book "The Beloved Brute," by Kenneth Perkins.

Willis to Adapt Plays and Books for Screen

F. McGrew Willis has been engaged by First National to adapt a series of books and stage plays for the screen. The first assignment will be the picturization of Edward A. Paulton's farce comedy, "Her Temporary Husband," a play in which William A. Courtney is now appearing in the East.

Waldemar Young Joins Schulberg Staff

Waldemar Young, well-known scenarist, was added this week to Preferred Pictures' editorial force. He will start at once assisting in the preparation of the fifteen stories and stage plays recently purchased by B. P. Schulberg for release on the 1923-1924 program of the Al Lichtman Corporation.

Hal Roach Associates Are Taken Into Partnership

HAL ROACH announced on Tuesday of this week the turning over of the active direction of production to three of his associates, whom he takes into the business as partners. These are Warren Doane, three years general manager, Harley M. Walker, six years title editor, and Tom J. Crizer, six years film editor.

Doane continues as general manager, while Walker and Crizer become production managers. Each is under a long term partnership contract for active management.

Roach desires freedom to devote his attention to outside problems of the producer and co-operation with exhibitors. The studio policy remains unchanged, with comedy production continuing and work beginning on a 10-episode serial starring Edna Murphy.

Harold Lloyd has purchased an 11-acre tract in Benedict Canyon, adjoining the Ince estate on the south and near Pickfair, for \$100,000, with eventual intention of building a residence on it.

Cast Now Complete for "The Sign"

The cast is now practically complete for "The Sign," Trimble-Murfin production, being co-directed by Jane Murfin and Justin H. McCloskey at the Ince Studios. The principals are May Allison, Rockcliffe Fellowes, Harry Mostayer and Edward Everett Horton.

Others recently signed are Eddie Phillips, J. C. Fowler, Edith Chapman, Tommy O'Brien, William V. Mong and Vera Reynolds.

Associated Gets Its Summer Schedule Ready

Associated Exhibitors announces the release during the Summer of more than its ordinary quota of features. Pictures listed thus far are: "Stormy Seas," directed by J. P. McGowan, and starring McGowan and Helen Holmes; for release July 1; "The Man Between," July 15, and "Harbor Lights," July 29. Tom Moore is the star in the last-named picture.

Additions may be made to the list later. The schedule of fall attractions is being made up now.

"Man Next Door" to Open at N. Y. Cameo

"The Man Next Door," Vitagraph's super-feature adapted from the novel by Emerson Hough, will open at the Cameo theatre, New York, on Sunday, May 27th. It follows a two weeks' run of Vitagraph's "Masters of Men." Victor Seibertinger was specially engaged to direct this picture. In the cast are Alice Calhoun, David Torrence, Frank Sheridan, and James Morrison.

Selznick Names Two New Exchange Managers

David R. Blyth, Director of Sales of the Selznick Distributing Corporation, has announced the appointment of M. A. Tanner as Manager of Kansas City Exchange and Lester Wolfe as Branch Manager of Buffalo. Both men have been identified for many years in the industry in their respective territories.



Jackie Coogan's Latest for the First National is "Circus Days," a picturization of the story "Toby Tyler."

NEWS AND VIEWS OF THE SHORT-LENGTH PRODUCTION

Short Subjects and Serials

COMING ATTRACTIONS FOR THE DIVERSIFIED PROGRAM

The Special Short-Subject Dept. Makes Its Bow

MOTION PICTURE NEWS, responsive to the demands of its readers, herewith introduces a new department. This innovation is the outcome of the News's stand for the diversified program as against the too lengthy feature—a stand prompted by the insistent demand of exhibitors everywhere for shorter features and the chance to present more varied programs. Hence, Motion Picture News dedicates itself in a more special sense to the worth while short subject:

Because we believe, in the light of cold, hard figures, that over 90 per cent of admissions each year are spent for entertainment of a diversified character and consequently maintain that the welfare of the box-office is dependent upon variety entertainment;

Because we believe in the inherent value of the short subject and hold that most of the progress made in the feature is due, in the final analysis, to the tests and experimenting first done with the short-length production because of the lesser costs involved;

Because we believe that the way to a nearer perfect technique and more artistic screen product is being pointed out not so much by the feature picture as its smaller sister—the short subject;

Because, finally, the touchstone of this industry—"something different"—is being more effectively embodied in the comedy, in the short-length drama, in the news reel, in the cartoon novelty than in any other unit of our programs today.—E. F. S.

Al Christie and Production Mgr. Edwards Go Abroad

Al Christie, director of Christie Comedies, sailed from New York May 19 on the Olympic on his second annual vacation trip to Europe. He was accompanied by his production manager, H. D. Edwards.

In an interview in New York just before he sailed, Mr. Christie gave an indication of the plans for the Christie Comedies for the season 1923-1924, under the new contract just signed with the Educational Film Exchanges, Inc.

"We will continue on a larger scale," said Mr. Christie, "the policy established during the past year—that of going out of the beaten path for our material. The pictures we made in Honolulu, Truckee and at Westwood carried us thousands of miles in search of backgrounds which I think are exceptional for two-reel comedies. The blackface comedy, 'Roll Along,' I believe will be hailed as an innovation and a surprise when it is shown.

"Next year's program calls for this style of production on even a more elaborate scale. When I left the studio at Los Angeles, Dorothy Devore and a large company had been on board the battleships California and Tennessee for two weeks making a picture which carries the working title 'Navy Blues'."

Vaudeville Teaches Valued Lesson Variety Show Points Way to Those Responsible for Picture Programs

By E. W. Hammons

President of Educational Film Exchanges

THE MOTION PICTURE NEWS has chosen an especially opportune time to inaugurate its special Short Subjects Section, because at this period of the year the exhibitor ought to be turning his thoughts more than ever toward the pictures of one and two reels—the films that enable him always to make up a diversified program of interest to all.

Recent protests from exhibitors all over the country, as recorded in the columns of MOTION PICTURE NEWS, show that the nation's showmen are being awakened to the peril that confronts their business in the over-long feature picture that crowds off the program all the fine comedy and novelty films that would make the same appeal to film patrons that vaudeville makes to other theatre goers.

The tremendous appeal of vaudeville has never been equalled by any other form of theatrical entertainment except motion pictures. And the first great successful bid for public favor by motion pictures was made when every picture program was a sort of screen vaudeville—when every picture was a Short Subject and every program was diversified entertainment.

The lesson provided for motion picture exhibitors by the success of vaudeville is one which every showman should keep in mind especially during the warm weather. Vaudeville has been the only form of stage amusement that has been able to keep open consistently through the warm season. While opera, drama, comic opera, farce comedy, etc., close up with the approach of summer, vaudeville is able to go on because its light and varying

entertainment appeals to all and sends everybody away pleased with part, if not all, of the program.

The Show—the 100 per cent Show—is the thing that will win and keep the patronage that every exhibitor wants. No better proof of this could be asked than the figures cited so recently by Mr. William A. Johnston, editor of MOTION PICTURE NEWS, in his splendid editorial on the need of shorter feature films. Out of the four hundred million dollars box-office gross paid by picture patrons in the last year, only about three per cent was paid for the dozen or so truly great specials—the few fine super-productions which were big enough to constitute an entire show. The remaining ninety-seven per cent was paid for "The Show"—programs made up of diversified entertainment, including comedy, novelty, news reel, music, etc., as well as the feature.

Not long ago Mr. James W. Dean, writing for the four hundred newspapers using the daily motion picture service of the Newspaper Enterprise Association, said:

"The short subject films point the way to the feature photoplays. The two-reel comic has always been in advance of the multiple-reel photoplay in the development of a distinctive form of expression."

However, it is not enough merely to arrange such a program. The exhibitor must tell his patrons about it. He does not expect to book the finest feature picture and pack his house without a bit of advertising. When he shows a popular feature he takes extra space in his newspaper to talk about it. When he books Short Subjects of great box-office appeal he still, in far too many cases, neglects entirely to let his patrons know about it.

If Short Subjects are to bring their fullest possible returns at the box-office, they must have a fair break in the exhibitor's advertising.

George O'Hara on Last of "Fighting Blood" Series

George O'Hara is now completing "Judy's Punch," twelfth and last of the first group of the H. C. Witwer "Fighting Blood" series which have been under production for eight months.

"Fighting Blood" was the first of the series, the others being "Some Punches and Judy," "Knight In Gale," "Two Birds with One Stone," "Christopher of Columbus," "Six Second Smith," "Gall of the Wild," "The Knight that Failed," "End of a Perfect Fray," "A Grim Fairy Tale" and "When Gale Meets Hurricane," the last two being in the cutting stage.

The supporting cast includes in addition to O'Hara, star of the series, Albert Cooke, Kit Guard, William Courtright, Mabel Van Buren, Arthur Rankin and Clara Horton.



Al Christie and H. D. Edwards aboard the Olympic prior to their sailing May 19th.

Screen Magazine Presents Problem

Editor and Exhibitor Faced by Same Task in Their Selection of Subjects

THE screen magazine has become so important a factor among the short-subject contributions to the program of the progressive motion picture theatre that we determined to learn some of the inner workings of the system that assembles these novelty subjects. For the purpose we called on Pathé Review this week and came away convinced that all the hard work in the industry was not confined to the exhibitor and the trade paper editor.

In the first place it will be interesting to the exhibitor to know that usually about eight weeks are spent in preparing the various subjects of a screen magazine number before it actually reaches his theatre for a first-run showing. The initial problem is one of selection. The screen magazine editor, when he selects the subjects or "stories" for his celluloid publication, must be careful to choose only such as will prove interesting to a motion picture audience and offer a wide diversity of appeal. His job, in a sense, resembles that of the exhibitor who must select the ingredients of a program that will please the greatest number possible among his clientele. The difference is this: the theatre-owner is shooting at his own local audience while the magazine editor must keep in mind a nation of screen fans. Some job, when you come to think of it!

To keep up-to-the-minute, the editor of the screen magazine must be in constant touch with his different departments and his divers choice of subjects. And how many of them there are! Among the selections you will find subjects that are confined to "trick" photography; sport subjects; subjects made by slow-motion camera; developments of popular science; hand-colored scenic views; photographic gems, showing the camera art at its best; camera interviews with famous men, such as artists or sculptors; camera novelty stories, in which different effects are brought into play; industrial subjects; subjects that are purely educational; demonstrations of new dances and the dances of the

nations; botanical subjects; and subjects dealing with bird and animal life. These are a few items the screen magazine editor must have at his finger tips.

Now, you will ask, where do all these subjects come from?

There are many sources. Firstly, there is the cameraman on the outside who is gifted with novel ideas. He approaches the editor and whispers astonishing information concerning what he has done or what he is about to do. "Bring it in and let's see it," smiles the editor. If the subject is a good one, the editor buys it and it is incorporated in the screen magazine. Then there is the wandering cameraman—the man who travels to unexplored places and registers on celluloid what he has seen. In the same class comes the foreign correspondent—the cameraman stationed in the larger cities of the world.

Coming down to headquarters, we find a group of men similar to a news staff on a newspaper or magazine. They are the editor's staff of assistants—cameramen who bring in their ideas for "stories." Each week a conference is held and the ideas are discussed and acted on or discarded.

The editor usually must keep his issue down to the limited footage of one thousand feet. His titles must not grab too much space. Let the picture tell the story, he says, and make the titles incidental.

Next comes the problem of physical distribution which lands the screen magazine in your projection room ready for showing to your audience.

Semon's Latest Shipped to Vitagraph's Exchanges

"The Midnight Cabaret," Larry Semon's newest comedy, is now being shipped from the Vitagraph laboratories to all branches. This is a Broadway "girl" show transferred to the screen. Kathryn Meyers plays opposite the star.



Al St. John in his new two-reel comedy for release by Fox, titled "The Author"

Envelope Teaser Used to Exploit Lane Comedy

Howard Liechtenstein, manager of the State theatre, Dayton, used an envelope teaser in exploitation of the recent showing of "A Friendly Husband," the Fox comedy starring Lupino Lane.

On one side of a card the size of those used for calling purposes was printed: "I am looking for a 'Friendly Husband,'" and on the other side this: "P. S. I understand Lupino Lane in 'A Friendly Husband' will be at the State theatre all week starting next Sunday. What say—you take me?"

This was encased in a small envelope on which was printed the words, "I dare you to give this to your best fellows."

Pathe Renews Contract on "Our Gang" Comedies

PATHE has renewed its contract with Hal Roach for additional "Our Gang" comedies, which will continue to be released at the rate of one every four weeks. The renewal of the contract assures Pathe of a supply of these two-reel kid and animal comedies for this season and next. Pathe officials declare the releases of this series up to date have met with widespread approval from theatres of all classes.

The composition of the "Gang" appearing in these comedies, Pathe says, will continue the same in productions made under the renewed contract. Hal Roach's 3-year contract with Mickey "Freckles" Daniels was announced two weeks ago. "Sunshine" Sammy, Little Farina, the talented picaninny, Jackie Condon, Jackie Davis, lady-like Mary Kornman, and the same animal cast can be relied on for an indefinite period, says the statement from the Pathe office.



Some of the characters and settings appearing in Christie's new comedy for Educational, titled "Roll Along." In the center, Jimmie Adams; at the left, Babe London; and at the right Will Irving—all three in blackface to harmonize with the "below the Mason-Dixon line" atmosphere of Southland negro shacks and Mississippi River steamboats

"Our Gang" Comedy Heads Pathe's June 3rd List

A NEW "Our Gang" comedy titled "Back Stage" heads the Pathe schedule of short subject releases to be made available the week of June 3rd. The list of attractions contains eight releases in all.

In "Back Stage" the youngsters are shown operating a double-deck bus of their own making and later acting as the back-stage assistants to a vaudeville-show manager. A review of the subject is presented in the reviewing columns of the present issue.

Another comedy on the June 3d schedule of releases is titled "Under Two Jags," a screen travesty based on Ouida's well-known novel "Under Two Flags." Stan Laurel plays the leading male role in this Hal Roach one-reeler. This subject is also included in the review page this week.

The fifth episode of the Ruth Roland serial, "Haunted Valley," shows the conspiracy against the heroine and her big industrial enterprise crystalized into desperate hand-to-hand battles, with the hero left to drown in a reservoir and the heroine making a spectacular plunge to his rescue.

"Spooks," one of the series of "Aesop's Film Fables," presents Paul Terry's animated cartoon characters in a ludicrous take-off on Conan Doyle's theory concerning the spirit world.

Among the highlights of Pathe Review No. 22, also set for June 3rd, are: "Ceiling O' The World," "Pies Is Pies," and views of the Yosemite Valley.

There are also the weekly issues of the Pathe News, Nos. 46 and 47, and a "Topics of the Day" number.



A motor-cycle and aeroplane aren't the only things that can smash speed records. Just watch Snub Pollard pilot a flying piano across traffic centers, and you'll see something new in the way of record-breaking vehicles. Here's Snub in his latest for Pathe, titled "Sold at Auction"

Universal's Short Subject Plans

Short Releases to Bear Jewel Brand;
1- and 2-Reel Schedule Rearranged

New Bruce Subject "Mixed Trails" a June Release

What is described as a comedy-drama without subtitles, "Mixed Trails," is an offering on the Educational program for June release. "Mixed Trails" is one of the Robert C. Bruce "Wilderness Tales." It was photographed in desert country near the old basin of the Des Schutes River in Oregon. It tells, without subtitles, the tale of two refugees who combine to outwit the sheriff and his deputy. Educational declares that this subject illustrates strikingly Bruce's knack of making backgrounds a part of the scenic beauty of the picture and of injecting the spirit of drama or romance into the production by a careful choice of locations.



One of the beautiful pastels used as a background in Warren A. Newcombe's production for Educational release, titled "Sea of Dreams."

UNIVERSAL Pictures Corporation has launched a movement having for its object the strengthening of all short-length productions made under its auspices. Under the policy announced this week from the Universal home-office by President Carl Laemmle a good part of the short-subject releases by that company will be classified as of the Universal-Jewel brand, it is stated. The assignment of part of its short-length product to this classification, reserved for productions of special calibre, is indicative of the sweeping nature of Universal's plans to bring its short-length productions to the forefront.

In anticipation of these plans a complete rearrangement of the one- and two-reel production schedule has already been effected at the Universal studios, and announcement is made of the acquisition of new stars, directors, and story material for the forthcoming short-subject expansion.

Specifically, Universal's new, short-subject releases will fall into five general classes—serials, Westerns, two-reeler series, two-reel comedies, and one-reel comedies. In addition to these releases, there will be two issues each week of the International News Reel, as heretofore.

The serial schedule contemplates eight subjects. The stars will include William Duncan, Edith Johnson, Jack Moore, Eileen Sedgwick, Fred Thomson and Ann Little. The old blood-and-thunder type of serial will be taboo on the Universal lot, according to the announcement, and instead business, railroad, historical and adventure serials will be undertaken.

The Universal output of two-reel Westerns will be made by Jack Dougherty and Pete Morrison, with William Craft, Frank Grandon and Jay Marchant directing. The two-reel comedies, to be made by the Century Comedy Corporation, star such players as Buddy Messinger, Jack Earle, Billy Engle, Jack Cooper,

and the Gorham Follies Beauties. The one-reel comedies will be made by Neely Edwards and Bert Roach, each with a company of his own.

In its release of two-reel series, Universal will strive to establish new precedents. The success of "The Leather Pushers" series, and of "The 2nd Leather Pushers" series, has prompted the undertaking of a "Third Leather Pushers" series, starring Reginald Denny and made by Harry Pollard, from H. C. Witwer stories, just the same as all previous "Leather Pushers" releases. The first series had its New York run in the Central theatre; the second in the Rialto; and the third has just opened in the Rivoli.

Two new two-reeler series under way at Universal City are "The Gumps," being adapted to the screen from Sidney Smith's newspaper cartoons, with Joe Murphy and Fay Tincher as "Andy" and "Min"; and "The Information Kid" series, comedy dramas of the turf, adapted from Gerald Beaumont's popular short stories. Other Jewel short reel series are contemplated.

It is the announced policy of Mr. Laemmle that Universal's short subjects shall be "of such high quality that every one of them will be suitable for showing in any first-run house."

Buddy Messinger Appears in Person at Grauman's

Buddy Messinger appeared personally during the entire week of May 14, at the Grauman Million Dollar theatre. Messinger appeared in conjunction with the Universal feature, "Trifling With Honor," in which he plays a prominent role.

A specially written monologue for this occasion was executed by Buddy.

Resumé of Current News Weeklies

PATHE NEWS, No. 41: San Juan, Porto Rico.—Public honors paid to War Secretary Weeks on his visit to our island possession; Washington, D. C.—Monument to Alexander Hamilton unveiled by his great-granddaughter; Yerba Buena, Isl., Cal.—150 Navy men fight a water battle with powerful streams and a pushball; Orleans, France—Memory of Joan of Arc honored on anniversary of her birth in 1412; Paris, France—Helicopter inventor makes a new world's record; Los Angeles, Cal.—Three-day oil conflagration consumes thousands of gallons; Rome, Italy—King and Queen and immense crowds greet visiting British rulers; Newport News, Va.—Leviathan, largest U. S. Ship afloat, sails for Boston; Kansas City, Mo. (For that territory only)—Rehearsal of children's school orchestra; Franklin, Ind. (Indianapolis Territory only)—Knights Templar make public presentation of Boys' Dormitory; Warrentown, Va. (Washington Territory only)—Historical Pageant on Fauquier Day; Boston, Mass. (For Boston Territory only)—Results of physical education in East Boston High School; East Aurora, N. Y.; (Buffalo Territory only)—Commemoration of 5th anniversary of death of Elbert Hubbard.

PATHE NEWS No. 42: Rome, Italy—British and Italian royalty pay tribute to dead war heroes; Louisville, Ky.—Scenes at the Kentucky Derby, and victory of "Zev."; Hot Springs, Ark.—Ravages of flood and fire and tornado, with 76 dead and loss of \$1,000,000 in property; Indianapolis, Ind.—American Legion Flower Sale for funds to decorate graves of U. S. Soldiers in France; Peking, China—Scenes of China's active campaign against Japan's demands; London, Eng.—Premier Bonar Law resigns on account of illness; Warsaw, Poland—Marshal Foch unveils monument to Poniatowski; Mare Island, Cal.—Submarines in drydock for repairs after fleet manoeuvres; Boston, Mass. (For Boston Territory only)—Leviathan arrives and goes into drydock.

INTERNATIONAL NEWS, No. 42: Sayville, L. I. (Omitted from West Coast territories)—Coast guards work to get stranded four-master "Ada Tower" off bar; Bellingham, Wash.—Tulip pageant; San Francisco, Cal. (For West Coast states only) U. S. S. Omaha breaks Pacific Coast speed records; Galveston, Tex. (For Dallas exchange territory only)—Bathing beauties reviewed by 75,000 people; International Snapshots — Los Angeles, Cal. — Lieutenant Macready, hero of the non-stop flight, salutes his new commander, his bride; Stamboul, Turkey — Halide Hannum, Turkey's new commissioner of education tells American sailors how she fought at the front as a sergeant and how she admires American women; New York City—Zoological expedition returns with some odd specimens from Galapagos Island; Scarsdale, N. Y.—Orphan rabbits find a new mother in a kindly old hen; Coney Island, N. Y.—(For New York City exchange territory only) "Baby Show" marks opening of Coney Island's new boardwalk; Rome, Italy—Reception to the British king and queen; Vernon, Cal.—Big oil refinery fire; Pasadena, Cal.—School children in Junior Olympic training; Newport News, Va.—U. S. S. Leviathan leaves for Boston to re-enter trans-Atlantic service.

KINOGRAMS, No. 2251: Coney Island, N. Y. (For N. Y. exchange territory only)—Opening of new boardwalk with thousands in attendance at dedication ceremonies; Washington, D. C. (For N. Y. territory only)—Unveiling of statue of Alexander Hamilton with President Harding and Mrs. Harding in attendance; Brooklyn, N. Y. (For New York territory only)—Erasmus High School girls in May fete; New York City—Rare beasts arrive with zoological expedition from the Galapagos; Haidar Pashar, Turkey—How the U. S. Navy is caring for the Russian refugees; St. Louis, Mo.—Horse

show staged at army post; Newport News, Va.—The U. S. S. Leviathan after \$8,000,000 worth of reconditioning goes to sea again bound for Boston; East Boston, Mass. (For Boston territory only)—High-school girls in snappy drill; Pasadena, Cal. (Omitted from New York and Boston territories)—5,000 youngsters in athletic carnival; Sydney, New South Wales—Australian girls engage in football game; Hollywood, Cal. (Omitted from New York)—Children aid drive for clothing for Near East relief; Personalities in the News—New York City—Earl of Northesk arrives on Olympic to marry his ex-showgirl fiancée, Jessica Brown; New York, Mrs. Florence Thompson helps in the brick-laying in the building of her new Long Island house.

FOX NEWS, Vol. 4, No. 66: Bellingham, Wash.—Myriads of Tulips seen in pageant in which Northwest greets spring's advent; News Notables—N. Y. City—President Nicholas Murray Butler of Columbia University takes European vacation; Rome, Italy—British King and Queen are acclaimed by crowds on arrival to visit rulers of Italy; Copenhagen, Denmark—Royalty of Scandinavia also go visiting as King and Queen of Denmark celebrate silver-wedding. Paris, France—M. Pascara, Argentinian inventor of helicopter that may revolutionize aviation, fulfills test; Lakehurst, N. J.—Work on U. S. Navy's rigid dirigible Z-1, to be largest in the world, is nearing completion; Newport News, Va.—Leviathan, world's finest liner, sails for Boston after reconditioning which cost \$8,000,000; Winthrop, Mass.—Ginger, a cat strangely fond of water, swims daily from island to visit friends ashore; In the Ruhr—French forces take over Elberfeld's suspended elevated line, the most curious railway in world; Madison, Wis.—Legislature holds annual ball in the beautiful State House.

Keystone Comedy Re-issue for June 1st Release

H. E. Aitken, vice-president and general manager Tri-Stone Pictures, Inc., announces that the fourth of the series of New Edition Keystone Comedies will be issued June 1st. "Those College Girls" is the title and Charles Murray and Polly Moran featured.



Leo Maloney is featured in "The Unsuspecting Stranger" for Pathe release, from which the above scenes are taken

Second Series of Witwer Stories Begun by F.B.O.

THE Film Booking Offices have started to work on their second series of Witwer's short stories to follow up the "Fighting Blood" two reels.

The new series are adapted from Witwer's Cosmopolitan Magazine stories based on the girl at the switchboard and concerns the adventures of a New York hotel switchboard operator. Only three members of the "Fighting Blood" cast will be retained for the new set and they are George O'Hara, Albert Cooke, who played the role of Nate Shapiro, O'Hara's manager and Kit Guard (Knockout Kelly, his trainer).

In addition to these Louise Lorraine and Mary Beth Milford, formerly of the New York Music Box Revue, have been added to the cast of the new short subjects.

New Series of Two-Reelers for State Right Market

A series of two-reel productions made by Rex Thorpe from a series of Saturday Evening Post stories have been acquired for national distribution by the Shadowland Productions, Inc., of Los Angeles. The pictures will be marketed on a state right basis, it is announced. The stories were filmed in the southern part of the state of Arizona in historic locations closely associated with the settling and winning of the west.

Baby Peggy Finishes Last Two-Reeler for Century

"Little Miss Hollywood," which followed in the wake of "Nobody's Darling," will be the last two-reel comedy that Baby Peggy will make for Centuries Comedies.

The picture is built around a story which shows how little Peggy, as the movie struck orphan, reaches Hollywood and gets her first glimpse of the big studios and many of the best known artists.

Interesting Educational for Vitagraph Release

The Urban Popular Classic released by Vitagraph this week is "Nature's Handiwork," a picture recorded by Professor F. P. Smith and Charles D. Head, in which is shown the transformation of caterpillars, moths and butterflies. It shows the development into life from the egg into the beautiful winged summer parasite.

Second of Sennett Series for Pathe Completed

The second of the series of Mack Sennett's comedy attractions for Pathe release, under the title of "Skylarking," in which Harry Gribbon, Alberts Vaughn, Lila Leslie, and Kewpie Morgan appear, has been completed. The picture is now in the editing and titling department to receive its finishing touches preparatory to being given a local preview before shipment to New York.

Hal Hodes to Manage N. Y. Educational Exchange

Hal Hodes, formerly general sales manager of Cosmopolitan Productions, has been appointed manager of the New York Educational Film Exchange.

Turpin Will Star in First of Pathe-Sennett Series

Announcement comes from Pathe that Ben Turpin is the star who will inaugurate its series of Mack Sennett 2-reel comedy releases. The cross-eyed comedian will shortly be seen in "Where is My Wandering Boy this Evening," in which a country youth experiences all of the traditional ecstatic and painful reactions resulting from the first entrance into his life of a city girl with vamping intentions and methods. Madeleine Hurlock plays the "vamp" role.

The Pathe-Sennett contract calls for thirteen two-reelers and not less than six nor more than eight others featuring Ben Turpin.

Adam Shirk to Supervise Sam Grand Productions

Adam Hull Shirk, for nearly six years associated with Famous Players-Lasky Corporation, in the capacity of West Coast director of publicity, has severed his connection with that organization, and on May 21 assumed charge of the publicity and supervision of productions of the Grand studio, of which Samuel V. Grand is treasurer and general manager.

Three comedy units are now engaged on production at the Gower street studio in Hollywood. They are: Monty Banks Productions, Inc.; Sid Smith Productions, Inc.; and Joe Rock Productions, Inc. Over these Mr. Shirk will exercise supervision. Several new units in the shape of feature productions with well known screen stars will be added in the near future, it is announced.

Before going to the Coast, Mr. Shirk was motion picture editor of the New York Telegraph and Dramatic Mirror. Prior to that he was a city editor and dramatic critic of several papers.

Pathe's "Perfect Twenty-Two" Set for June 2nd

Pathe Review No. 22, described as "The Perfect Twenty-Two," is announced by Pathe for release on June 3rd. The number includes views secured during a camera expedition into the Northwest forests and presents the deer and the moose in their native haunts. In some instances close-ups were secured from the slowly moving canoe as the animals, prompted by their insatiable curiosity, held their position until timidity sent them scampering with their white tails flashing into the dense underbrush. Another highlight is the subject "Pies Is Pies," which contrasts home-baking methods with factory processes of making pies. "The Map Makers" gives an interesting camera account of the actual photographing of a section of country from an aeroplane and the conversion of the photographic record into an up-to-the-minute map of mathematical exactness. An appreciation of "The Perfect Twenty-Two" appears in the reviewing column this week.

Sennett Starts Work on New Comedy for Pathe

Mack Sennett has started work on his new comedy attraction for Pathe release, under the working title of "Knip and Tuck." In this funfilm are Harry Gribbon, Alberta Vaughn, Billy Bevan, Mildred June and Kewpie Morgan.

According to Roy Del Ruth, whom Mr. Sennett has chosen to direct this quintet of laugh provokers, the story for "Knip and Tuck" embodies every feature necessary to the making of a good comedy.



Adam Hull Shirk, who will supervise the short-length product at the Grand Studio, Hollywood.

Territories Selling Fast on Keystone Re-issues

Word from the Tri-Stone Pictures, Inc., headquarters in New York advises that eighty per cent of the territories of the United States and Canada have been disposed of on the New Edition Keystone Comedies. These subjects, as was formerly announced, are being distributed in a series of twelve through state-rights exchanges on a co-operative basis.

President Oscar A. Price, of the Tri-Stone Pictures, Inc., reports the New Edition Keystone Comedies are experiencing a strong demand among the first-run houses. This demand Mr. Price lays to the careful re-editing of these subjects and the fact that a new line of posters and accessories are being issued with them. In several instances theatre managements have expressed their pleasure at the reception accorded the re-issues, he states, one of them being Asher's Merrill theatre in Milwaukee, where "Dough and Dynamite" and Charles Chaplin in "Caught in a Cabaret" have been presented.

Two Century Comedies Are Awaiting Release Dates

"Miles of Smiles," in which Baby Peggy is the star, and "One Exciting Day," with Billy Engle in the featured role, both Century comedies, have reached the New York office and are awaiting release dates by Universal Pictures Corporation. Baby Peggy plays a dual role, portraying the parts of two sisters who become separated as babies and are brought together again after a lapse of years after a series of amusing incidents. "One Exciting Day" was made by Al Herman under the working title of "Dynamite."

Jazz and "Aesop's Film Fables" Good Mixers

Jazz music goes well with "Aesop's Film Fables." That's the conclusion reached after a number of tests, and consequently hereafter Pathe, the distributor of these subjects, will furnish musical effect sheets to each exhibitor booking one of these cartoons, declares a statement from the Pathe home-office. At the New York Capitol this week "Spooks" was presented with a musical jazz accompaniment, and at the Strand "The Mouse Catcher" was similarly presented.

Short-Subject Brevities

TWELVE-YEAR-OLD "Spec" O'Donnell, nicknamed "Spec" after the countless freckles which adorn his face, has been loaned to Century Comedies by Warner Brothers. He will be used to play a prominent juvenile part in Al Herman's latest Century, "Golfmania."

Helen Kesler, leading woman in many Vitagraph comedies featuring Jimmy Aubrey, will portray the feminine lead in the entire series of Logan-Baynham comedies featuring Milburn Morante, which will be distributed by the Anchor Film Distributors, Inc., via state rights. This is the word sent out by Morris R. Schlank, head of Anchor. Mr. Schlank is personally supervising the production of these comedies, which will be released under the brand name of Crescent comedies.

Charlie Murray is having a bit of a vacation between the filming of the All-Star Comedies. Like ball players who when they get a day off go to see a ball game, Charlie is spending most of his spare time in seeing pictures.

George B. Seitz is at present in Arizona inspecting locations for use in his forthcoming chapter-picture version of Emerson Hough's novel, "The Way of a Man." This serial will be for Pathe release. Seitz writes back that down in the country he is at present sojourning in he finds that typical pioneer characters still cling to historical points along the "Overland Trail" of the early gold hunters. Just the setting for Seitz's forthcoming serial thriller, no doubt.

With a couple of more months to go on his present contract before it expires, Billy Bevan, comedy player for the past four years with Mack Sennett, is making preparatory arrangements for a much needed rest and vacation with his family. Word from Bevan, however, assures us that he is quitting the screen only temporarily and that he will be back in harness again after his rest tour.

In conjunction with Billy Bevan's vacation plans comes word that Bevan has turned a deaf ear to a number of offers to feature his daughter Edith in a series of child roles on the screen. Edith, who is the oldest of Bevan's two girls, bears a strikingly close resemblance to Baby Peggy, the Century child star.

Louise Fazenda has now completed and sent East to a fan magazine an installment of "Screen Impressions" in which she has characterized ten notables of filmdom. About a year ago Miss Fazenda had space monthly in this magazine with her impressions which made such a hit that she has been assigned to a second series. The comedienne plans to have more installments ready before she commences work as "Mabel" in "The Gold Diggers."

George O'Hara, star of the Witwer "Fighting Blood" series, is now supervising the cutting and titling of "Judy's Punch," twelfth and last of the first group. "When Gale Meets Hurricane" will be shortly be previewed and shipped East.

Archie Mayo Finishes Second of Follies Series

Archie Mayo, who was chosen sometime ago to direct the Gorham Follies series for Century Comedies, has completed his second one for that company. It has been edited and titled and will be known as "Round Figures."

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Glimpses of the Moon—

A mediocre picture. Business only fair. (West.)

Fog Bound—

A mighty good picture. (East.)

Adam's Rib—

An entertaining picture. Business good, so picture was held over for a second week. (West.)

Rustle of Silk—

This picture did very good, although it was the beginning of the first pleasant weather to be out doors. Everyone seemed to like it and the funny part was the women liked Miss Compson better than Conway Tearle. (Middle West.)

In connection with special Jazz Week, this picture brought big crowds. Splendid picture. (Middle West.)

Not much of a picture; business average. (Middle West.)

Bella Donna—

Wonderful settings, excellent acting in this feature. Played to very good business for week. (Middle West.)

Did fair business on third and last week of run. (East.)

A first rate picture, but business was not what we expected. (West.)

The Ne'er-Do-Well—

Played to good crowds for a week's run. (Middle West.)

The Go-Getter—

This one went over well, the attendance being more than usual for the week. (Middle West.)

Went across very well. Good story well put on. (Middle West.)

The Nth Commandment—

The returns were good for a week's run with this one. (Middle West.)

Fairly good picture, appealed moderately well—pretty good business for the week. (Middle West.)

The Leopardess—

All right for a program picture. Business was fairly good in spite of the start of the plant year garden season. (Middle West.)

Drums of Hate—

Not so good. The weather which was a mixture of rain too bad to allow folks to get away from home and of sunshiny weather when they wanted to be outdoors, had something to do with it. Not expecting

much more from the box office. (Middle West.)

FIRST NATIONAL

Within the Law—

This is a wonderful picture and was liked very much by those who saw it. Norma Talmadge is a good drawing card. (Middle West.)

Excellent picture, splendid drawing power—Fine business for two weeks. (Middle West.)

This did nice business. It is not merely a picture with Norma in it. It is one that would draw whether they liked Norma beforehand or not. However, she is a great drawing card here always. (Middle West.)

The Bright Shawl—

Good picture; drew well as stars are popular here; held for second week. (Middle West.)

Bellboy Thirteen—

Average picture that went over better than the comedy on the same program. Business good due to a triple headline bill. (West.)

Mighty Lak' a Rose—

A fair picture. Business just fair. (East.)

The Isle of Lost Ships—

Unusual production that appealed to everybody—splendid week's business. (Middle West.)

FOX

Three Jumps Ahead—

A good Mix picture with a different twist. (East.)

Pawn Ticket 210—

Bad picture, fell flat. Business bad. (East.)

Stepping Fast—

One of Mix's best. Tony usual

favorite. Good receipts. (Middle West.)

Face on the Barrom Floor—

A freak melodrama, aided by fame of title. Went over well. (East.)

F. B. O.

Can a Woman Love Twice?—

Was well liked. Business good. (East.)

A fairly entertaining picture which attracted only fair business. (East.)

The Westbound Limited—

Held up exceptionally well. A picture that must be exploited. (East.)

GOLDWYN

Souls for Sale—

Drew well during two weeks' run, owing to the appeal of "inside" revelations of Hollywood. (Middle West.)

Filled with the stuff of which box office records are made. Capacity. (East.)

Good picture, but did not do as much business with it as we expected. (West.)

A good box office attraction. Did a good week's business. (Middle West.)

Brothers Under the Skin—

Pretty good picture. Can be exploited in many ways. Held up well. (Middle West.)

WARNER BROTHERS

The Little Church Around the Corner—

A sensation that met with a big crowd. (East.)

Brass—

Very good picture. Business pretty good. (West.)

METRO

The Famous Mrs. Fair—

An excellent picture that pleased our patrons. (West.)

Love in the Dark—

Bad picture. Bad business. (East.)

Success—

Average picture—Fair business. (Middle West.)

Where the Pavement Ends—

This picture went over very nicely with us. (West.)

UNIVERSAL

Baru—

Good and unusual picture, fine business. (Middle West.)

Abysmal Brute—

Pretty fair picture. Business good for ten day run. (West.)

Fools and Riches—

Well received. Should fit into any program. Average receipts. (Middle West.)

UNITED ARTISTS

Douglas Fairbanks in Robin Hood—

This did only fairly well on return engagement. (West.)

PATHE

Safety Last—

A good comedy, Harold Lloyd popular here. Tremendous business. (East.)

Great—better business every day of the run—Couldn't be better. (Middle West.)

HODKINSON

Second Fiddle—

A nice little picture. Did well with it. (Middle West.)

Fair picture. Business pretty good. (West.)

The Man From Glengarry—

Average picture which did average business. (West.)

Down to the Sea in Ships—

Picture splendid, but business a little off. (West.)

AL LICHTMAN

The Girl Who Came Back—

Not as popular as might be expected. (East.)

Are You a Failure—

Interesting picture of tense nature—Good week, above average. (Middle West.)

ALLIED P. & D.

Suzanna—

Good picture in every way. Patrons liked it very much. Did good all week. (Middle West.)

AMERICAN RELEASING

Modern Marriage—

The personal appearance of the stars did the business, not the picture. (East.)

STATE RIGHTS

Fighting Hearts—

Good thriller. Average business. (Middle West.)



The California theatre, Los Angeles, used this ad to announce the opening of "Vanity Fair"

PROGRAMS FOR THE WEEK OF MAY 20TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—

Film Numbers—Trailing African Wild Animals (Metro), Capri, Capitol Magazine (Selected), The Spooks (Pathe).

Musical Program—Italian Folk Songs (Overture), Impressions of "Il Trovatore," (Tabloid Opera), Ten Minutes with Fredric Fradkin (Violin Solos), "In a Clock Store" (Divertissement), Organ (Recessional).

Rialto Theatre—

Film Numbers—Enemies of Women (Goldwyn), continued from Rivoli.

Rivoli Theatre—

Film Numbers—Soul of the Beast (Metro), Rivoli Pictorial (Selected), The Wandering Two (Universal).

Musical Program—Selection from "Faust" (Overture), Riesenfeld's Classical Jazz, "Du Barry" (Tableaux), "Tim Rooney's at the Fightin'" (Baritone Solo).

Mark Strand Theatre—

Film Numbers—Girl of the Golden West (First National), Here and There, Mark Strand Topical Review (Selected), The Mouse Catcher (Pathe).

Musical Program—"Miniature Gems" (Overture and Divertissements), including "Manon," "Le Reve" (Tenor Solo), "Music Box Dance" (Divertissement), "Toy March" (Divertissement), "Chanson du Coeur Vrise" (Soprano Solo), Prologue to feature, Recessional (Organ).

Criterion Theatre—

Film Numbers—The Covered Wagon (Paramount), continued.

Cameo Theatre—

Film Numbers—Masters of Men (Vitagraph), continued.

ISIS Starting Monday All Week

How many marriages end as they are planned? Is your wedding ring a golden gateway to happiness? Or is it a tarnished portal to disaster?



Is Your Wedding Ring—

"BRASS"

With Monte Blue and Marie Prevost

Also FOX NEWS

A drama of marriage and divorce. In their great uncertain venture known as marriage, men and women are like eager, inexperienced prospectors who rush at their claim, hoping luck will be with them.

SHOWS 8-7:30-9

Attractive light tone ad for "Brass" at the Isis theatre, Topeka, Kans.

VICTORY THEATRE
WEEK OF MARCH 19

GOLDWYN presents

POLA NEGRI
The famous beauty of a thousand passions

MAD LOVE
The supreme triumph of the world's greatest emotional action

COMEDY
DRAMA
PERFECTLY
BLENDED

SHE HAD THE GIMMES!

GIMME!
HELENE CADWYLL, GASTON GLASS, KATE LESTER

HALL ROOM BOYS
COMEDY

WEST IS EAST FRANCIS PAUL VE LUCCI-PIANIST

Double feature ad for "Mad Love" and "Gimme" used by the Victory theatre, Providence, R. I.

Lyric Theatre—

Film Numbers—The White Rose (United Artists).

BROOKLYN

Mark Strand Theatre—

Film Numbers—"Scars of Jealousy" (First National), Mark Strand Topical Review (Selected), The Puzzle, (Out of Inkwell Comedy).

Musical Program—Forty-minute miniature of "The Mikado," specially staged and lighted, with seven principals, eight Geisha Girls and ensemble. Symphonized Jazz, including "Bambalina," "Who's Sorry Now," "That American Boy of Mine," "Just One More Dance," and "You Remind Me of My Mother," "Within a Chinese Garden" (Organ Recessional).

LOS ANGELES

Grauman's Third Street Theatre—

Film Numbers—The Spider and the Rose (State Rights), Pathe News, Firpo Fight Pictures (Universal), Novelty Dance Reel.

Musical Program—"Slavish Rhapsody" (Overture), "It Takes But a Moment to Say Goodbye" (Organ Solo), Violin solo.

Metropolitan Theatre—

Film Numbers—Sixty Cents an Hour (Paramount), Pathe News, Fighting Blood (F. B. O.).

Musical Program—"Les Preludes" (Overture), "The Sweetest Story Ever Told" and "A Story Told in Old Songs" (Orchestral Novel-

ties), Violin solo, "Barney Google" (Organ Solo), Jazz Toe Dance and Mansfield Nature Dancers.

Rialto Theatre—

Film Numbers—Enemies of Women (Goldwyn), continued.

Hollywood Egyptian Theatre—

Film Numbers—The Covered Wagon (Paramount), continued.

Mission Theatre—

Film Numbers—Main Street (Warner Brothers), continued. Down to the Sea in Ships (Hodkinson), opening Wednesday.

Miller's Theatre—

Film Numbers—Hunting Big Game in Africa (Universal), continued.

Kinema Theatre—

Film Numbers—Within the Law (First National), continued.

Pantages Theatre—

Film Numbers—Can a Woman Love Twice? (F. B. O.).

Musical Program—Seven acts of vaudeville.

California Theatre—

Film Numbers—The Man from Glengarry (Hodkinson), International and Fox News, The Young Sherlocks (Pathe).

Musical Program—"Semiramide" (Overture), "Carnival of Venice" and "Crying for You" (Orchestra).

Hillstreet Theatre—

Film Numbers—The Light in the Dark (First National), International News (Universal), Aesop's Fable (Pathe), Pop Tuttle, the Detective (F. B. O.).

Musical Program—Six acts of vaudeville.

Loew's State Theatre—

Film Numbers—Love in the Dark (Metro), International News, Romance of a Lemon, Thrills of a Lumberjack (Novelty).

Musical Program—"My Jewels of Love" (Organ Songologue), Mosconi Family (Dancing Act), "Force of Destiny," "Naughty Marietta" and "Who's Sorry Now?" (Orchestra).

SAN FRANCISCO

Loew's Warfield Theatre—

Film Numbers—A Noise in New-boro (Metro), The Love Nest (First National) Current Events and Minute Views (Pathe and International), Fun from the Press (Hodkinson), Making of a Man (Prizma).

Musical Program—"Tannhauser March" and "I Cried For You" (Violin Solo) Twenty Minutes in Hell (Special Feature) Prologue to feature.

Tivoli Theatre—

Film Numbers—Sunshine Trail (First National) and Conquering The Woman (Associated Exhibitors), Kinograms (Educational).

California Theatre—

Film Numbers—Quick sands (American Releasing), California News Review (International) Fun From The Press (Hodkinson), The Leather Pushers—Round 12 (Universal).

Musical Program—"Faust" (Overture) Waring Pennsylvanians.

Imperial Theatre—

Film Numbers—Enemies of Women (Goldwyn), continued.

Granada Theatre—

Film Numbers—You Can't Fool Your Wife (Paramount), Current Events (Fox), Fighting Blood, Round Four (F. B. O.), Selected Subjects From Pathe Musical Numbers—"Twenty Minutes At Palm Beach," (Instrumental), Prologue to feature.

ALHAMBRA

You're Playing

A Terrific Sensation !!!

Thousands of Toledoans were held spellbound and thrilled at the opening yesterday of the—

Most Stupendous Piece of Realism Ever Filmed

Down to the Sea in Ships

NO ADVANCE IN PRICES

20c 30c

Full-page newspaper ad used in Toledo by the Alhambra on "Down to the Sea in Ships."

International), As Green as Grass (Educational).

Musical Program—Popular Songs by Premier Quartette (Vocal).

Broadway Strand Theatre—

Film Numbers—Hunting Big Game in Africa (Universal), continued.

Capitol Theatre—

Film Numbers—Mr. Billings Spends His Dime (Paramount), Between Showers (Educational), From the Windows of My House (Educational), Current Events (Pathe News and Detroit Free Press).

Musical Program—Assorted Syn-copation—Henry Thies and Ritz-on-the-Lake Orchestra, Connelly and Wenrich, Taylor, Macy and Hawks, Four Primroses, Maxine, Joe Reichman, Charlotte Meyers.

Fox Washington Theatre—

Film Numbers—The Heart of W-tona (Select), Snowdrift, Current Events (Fox), Trailing African Wild Animals (Metro).

Madison Theatre—

Film Numbers—Where the Pavement Ends (Metro), Trailing African Wild Animals (Metro), Current Events (Pathe).

Musical Program—Songs (Selected).

BUFFALO

Shea's Hippodrome—

Film Numbers—The Pilgrim (First National), Prodigal Daughters (Paramount), Current Events (from Pathe and International News), Topics of the Day (Pathe).

Musical Program—"March of the Mannikins" and "If Love Were All" (Organ Solos), "Oberon" (Overture), vocal selections by mezzo soprano.

Lafayette Square Theatre—

Film Numbers—Scars of Jealousy (First National), "Snub" Pol-lard comedy (Pathe), Current Events (Fox).

Musical Program—"Stella" (Classical Jazz Overture), "Lady Butterfly" (Organ Solo).

Loew's State Theatre—

Film Numbers—The Leopardess (Paramount), Mutt and Jeff (Fox), Local-grams and Current Events (from Pathe News).

Musical Program—Selections by Emmett Luedeke's Harmonists.

IS YOUR WEDDING RING BRASS?

A Picture to See and Ponder Over!

Charles G. Novis' Vital Novel
Made Into a Screen Masterpiece



BRASS

A Great Story of Marriage and Divorce
Directed by GEORGE FRANKLEY

WITH
Monte Blue and Marie Prevost

Reading a Cast That Includes Frank Evans, Harry Ryan,
Helen Oak, John Ferguson, Carl Chubbuck, Pat
O'Malley, Margaret Sinden and Vera Lewis

Exclusively Country "East Strangers", Plus From the Press, Fox News, Weekly
Virgil Moore's Apollo Orchestra
LETTER BRIT in the Organ

THIS WEEK
Apollo

Ad for the showing of "Brass" at the Apollo theatre, Indianapolis

New Olympic Theatre—

Film Numbers—Bavu (Universal), Sweetie (Universal), Current Events (International News).

Musical Program—"Lady of the Evening" (Organ Solo).

Palace Theatre—

Film Numbers—Night Life in Hollywood (State Rights), Fighting Blood (F. B. O.), Current Events (from International News).

Shea's North Park Theatre—

Film Numbers—Modern Marriage (American Releasing), The Pilgrim (First National), Current Events (from Pathe and International News).

CINCINNATI

Capitol Theatre—

Film Numbers—You Can't Fool Your Wife (Paramount), Capitol News (Pathe), Hazel From Hollywood (Educational).

Musical Program—"The Village Orchestra" (Overture).

Walnut Theatre—

Film Numbers—The Bright Shawl (First National), continued.

Strand Theatre—

Film Numbers—Mr. Billing Spends His Dime (Paramount), Wonders of the Sea (F. B. O.), Current Events (Pathe).

Musical Program—"Sweethearts" (Overture).

Starting Today and All Week

THE PANTHEON

Look Your Best

Collection of
Austrian Movies
4 Days, 5 Shows
20-35c

Spectacular Fashion Pageant!

THE NEAN SISTERS
All latest and latest costumes
THOMPSON-MILGROM CO.
1000 Broadway, New York



Five-column "Look Your Best" ad run by the Pantheon theatre, Toledo

Grand Theatre—

Film Numbers—Foolish Wives (Universal), Fun From the Press (Hodkinson), Current Events (International News).

NEWARK

Branford Theatre—

Film Numbers—The Little Church Around the Corner (Warner Brothers), Branford Review of Events, Topics of the Day (Pathe), The Counter Jumper (Vitagraph).

Musical Program—Oriental Dancer. Music by the Ampico in the Piano, "Take this Little Rosebud" and "Oh Promise Me" (Vocal solos), "The Miner," vocal solo, tenor (Prologue), "Piccolo Pic," "Meditation," "Crying for You" (Overture).

Newark Theatre—

Film Numbers—The Girl Who Came Back (Al Lichtman), The Slick of Araby (Allied P. & D.), Newark Theatre Pictorial, Topics of the Day (Pathe).

Musical Program—"Il Guarany" (Overture) "A Kiss in the Dark" (Soprano Solo) "Unruhe" (Organ Solo).

PHILADELPHIA

Stanley Theatre—

Film Numbers—The Rustle of Silk (Paramount), Current Events (Fox and Pathe), Topics of the Day (Pathe), A Pleasant Journey (Pathe).

Special! First tri-city showing!

Only 10¢ for children

GARDEN

The million dollar kid again—romping through a play of sunshine and shadows

JACKIE COOGAN "DADDY"

With his pet pig, his too-big trousers, his fiddle, a bowl of unmanageable spaghetti, a shower bath and a hundred and one other things, Jackie will keep you in a constant state of laughter.

More adorable than ever as the merry little soldier of misfortune who runs away to the city to find his fortune, and finds a daddy instead.

EDWARD MEIKEL paying "you can hear" "I scatter"

ADMISSION 33¢ COMEDY LLOYD HAMILTON "Uncle Sam's Feet"

Opening ad for "Daddy" at the Garden theatre, Rock Island, Ill.

Musical Program—"Aida" Grand March (Overture), "The Deluge" Prelude, "From the Cane-brake," and "Perpetual Motion" (Violin Solos), "Home Sweet Home," (Vocal).

Stanton Theatre—

Film Numbers—The Ne'er-Do-Well (Paramount), Current Events (Fox), Roving Thomas from Vancouver to Frisco (Vitagraph).

Musical Program—Selections from "Orange Blossoms" (Overture).

Aldine Theatre—

Film Numbers—Suzanna (Allied P. & D.), Fun from the Press (Hodkinson), Current Events (Pathe and International), An Old-Fashioned Flapper.

Karlton Theatre—

Film Numbers—The Tiger's Claw (Paramount), Current Events (Pathe), Three Gunmen (Fox), Roving Thomas from Vancouver to Frisco (Vitagraph).

Arcadia Theatre—

Film Numbers—Environment (State Rights), Current Events (Pathe), Movie Chats (Hodkinson), Young and Dumb (Fox).

Regent Theatre—

Film Numbers—Dollar Devils (Hodkinson), Dough and Dynamite.

Palace Theatre—

Film Numbers—Prodigal Daughters (Paramount), Current Events (Pathe), The Watch Dog (Pathe), Topics of the Day (Pathe).

Victoria Theatre—

Film Numbers—Adam's Rib (Paramount), Current Events (Pathe), Topics of the Day (Pathe).

Now Playing **PASTIME** Now Playing

TODAY AND CONTINUING UNTIL FRIDAY

Exclusive Showing of the Greatest Picture of the Season



NORMA TALMADGE

In the Best and Most Entertaining Film Ever Made

"WITHIN the LAW"

Directed by Frank Lloyd

A Chain of the American People in which they find a new Chain of the World Drama, from Venice to the heart of the East.

The Greatest Picture of the Season

Jack Meehan, Lee Cady, Elvira Peery, Joseph Kilmer, Arthur S. Hall, Helen Ferguson and 1500 Others

IN ADDITION—LATEST NEWS, CARTOON

Pathe Picture Palace of N. J.

Five-column "Within the Law" ad used by the Pastime theatre, Union Hill, N. J.

Capitol Theatre—

Film Numbers—The Girl I Loved (United Artists), Traffic (Educational), Kinograms (Educational).

BALTIMORE

Rivoli Theatre—

Film Numbers—Within the Law (First National), A Fish Story (Pathe), Rivoli News (Selected), Pithy Paragraphs.

Musical Program—"Norma" (Overture), "Alice Blue Gown" and "No! No! No!" (Vocal Solos).

Century Theatre—

Film Numbers—The Girl I Loved (United Artists), Midnight Cabaret (Vitagraph), Century Topical Review (Selected).

Musical Program—"The Mikado" (Brief Opera) Century Symphony Orchestra (Overture).

New Theatre—

Film Numbers—The Tiger's Claw (Paramount), Where There Is A Will (Fox), Pathe News.

Musical Program—"Kiss In The Dark" (Overture), Piano solos.

Parkway Theatre—

Film Numbers—Douglas Fairbanks in Robin Hood (United Artists), Parkway Topical Review (Selected).

Musical Program—Parkway Concert Orchestra (Overture) vocal solo.

Metropolitan Theatre—

Film Numbers—The Woman of Bronze (Metro), Selected comedy, Metropolitan Topical Review, (Selected).

Musical Program—Vocal solos.

ROCHESTER

Eastman Theatre—

Film Numbers—Fury (First National), Eastman Theatre Current Events Magazine, (Selected), All at Sea.

Musical Program—Marche Heroique (Overture), "In the Hall of the Mountain King," "Voice of Spring," "Marche Militaire" (Divertissement), Recessional (Organ).

ST. PAUL

Capitol Theatre—

Film Numbers—The Ne'er-Do-Well (Paramount), Capitol Snickers, Capitol Digest (From Pathe and International News), This Way Out (Educational).

JONES-LINICK & SCHAEFER
NEW McVICKERS
MADISON AT STATE

Continuous from 11 A. M.—New Show Every Monday
 Last Times Today
NORA BAYES (Herself) NEW SONGS
"GRUMPY" With THEODORE ROBERTS
 Unusual Orchestral Stage and Silver Sheet Spectacles

Week Beginning Monday
 Premiere Showing of the Exquisitely Awarded
Paramount Production Made in America!
POLA NEGRI
IN HER FIRST AMERICAN PICTURE

"BELLA DONNA"
 Directed by GEO. FITZMAURICE
 with CONWAY TEARLE, CONRAD NAGEL, LOIS WILSON and DISTINGUISHED CAST

Ad run in Chicago newspapers by the New McVickers theatre on "Bella Donna"

Ad run in Chicago newspapers by the New McVickers theatre on "Bella Donna"

Musical Program—"C Sharp Minor Prelude" (Overture), "Secrets" (Organ Novelty), Carsten Woll (Tenor Solos), Recessional (Organ).

CLEVELAND

Stillman Theatre—

Film Numbers—The Ne'er Do Well (Paramount), Traffic (Educational), The Haunted Castle (Tony Sarg), Cases of the Sahara.

Musical Program—Excerpts from

CHARLIE'S LATEST— IT'S A SCREAM!

Charles Chaplin
 in **"The Pilgrim"**

THE LAUGH OF A LIFETIME— FOR EVERYBODY
 Not just a comedy—but a classic—do you think anyone but Chaplin could play this—an escaped convict taking a pious job and still keep the whole world happy?
 EDNA PURVIANCE IS IN IT— SO IS DINKY DEAN— ANOTHER CHILD WONDER

EXTRA ATTRACTION
 ANSWERING IN MOVING PICTURES
"THE TOLL OF THE SEA"
 THE FIRST PHOTOPLAY IN NATURAL COLOR!
 THE MOST AMAZING DEVELOPMENT SINCE MOVIES WERE FIRST INVENTED
 (A CORKING GOOD STORY)
 KENNETH HEADS HARLAN THE CAST

Walnut
 THE HOME OF SUPERPLAYS

25c
 40c

SUNDAY AND ALL WEEK

Striking two-column ad on "The Pilgrim" at the Walnut theatre, Cincinnati

"Martha" (Overture), Vocal Selection (Solo).

Allen Theatre—

Film Numbers—Suzanna (Allied P. & D.), Winter Has Come (Educational) (Chicken-Reel-Waltz (Prizma), International News (Universal).

Musical Program—"Die Meistersinger" (Overture), "Stabat Mater" (Vocal Solo).

State Theatre—

Film Numbers—Modern Marriage (American Releasing), So This Is Hamlet, Local-grams.

Musical Program—"Popular Potpourri" (Overture).

Miles Theatre—

Film Numbers—Safety Last (Pathe), Pathe News.

Musical Program—"Arias from Light Operas (Overture).

Film Numbers—Driven (Universal), West Is East (State Rights), Local-grams, Kinograms (Educational), Fishing (Out of the Ink-well).

Musical Program—"Impressions of Puccini" (Overture).

Reade's Hippodrome—

Film Numbers—The Kingdom Within (Hodkinson), International News (Universal), Plain

THIS WEEK
SUN
 LAST TIMES TODAY

Advertisement for **Thelma** at the Sun theatre, Omaha. The ad features a woman in a long dress and a man in a suit, with text including "JANE NOVAK", "LARRY SEMON", and "COME PREPARED TO LAUGH".

Art ad on "Thelma" at the Sun theatre, Omaha

Dealer Screen Magazine; Fighting Blood (F. B. O.)

Musical Program—"March of the Wooden Soldiers" (Overture).

Standard Theatre—

Film Numbers—Double Dealing (Universal), All Over Twist (Century), International News (Universal).

OMAHA

Sun Theatre—

Film Numbers—Hunting Big Game in Africa (Universal), Taking Orders (Universal), Current Events (International).

Musical Program—Overture, "Martha."

Moon Theatre—

Film Numbers—The Westbound Limited (F. B. O.), Why Dogs Leave Home (Universal), Moon Topical News (Selected).

World Theatre—

Film Numbers—The Love Letter (Universal).

Musical Program—Six acts of vaudeville.

Strand Theatre—

Film Numbers—Prodigal Daughters (Paramount), This Way Out (Educational), Current Events (Fox).

Musical Program—Overture, "Shuffle Along."

First Showing in St. Louis of the Original and Only Authentic Record of Man's Two Years' Bath With the Most Fierocious Beasts of the African Jungle. Graphically Described in Nine Mammoth Reels.

AT LAST IT'S HERE!
HUNTING BIG GAME IN AFRICA
 with GUM and CAMERA by H.A. SNOW

Over 1000 ft. of film
 1000 ft. of film
 1000 ft. of film

The Rivoli theatre, St. Louis, used this to advertise the showing of "Hunting Big Game in Africa"

The Rivoli theatre, St. Louis, used this to advertise the showing of "Hunting Big Game in Africa"

Rialto Theatre—

Film Numbers—Grumpy (Paramount), F. B. O. (Educational), Kinograms (Educational), Fun from the Press (Hodkinson).

Musical Program—"Obcron" (Overture), "Girl of the Golden West" (Organ Solo).

Empress Theatre—

Film Numbers—The Face in the Fog (Paramount), The Big Show (Pathe), Current Events, Pathe Review, Major Allen's Wild Beasts (Pathe).

Musical Program—Overture (Selected).

DALLAS

Palace Theatre—

Film Numbers—Rustle of Silk (Paramount), Pest of the Storm Country (Educational), News Tours, Topics of the Day (Pathe).

Musical Program—Seventy-third Symphony Concert.

Old Mill Theatre—

Film Numbers—All the Brothers Were Valiant (Metro), Pathe

STARTS TODAY
 5 DAYS ONLY
RIALTO
 PRICES
 10c
 15c
 20c
 25c
 30c
 35c
 40c
 45c
 50c
 55c
 60c
 65c
 70c
 75c
 80c
 85c
 90c
 95c
 1.00

DOES IT PAY?
 For a woman to declare her husband a fool?
 For a husband to neglect her?
 For a woman to hide her love from her husband?
 For a man to love only his money?
 See the Play

POOR MEN'S WIVES

With **BARBARA LA MARR**
DAVID BUTLER
BETTY FRANCISCO
RICHARD TUCKER
 and **ZASU DITTS**

Directed by **GASNER**
 Rich Men's Wives

One Wife—
 was poor—covered finery
 revealed her friends—married
 her husband—until
 she crashed

One Wife—
 was wealthy and vain
 she married a poor man
 she lost her money
 she lost her husband
 Till the moneying!

A Super Feature in One Reel
The Land of Nod
 Actual Footage
 in the Valley of the Kings

Harry Bender
 and his
 Symphonic Players

AL ST. JOHN
 in his latest comedy
"OUT OF PLACE"

Julius Klobenstein
 American
 Premier Organizer

Gordon Bennett's art ad for "Poor Men's Wives" at the Rialto, Omaha

News, Prizma Reel, Topics of the Day (Pathe), Leather Pushers, Round Five (Universal).

Musical Program—Second Old Mill Discovery Concert.

Melba Theatre—

Film Numbers—Scars of Jealousy (First National), The Love Nest (First National).

Musical Program—"A Kiss in the Dark" (Organ Solo and Valentino Serenaders).

MILWAUKEE

Butterfly Theatre—

Film Numbers—Where the Pavement Ends (Metro), High Flyers (State Rights), Current Events (Fox).

MISSION
 9th

World premiere next Wednesday, April 25th
 A few days only
 Call 1516 for Reservations

Warner Bros. Present the
 10 Reel Production of
Sinclair Lewis's
 Sensational Novel
"Main Street"

CHARLES RAY
 In his supreme characterization
"THE GIRL I LOVED"
 James Whitcomb Riley
 Actual Romance
 The Girl I Loved
 Don't Miss It

GINO SEVERI SENSATIONAL VIOLIN SOLOIST
 MISSION SYMPHONIC ORCHESTRA PRESENTS NEW CONCERT PROGRAM

World premiere ad for "Main Street" at the Mission theatre, Los Angeles

Musical Program—Musetta Street Song from "La Boheme," Solo, "Prince of Pilsen" (Overture).

Merrill Theatre—

Film Numbers—Westbound Limited (F. B. O.), Caught in a Cabaret (State Rights), Current Events (Universal).

Alhambra Theatre—

Film Numbers—The Girl Who Came Back (Lichtman), Boys to Board (Educational), Current Events (Educational).

Musical Program—"Villanelle" (Solo).

Strand Theatre—

Film Numbers—Daddy (First National), Pirates of the Air (Vita-graph), Green as Grass (Educational), Kinograms (Educational).

Musical Program—"You Know You Belong To Somebody Else" (Overture).

Rialto Theatre—

Film Numbers—Storm Swept (F. B. O.), Not a Place (Fox).

Garden Theatre—

Film Numbers—Enemies of Women (Cosmopolitan), continued.

Princess Theatre—

Film Numbers—The Buster (Fox).

"The Perfect 22"

Frankly we believe that the most remarkable, interesting and beautiful picture of its length ever made is issue No. 22 of

PATHE REVIEW



You never saw so short a thousand feet. You wish it was twice as long.

"The Ceiling of the World"

Scenes of marvelous beauty, superbly photographed.

"Pies is Pies"

Like pie? Of course you do. Here you may compare mother and her methods with the wholesale efficiency of the big baker.

"The Map Makers"

How Uncle Sam maps a section of country by airplane, and saves time and money.

"Flashes of Wild Life"

This little gem is a super-feature in itself. Wild deer, big and little, caught by the camera in the wilderness. Superb photography, rare interest.

Pathecolor—"Mirror Lake"

Gorgeous American scenery glowing with the incomparable Pathecolor.

Week by week the Review is presenting a film magazine that hits the bullseye every time

Tell the Pathe Salesman "Let me see 'The Perfect 22'"

Pathépicture

TRADE  MARK

It's Just *Raining* Letters of Praise

from thousands of exhibitors who are cleaning up with

Pearl White in PLUNDER

Produced and Directed
by
Geo. B. Seitz

HARRY P. SNYDER
Manager of
RIALTO OPERA HOUSE
5 C ORCHESTRA RD BALCONY 100
Palm Quarters Bldg. Suite 35, Alhambra, Pa.
HIGH BRIDGE, N. J. Apr. 2nd, 1923.

Mr. R. P. Lynton,
1600 Broadway,
New York City N.Y.

Dear Sir:

Replying to your letter of recent date concerning Pearl White serial "Plunder", beg to advise that my Patrons are loud in their praise that it is the best Serial ever shown in or Theatre. The box office receipts have doubled since the advent of this Serial, and I sincerely trust you may be able to produce another Serial of this type, that will please the patrons as well as "Plunder", and you may rest assured that the excitement attached to the box office receipts will be eliminated.

Very truly yours,
H. P. Snyder

Brooklyn Theatre
Portland, Ore.
April 9, 1923

Pathe Exchange Inc.,
5-10 Nor. 9th St.,
Portland, Oregon.

Gentlemen: -

I was advised not to contract for PLUNDER by competing salesmen, who very obligingly told me that PEARL WHITE was through as a drawing card and that PLUNDER was falling down as a box office attraction.

However, you know that after screening three episodes for me, you not only convinced me that I should book PLUNDER, but sold same to me at an increased price.

To date, I have used four episodes and each one has shown an increase over the previous one. In fact, PLUNDER has doubled my receipts for me, on Serial night.

Exhibitors who want a real theatre and satisfy them, should immediately arrange for PLUNDER as this Serial with PEARL WHITE, is a big drawing card.

Thanking you for convincing wishes, I remain
Yours truly,
Leroy Belet

Pathe Exchange Inc.,
Hedden Street,
New Haven, Conn.

Dear Sir:-

In view of the fact that this theatre does not ordinarily run serials and I took what I thought was a chance when I booked "Plunder" because I enter to a high class patronage whom I thought would show any episode affair. I feel disappointed in my business on the part of Pearl White. Besides increasing my business on the two days I run it, "Plunder" seems to be satisfying everyone. I hope she continues the good work.

Sincerely yours,
Alma Carley

COLUMBIA THEATRE
6th & St. Charles,
St. Louis, Mo.
April 6, '23.

Pathe Exchange, Inc.,
3706 Lindell Ave.,
St. Louis, Mo.

Gentlemen:-

I am running the tenth episode of PEARL WHITE in "PLUNDER" and want to say it is the only serial in the last two years that has held up consistently in attendance all the way through from the start.

To say way of thinking PATE easily leads to serial making.

Yours very truly,
COLUMBIA THEATRE.
David Russell

THE PLAZA THEATRE,
William St.,
Buffalo, N. Y.
Apr. 7, 1923.

Mr. W. A. V. Mack,
Pathe Exchange, Inc.,
Buffalo, N. Y.

Dear Mr. Mack:

It is, indeed, a pleasure for me to recommend your serial "PLUNDER" to any exhibitor who is looking for a real Box Office attraction for fifteen weeks.

Am more pleased with "PLUNDER" than any serial we have ever shown at the Plaza and we have been showing at least one serial a week for the past seven years.

Pearl White and the producers of "PLUNDER" are to be congratulated on this excellent production. They deserve the encouragement of all thinking exhibitors.

Very truly yours,
Dwight K. Kuchel

Broadway
"Your Theatre"
Mount Airy, N. C.
April 12, 1923.

Mr. E. E. Heller,
Manager,
Pathe Film Exchange,
Charlotte, N.C.

Dear Mr. Heller:

You have not asked me for this letter, but I feel that I should let you, and all the world know exactly what I think of "PLUNDER".

I never judge a picture by what I think the jump, from cashier to ushers, and then if some were next performance, I'm afraid I have got a hard task ahead of us to heat the record that "Plunder" has hung up for us. And even now as we near the final chapter my patrons are asking when we will have Pearl White again. I have run any serials but take it from me "PLUNDER" makes all previous box office records look like plunder.

Give us another one soon.

Respectfully
R. B. Bower
Manager
Broadway Theatre.

RUNYON THEATRE
Burnsall, Okla.
April 4, 1923

Pathe Exchange, Inc.

Gentlemen:

I ran No. 5 of PLUNDER last night and with each episode business is increasing.

This serial will be a real money maker for

Resp.
C. A. Runyon

THE PEOPLES AMUSEMENT
111 & 17th Street,
Hawes City, Mo.

Mr. Harry Graham,
c/o Pathe Exchange, Inc.,
111 & 17th Street,
Hawes City, Mo.

Dear Harry:

Regarding Plunder, I am glad it has been the most profitable bought. I hesitated for some serial in our people theatre my better judgement and it is wrong. As soon as a very few of them have requested me to it has done a big business as they did not like serials nor I am certainly glad that it is the greatest profit of any picture with best wishes, I am

February

Mr. E. O. Brooks,
Pathe Exchange, Inc.,
Los Angeles, Calif.

Dear Mr. Brooks:

Just completed for episodes of Pearl White's "PLUNDER" surprised that you are so wildly enthusiastic. Without quotation it is this serial. Pearl White was over done. It is action, and end.

George B. Bette
most firmly established his right greatest director in serials.

I have secured still do what I can to assist in this territory.

With kindest
Cord
L. M. P.

Pathéserial

TRADE MARK

Can your house hold more people than you are now playing to? **Book Plunder!**

THE METROPOLITAN THEATRE CO.
FIFTEENTH ST. AND CENTRAL AVE.
CINCINNATI, OHIO
April 14, 1923.

Pathe Exchange, Inc.
Cincinnati, Ohio.

Gentlemen:-
It affords me genuine pleasure to tell you that your Pearl White serial "Plunder" is a real serial and is proving to be the most profitable serial that I have ever run.

When I tell you that my receipts fell off fifty dollars on Good Friday and then jumped back within five dollars the following Friday you will realize what a tremendous pull Pearl has in our neighborhood.

I told Mr. Kiland that if there is any exhibitor in his territory that is dubious about booking this serial, to send him to me. After I tell him what this serial will be sold.

I am sure that the serial will be sold.
Thanking you for many favors to this
Sincerely,
Ed Link

PALMETTO THEATRE
ROCK HILL S. C.
April 13, 1923

Mr. E. E. Heller, Manager
Pathe Exchange, Inc.,
Charlotte, N. C.

Dear Mr. Heller:-

Having played practically every serial ever released by Pathe and now being of the sixth chapter of "Plunder" I feel it my duty to compliment you upon this serial.

Pathe has always lead the world in serial production and now they have gone themselves one better in producing one with such a popular star, yet giving to the screen a wonderful production with a real background, so different from that usually found in serial productions. The serial is based and shoulders above anything Pathe has yet produced and I trust is an indication that in the future all chapters of pictures are going to be produced with the same degree of excellence, which will enable the exhibitor to ask a better class patronage to attend his serials.

Sincerely feel that "Plunder" has been a great boost to my first day and I thank you and Pathe.

Very truly yours,
W. J. B. B. B.

Regent Theatre
Norwalk, Conn.

LEGITIMATE ATTRACTIONS VAUDEVILLE
MOTION PICTURES
SAMUEL J. KANTOS PROP.

Pathe Exchange, Inc.,
134 Meadow St.,
New Haven, Conn.

April 11, 1923

Gentlemen:

Your Serial "PLUNDER" with Pearl White, which we are using every week has proven to be a box office attraction. As a serial it deserves special mention. We have played eight episodes and every one was clean wholesome, interesting entertainment, and heartily enjoyed by every one.

Yours very truly,
S. J. Kantos

COMET THEATRE
2110 Market St.,
St. Louis, Mo.

Apr. 12, 1923.

PATHE EXCHANGE, INC.,
3305 Lindell Ave.,
St. Louis, Mo.

Gentlemen:-

As on the tenth episode of PEARL WHITE in "PLUNDER". It is wonderful how this serial holds up.

This serial gives us a good crowd every Monday, and twice better than we have ever attempted.

"PLUNDER" should take with all ease.

Yours very truly,
COMET THEATRE,
S. J. Kantos

PRINCESS THEATRE
PHOTO-DRAMA PRESENTATIONS OF LUXE

HENDERSON, NORTH CAROLINA
Apr. 12, 1923.

Mr. E. E. Heller,
Pathe Exchange, Inc.,
Charlotte, N. C.

Dear Mr. Heller:-

PEARL WHITE seems to have come back strong. We are doing excellent business on PLUNDER, her last serial, and while it is out my custom to write letters of this kind I really feel that you are due this unsolicited testimonial. Due to the fact that we are doing such excellent business, it is my intention to give this serial a repeat run in the next three or four months and this shows in itself, be proof enough that it is a good one.

With best wishes, I am,
Respectfully yours,
S. J. Kantos

Princess Theatre Co.

Mr. E. E. Heller, Manager,
Pathe Exchange,
Charlotte, N. C.

With best wishes, I am,

Yours very truly,

DAVIDIC THEATRE,
ST. C. R. B. B. B.

Pathe Exchange, Inc.,
Film Building,
Detroit, Michigan.

Dear Sirs:

Mr. Sampson

is a pleasure to tell you that "Plunder" is proven out, thus far, all that you -- we sized for it when we bought it -- we now running the eighth episode, and since has not only held up, but shown consistent increase each week, despite a Lenten season.

The story is highclass, and has brought in a increasing adult patronage, as well as youngsters.

"Plunder" has made us money, and we can recommend it highly -- it's a story for any house and every audience.

Sincerely,

CRYSTAL THEATRE

Arthur D. Bach

THE VICTORY THEATRE
C. L. WELCH MANAGER
Home of First National Pictures

SALISBURY, N. C., April 11

Pathe Exchange, Inc.,
Charlotte, N. C.

Dear Mr. Heller:

We have run 12 episodes of "PLUNDER" and have paid one third more for this serial than any other serial we ever run. I wish to thank you for working so hard to sell me serial and will say it is, the best serial we have ever run. It is a one hundred percentedly recommend this serial to any exhibitor interested in serials.

VICTORY THEATRE

C. L. Welch

Columbia Theater
Metrol. Entertainment

April 7, 1923.

Mr. E. E. Heller, Mgr.,
Pathe Exchange, Inc.,
Charlotte, N. C.

I have been in the show business thirteen years and this is the first time I have ever become enthusiastic enough over a picture to write unsolicited. Any exhibitor who cannot get the money with PLUNDER had better close up and go fishing. I broke a box office record with the first episode of this picture, and as now as the seventh episode and going strong.

Any exhibitor who runs serials need not hesitate in telling me to this end.

Yours very truly,
Columbia Theatre,

J. O. Buchanan
Mgr.

STAR THEATRE
16 S. Jefferson Ave.,
St. Louis, Mo.

March 23, 1923.

Pathe Exchange, Inc.,
3305 Lindell Ave.,
St. Louis, Mo.

Gentlemen:-

It gives me real pleasure to tell you of the extraordinary success being registered in my theatre by PLUNDER in "PLUNDER".

The situation is quite complex in my district. Ordinarily I can use only a first run serial or one that is day and date with my most remote competitor. In the instance of "PLUNDER" this serial was placed first and second run with my opposition. At first it was impossible to convince me that the serial could be run by me at all, especially in view of the fact that these two runs mentioned above were my closest competitors. Finally PATHE prevailed upon me to place this serial in the Star on a third run basis. The story thereafter is simple.

I am running on other serial attraction on a first run basis and PEARL WHITE in "PLUNDER" third run after the direct competitor is outwarring at the box office my first run serial. Now could one prove more conclusively the extraordinary box office success of PEARL WHITE!

Very truly yours,

STAR THEATRE,

Christy Cantor

"Fine from every angle"

So says a successful exhibitor of

Leo Maloney

in

Range Rider Series

Two Part Westerns

Written and Directed by
Leo Maloney and Ford Beebe

**As much or more action
than five-reelers**

"Fine from every angle. These two-reelers have as much or more action as some five-reel Westerns. Star very popular with our patronage. They get better all the time."—Anderson & Weatherby, Gem, Omaha, Neb.—(Ex. Herald).

Drew the crowds

"Played the Leo Maloney, 'The Extra Seven.' Good Western. Drew the crowds. My patrons fall for the short subjects now they have been over-fed with supers."—Hugh G. Martin, American, Columbus, Ga.—(Ex. Herald).

Good, clean and snappy

"The Range Riders are good, clean, snappy two-reelers. You can't go wrong on these."—Geo. S. Jones, Lyric Theatre, San Jose, Cal.—(Ex. Herald).

*Judge them for yourself. See them
at the nearest Pathe Exchange*

Pathépicture

TRADE



MARK





Atmospheric lobby display for "Hunting Big Game in Africa" arranged by Manager R. W. Case of the Columbia theatre, Seattle

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.
 M. C. Horator, Alhambra theatre, Toledo.
 Edward L. Hyman, Strand theatre, Brooklyn.
 Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
 Leo A. Landan, Alhambra and Garden theatres, Milwaukee.
 E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.
 Stanley Chambers, Palace theatre, Wichita, Kan.
 Willard C. Patterson, Criterion theatre, Atlanta.
 E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
 F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
 Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
 Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
 W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
 J. A. Partington, Imperial theatre, San Francisco.
 George E. Carpenter, Paramount-Empress theatre, Salt Lake.
 Sidney Grauman, Grauman's theatre, Los Angeles.
 Louis K. Sidney, Managing Director, William Fox theatres, Denver.
 Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
 Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
 William Johnson, Director of Exploitation, South, ern Enterprises, Inc., of Texas, Dallas, Texas.



Appropriate marquee display for "The Pilgrim" at the Rialto theatre, Tacoma, Wash.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
 L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.
 Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
 Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
 Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
 George Tooker, Manager, Regent theatre, Elmira, N. Y.
 W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
 Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
 J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.
 Paul A. Noble, Manager, Liberty theatre, Portland, Ore.
 William J. Sullivan, Manager, Rialto theatre, Butte, Mont.
 H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.
 Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.
 G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.



Marine window display for "Down to the Sea in Ships" when it played at the Karlton theatre, Philadelphia

Hollywood News Printed Up as "Souls for Sale" Stunt

Winnipeg, Man.—A special exploitation feature for the showing of "Souls for Sale" at the Allen theatre was the printing of an edition of 5,000 copies of the Hollywood News, with the word "Extra" in the ears. In place of the volume number was printed "The Allen Theatre," and in place of the date was the wording "One Week Only, commencing Monday, April 23, 1923." A ribbon scare-head clear across the page read: "Terrible Circus Catastrophe" followed by a drop-head which also ran clear across the page: "Big show purchased from Barnum & Bailey destroyed by lightning and fire."

A 2,000 word story followed, telling about the purchase of the big top from Barnum & Bailey by Goldwyn Pictures Corporation, and the burning of the circus which forms the thrilling climax to this photoplay of motion picture life in Hollywood. Special emphasis in this copy was laid upon thrills in the picture, the great cast, etc.

A special story carried on this one-page red extra called "Do you want to be a movie star?" and was addressed to the girls of Winnipeg with an ambition to be seen upon the screen. The lower third of the sheet was an ad for "Souls for Sale" with the theatre, date of showing, etc. This red extra was distributed all over town and attracted more attention than a circus herald.

"Deuce of Spades" Tied Up with Kitchen Cabinet

LIMA, OHIO—Manager George Ritzler, of the Sigma theatre, was able to obtain a valuable tie-up on "The Deuce of Spades" through the fact that Charles Ray plays the part of a cook in the picture.

The Hoover-Bond Co. was offering a kitchen cabinet, and, in connection with the picture it sent out a street ballyhoo truck connecting their business with "The Deuce of Spades."

A standard model of the kitchen cabinet was enclosed in the poster signs on the truck.

"Vanity Fair" Obtains Aid of Public Schools

WORCESTER, Mass.—The public schools of Worcester were induced to aid in publicizing "Vanity Fair" by Goldwynner Buddy Stuart when it was shown at the Plaza theatre.

A special showing was given for a number of teachers and superintendents of the schools, whose opinions were used in advertising the film in the newspapers and in a special herald. Many of the teachers announced the showing of the screen version of this novel.

One hundred special banners were used on the fenders of street cars, ten 24-sheets were posted, 400 window cards, 5,000 heralds were used. The publicity work with the schools was especially productive of results.

Attractive Lobby Display for "Under Two Flags"

FORT WORTH, TEXAS—Manager Harry Gould, of the Hippodrome theatre, exploited "Under Two Flags" mainly with an attractive lobby display at the theatre. The accessory twenty-four sheet, six-sheet and three-sheet mounted and characters cut-out, were placed in the center of the lobby. To one side was a tent and on the other side of this central display was a life size cut-out of Priscilla Dean.

Sand covered the floor of the lobby and a few palm trees placed about the lobby helped to create the atmosphere of a desert. The lighting effects were amber and red.

Moving Sign at Ball Park for Run of "The Christian"

Indianapolis, Ind.—A unique form of baseball park advertising was put over for "The Christian," at the Apollo theatre by Goldwynner Eddie Carrier. Indianapolis is a great baseball town and thousands of fans were attracted to the park for a double header on Sunday, the opening day of the picture. As the management of the park would not co-operate in allowing Mr. Carrier to publicize "The Christian" inside the grounds, he arranged for a forty foot banner, mounted on four sticks and carried by four men, to be pushed just above the fence in the outfield so that it could be plainly seen by every person in the park. These men then proceeded slowly around the park giving the effect of a moving sign, continually attracting the eye of every fan in the grounds.

Another idea which was used by Mr. Carrier was with a collection of old keys. He obtained 150 of these and attached a small tag to each with the printing on the tag as follows: "If found kindly return and receive reward." On the other side was printed: "Richard Dix, 421 North Illinois." This was the theatre address. These keys were dropped about the city, and of the 150 that were distributed, 130 were returned to the box-office. The reward was a pass to "The Christian."



Artistic window display in a leading Harrisburg, Pa., department store to exploit the showing of "Douglas Fairbanks in Robin Hood" at the Nixon theatre



Attractive trellis-work lobby for "Mighty Lak'a Rose" at the Silverman Brothers house, the Strand, Altoona, Pa., of which F. K. O'Kelly is publicity manager

Tabloid Comic Opera Is Staged with "Scars of Jealousy"

Brooklyn, N. Y.—The most ambitious presentation of Managing Director Edward L. Hyman at the Brooklyn Mark Strand theatre was made by him recently in connection with the showing of "Scars of Jealousy."

Hyman engaged six widely known vocalists, six dancing girls and an ensemble and staged a forty-minute version of the Gilbert and Sullivan comic opera, "The Mikado," using twelve selections and retaining the sequence of the action of the play.

This light opera was used not as a prologue or connecting in any way with the motion picture, but to lend contrast to the program as the film was dramatic.

As a setting Hyman used a Japanese Garden back drop, a set pagoda with wisteria decorations and a wisteria leg drop. The vocalists, Geisha Girls and ensemble were in appropriate and rich costumes. The characters from the opera were Mikado, Katisha, Yum-Yum, Pitti-Sing, Nanki-Poo, Pooh-Bah and Pish-Tush. There were six Geisha Girls. Hyman worked out a new color harmony of lights for the set, which eliminated any lighting from the booth.

The selections from "The Mikado" used were "Our Great Mikado," trio; "A Wand'ring Minstrel," tenor; "Young Man De-

Flappers, Old and New, in "Adam's Rib" Ballyhoo

WORCESTER, Mass.—A ballyhoo which contrasted the old and the new flapper was used for "Adam's Rib" by Manager M. A. Silver of the Strand theatre and John McConville, Paramount exploiter.

It showed a pre-historic flapper in her "drawing room" which was a forest, and a modern flapper all dressed up, holding court in her own drawing room.

Since the picture has just the theme running through it, it was most appropriate and every effective.

spair," trio; "Recit," duet; "Three Little Maids," Soprano and girls; "Solo," basso; "Madrigale," quartet; "Moon and I," soprano; "Entrance of the Mikado," basso; "Mikado," basso; "Alone and Yet Alive," contralto; "Tit Willow," baritone, and finale by the company.

Navy and Business Tie-ups on "The Go-Getter" Showing

San Francisco, Cal.—A navy tie-up and a special showing for business executives were included in the campaign for "The Go-Getter" waged by Manager Partington, of the Granada theatre, and Wayland H. Taylor, Paramount exploiter.

Block window cards were gotten out and stickers for automobile wind shields appropriately worded, and given to the motorists on the highway.

A newspaper contest was held, giving prizes of \$50 and 50 tickets to the Granada to the reader sending in the best idea of description of "What is a Go-Getter?" This was given much good newspaper publicity.

They used 100 Navy one-sheet A-Boards downtown. Special block one-sheets illustrating a Go-Getter hiking to the Navy Recruiting Station with copy reading "Be a Go-Getter."

Invitations to 500 business executives were sent out to attend a special preview two days before opening, selling the idea to these business houses to suggest the "Go-Getter" to all employees, as an aid in their own sales developments.

Screen Tests Are Given Girls on "Souls for Sale"

Seattle, Wash.—Making of photographic tests of aspiring screen stars among the girls of Seattle was part of the exploitation arranged by Frank Steffy, manager of the Coliseum theatre, and L. W. Barclay, Goldwynner, when "Souls For Sale" played at the local showhouse.

In conjunction with the Seattle Times the Coliseum announced that simultaneously with the opening of the picture daily tests would be made by the management of the theatre and Mr. Barclay of thirty young women who would be selected from all those that wished to apply. From all the girls interviewed, the thirty were selected who were believed to be best adapted to screen work, and for five days pictures were taken in various localities of the city, including the lobby of the theatre, the downtown streets and the city parks.

The women who showed up well in the tests will have their tests sent to the Goldwyn studio in California, according to the terms of the contest. There they were to be viewed by the casting, scenario, production and directional departments. Reports giving their findings were to be forwarded to the girls.

A print of the pictures taken during the making of the tests was scheduled to be shown at the Coliseum the week following the "Souls for Sale" engagement. Aided by the co-operation of the newspapers, this exploitation stunt brought excellent results.



Attractive box-office decoration for "Crinoline and Romance" at the Queen theatre, Dallas, Charles Mitchell, manager



Street banner used in "Main Street" campaign by the Mission theatre on Broadway, Los Angeles



"Bella Donna" lobby display designed and constructed by Floyd D. Morrow, publicity manager for the Palace theatre, Washington, Pa.

All Around Campaign Put Over for "Safety Last" Showing

Atlanta, Ga.—Manager Howard Price Kingsmore, of the Howard theatre, put over a strenuous campaign for "Safety Last," which can only be briefly outlined, but the highlights in which were as follows:

Fifteen thousand of the special circular novelty card heralds were distributed by an airplane at the opening day game of the Southern League baseball season. This was on Thursday before the opening at the Howard on Monday. "Harold Lloyd in Safety Last" was printed on the bottom of the plane. The plane circled so low that the printing could be read by all.

Eight hundred dashboard cards, featuring by the exchange, were given to the boys and girls attending the "Boys' and Girls'" matinee Saturday morning.

Five hundred dashboard cards, featuring the red disc, the same as featured in all the "Safety Last" advertising, were printed and used on the street cars.

Cut-outs from the 24-sheet, showing Harold



Manager Bob Green, Royal theatre, Little Rock, Ark., believes in using his "No Parking" signs as shown on "Can a Woman Love Twice?"

Casting Questionnaire Is "Souls for Sale" Stunt

ALLENTOWN, PA.—Two pictures, "Souls for Sale" and "Broken Chains," were exploited simultaneously on the front of the Strand theatre, the bookings coming consecutively.

Hand-painted panels above the doorways, in different color combinations, advertised the coming of "Souls for Sale." Cut-outs from the six-sheet posters of both attractions were mounted in front of the theatre, with three special "Broken Chains" posters.

Goldwynner Bill Robson and Dr. Stuckert, manager of the Strand, effected a "Souls for Sale" tie-up with the "Chronicle and News" by which that newspaper printed daily a questionnaire addressed to the young women of Allentown who had ambitions to act upon the screen. The questionnaire and the stories about it netted many columns of publicity, to be followed later in the showing by pictures of several of the more prominent young women of the city who had filled out the questionnaire and whose replies had been sent on to the Goldwyn casting department in Culver City, Cal.

Lloyd climbing the side of a building were placed on six of the largest buildings in the downtown section. These were placed a few days before opening without any sign to tell what it was all about.

A dummy figure was fixed up and hung over the edge of the Winecoff roof. A pole was extended straight out over the street and this dummy was hung on the end of the pole. This figure was put out two days before any banner telling what it was.

A twelve-foot kite was flown directly in front of the theatre on which was a large banner.

Laughter insurance was taken out and a policy exhibited in the lobby. Special stories ran in the papers about this.

One hundred and fifty newsboys from the Y. M. C. A. formed in line and marched through the central part of town to see the picture, carrying banners.

Cut-outs and art work were featured in the lobby. Behind a beaver board affair built to look like a vietrola on the front of which was a 3-sheet cut-out of Lloyd laughing, was a vietrola with an Okeh laughing record on it. A repeating attachment kept it going steadily.

Citywide Campaign Is Put Over on "Hunting Big Game"

Philadelphia, Pa.—"Hunting Big Game in Africa" at the Forrest theatre was backed by a heavy exploitation campaign, engineered by Marc Lachmann, home office exploiteer for Universal.

The stunts, street ballyhoos, bill posting that was different, newspaper advertising and publicity and window displays were the ideas carried out in a most successful campaign.

For the billposting block paper was used. A novel stunt put over by Lachmann was the wearing of animal heads by the bill posters. This stunt not only created talk but acted as a combined stunt, street ballyhoo and posting, for wherever the men went crowds followed.

An automobile with men wearing animal heads and a banner on the car announcing that they were going to see "Hunting Big Game in Africa" was the stunt employed for a street ballyhoo.

The Boy Scouts of Philadelphia met Mr. Snow and turned out with their two-hundred and fifty piece band, parading to the Forrest theatre. This was a rather novel stunt inasmuch as the Scouts have never appeared in such a solid body for any other affair in Philadelphia.

A very large elephant cut-out placed over the marquee was another big attention getter. The ticket agent sold tickets and gave laughs and surprises, being made up with an animal head.



Special lobby display for "Souls for Sale" used at Ascher's Merrill Theatre, Milwaukee



Strikingly unusual lobby display, based on the museum scene, used by Manager Wallace of the Capitol theatre, Oklahoma City, for "Adam's Rib"

Melodramatic Prologue Staged for "Hearts Aflame"

Baltimore, Md.—A highly melodramatic prologue with a running engine and a forest fire effect was presented at the Century theatre in connection with "Hearts Aflame," arranged and directed by Thomas D. Soriero, general manager of the Combined Whitehurst Interests, and put on under his direction by Forrest H. Cummings.

The act was presented on a full stage. A back drop and wings, representing a forest scene, were used. To the left was a front cut-out drop representing a small dispatcher's office, and just back of this, with the body and cab showing, was an old wood-burning engine; a direct reproduction of the engine used in the picture.

The whole act was played in semi-darkness.

Four characters were discovered at rise of curtain, engineer, fireman, dispatcher and their friend. The friend sang "Seven or Eleven," in an amber spot, and as he sang



Special "Mighty Lak' a Rose" lobby display arranged by Manager Walter Merkel and House Artist Paul of Poli's Majestic, Bridgeport, Conn.

Miniature Ships Displayed to Exploit "Fury"

MEMPHIS, Tenn.—Manager A. B. Morrison featured an attractive lobby display during the run of "Fury" at the Strand theatre. In the center of the lobby a fully rigged miniature ship was constructed with shadow box setting and lighthouse effects. The entire week previous to opening, this display was used in the foyer, and moved to the lobby during run of picture.

A similar display on a miniature ship was secured in the windows of a prominent hardware store of Memphis, with cards announcing the picture.

Street ballyhoo of Ford truck equipped with a fully rigged ship was used all week during run, being driven all about town.

the engineer's daughter entered from the right, first entrance, and pantomimed the information to the engineer that a fire is to be seen down the track.

As soon as the friend finished the song, he was told the information and set off to investigate, exiting to the right.

Then a dialogue ensued between the engineer, the fireman and the dispatcher as to the location of the fire, what was burning and finally, as the flames began to grow stronger, a ticker in the dispatcher's box office ticked out the message that a town with three thousand souls is endangered.

The dialogue continued to explain that the engine must be taken through the blazing forest to get the people out of the burning district. They reached a decision to go to the rescue and the girl, the engineer and the fireman board the engine as the curtain drops for a few seconds.

As the curtain rose again, forest fire lighting effects were playing over the back drop, the wheels of the engine were running, the bell was clanging, the siren was screeching and the orchestra was playing thrilling music. Steam was coming out of the pistons and the whistle, the steam being made in boiler off stage and piped to the engine.

After a few seconds of this thrilling spectacle, the curtain drops as the engineer shouts, "There are thousands of Hearts Aflame," and the picture immediately fades in.

Minister Gives Sermonette on "Mighty Lak' a Rose" Theme

Sandusky, Ohio.—When George Schade of the Sandusky playhouse bearing his name played "Mighty Lak' a Rose," he hit upon an idea that proved excellent exploitation and built up future good will as well.

The idea is nothing more or less than to get the clergy behind pictures and benefit both by such advertising possibilities and the value of the church's moral support.

The Rev. Hy Moore, of Grace Episcopal Church, has been featuring a series of strong sermonettes. Mr. Schade's plan, which has been put into execution, was to have Rev. Moore deliver one of these sermonettes on "Mighty Lak' a Rose" based upon a private pre-view of the picture.

So interested was E. Mandelbaum, First National franchise holder for the Cleveland territory, in this scheme that he personally provided every facility for the private showing in Cleveland and for the making of the trailer showing Rev. Moore delivering his sermonette on the picture.



Gigantic cutout on marquee of Forrest theatre, Philadelphia, for "Hunting Big Game in Africa"



"Isle of Lost Ships" window display arranged by Manager James S. Helsdon of the Arcade theatre, Ann Arbor, Mich.

"Kingdom Within" is Given Strong Cooperation

Santa Barbara, Cal.—An excellent tie-up was made with the newspapers on the title of "The Kingdom Within" by Manager Churchill of the California theatre.

He took the angle that every city or community has its own Kingdom Within, and, using this as a basis, he interested the tradespeople in a double truck ad that appeared in the Santa Barbara Daily News. It turned out to be a regular "buy at home week" or "patronize home industries." The tradespeople of the town responded to this idea, with the result that quarter and half page ads appeared carrying the name Kingdom Within.

At the top center of the page appeared a story on the development of the town under the heading "Busy City of Santa Barbara Has Its Own 'Kingdom Within,' Making the District Prosperous." Right alongside there also appears an article regarding the production, which was staged and made in Santa Barbara.

Department stores, opticians, creameries, candy stores, haberdashers, bakeries and restaurants all joined in taking big space, with each carrying the line "The Kingdom Within."

"Mr. Billings Spends Dime" Exploited with Dimes

PHILADELPHIA, Pa.—Norman G. Johnston of the Logan Auditorium put over an exploitation scheme on "Mr. Billings Spends His Dime" that cost practically nothing.

A week in advance of the run he stocked up each day with \$150 worth of brand new dimes. He got them from the Federal Reserve Bank.

Every patron needing change received at least a dollar's worth in dimes. Every dollar that had to be broken was changed in dimes. Before the patron had a chance to wonder or expostulate, the cashier shoved along with the new silver pieces a neat hand-bill reading:

Save Your Dimes for "Mr. Billings Spends His Dime."

Eli M. Orowitz, Paramount exploiter, co-operated on the stunt.

Want Ad Campaign Exploits "The Ninety and Nine"

MONTREAL, CANADA—A strong tie-up on "The Ninety and Nine" has been made here, the management of the Imperial theatre having induced the showing of "The Ninety and Nine" with "catch ads."

A sample of the teasers reads:

Moving? The Ninety and Nine. There are a hundred and one things which must be obtained in order to make the new quarters comfortable. If you buy a couple of Want Ads in the Star now you will find that at the end of the week there are only ninety-nine.

Search for Negri's Brother "Bella Donna" Stunt

ROCKFORD, Ill.—A simple but effective publicity stunt was put over here recently on "Bella Donna."

Bill Danziger, Paramount exploiter, wired Manager Charles Lamb of the Palm theatre, that Pola Negri was looking for her brother Ian Chalupez, who left Poland in 1909.

The last she heard of him he was working as a translator in a Chicago export house, and it is understood that he later came to Rockford in a similar capacity.

It was said that Chalupez was 34 years old and greatly resembled his beautiful sister. The telegram went on to say that Pola would appear in "Bella Donna" at the Palm theatre next week. Mr. Lamb took this telegram to the newspaper and had no trouble getting on the front page.

Teaser Billboard Campaign for Run of "Within the Law"

Des Moines, Iowa.—"Within the Law" was put over at the Des Moines theatre in a billboard campaign that excited nominal, healthy curiosity through the absence of a theatre name and without even the name of a star that would give an inkling.

For the week before the picture's run every available big billboard was reserved by the theatre.

The first painting done on these boards consisted of the words: "A good Citizen is the Man or Woman who stays Within the Law."

Later this was followed up by: "Violators beware! Some one pays the penalty every day."

The sign stared every passerby in the face. It was impossible to escape it. From across the river it looked like a lighted caption, equaling in attention-catching, the enormous Firestone sign above it.

When "Within the Law" was announced, the way had already been paved to bring people right to the theatre. The connection was too obvious to miss.



Street float used by the New theatre, Baltimore, to ballyhoo the showing of "Trailing African Wild Animals."



Prologue to "The Third Alarm" staged by firemen at the Orpheum theatre, Fort William, Ont., showing fire station in action.

Window Tie-ups Made Basis of "Souls for Sale" Campaign

New Haven, Conn.—Window display tie-ups were the main reliance of the "Souls for Sale" campaign put across by Goldwynner Charles Cohen for the run at the Globe theatre.

The biggest single tie-up was with the Hudson Cloak & Suit Co. This concern was having a big sale at the time and Jack Feinstein, one of the owners, allowed Mr. Cohen to place an oil painting showing Eleanor Boardman jumping off the rear car of a train in its biggest window. Large cards, calling attention to this sale of gowns and wraps such as are worn by the stars in "Souls for Sale" at the Globe theatre, were placed on each side of the painting. Stills from the production were placed on the floor in front of the painting. A large banner was stretched clear across the top of the window by the management of the store advertising its big sale.

A trolley car was rented and decorated with "Souls for Sale" banners. On the rear platform was a man dressed as a devil; he was

Stage Marriage Boosts Run of "The Go-Getter"

CENTRALIA, Ill.—Manager E. H. Brient of the Illinois theatre and William Harwell proved themselves "go-getters" in a stunt they put over for "The Go-Getter."

The newspaper lent its co-operation and outlined the plot of the picture, dwelling on the "go-getting" abilities of the hero in the picture. At the end of the article, the editor challenged any couple to come to the theatre and be married on the stage, promising to set them up in housekeeping through various tieups with the different merchants of the town.

It worked, and the couple had their pictures taken with their backs to the camera a day before the ceremony, which made everybody wonder who they were, and brought the crowds to the theatre. The merchants were generosity personified, and even the Justice of the Peace performed the ceremony gratis.

Marriage Contract Odd Herald on "Glimpses of the Moon"

Allentown, Pa.—Manager Jim Newkirk, of the Colonial theatre, and Eli M. Orowitz, Paramount exploiteer, took advantage of a novel situation in "The Glimpses of the Moon" to get out an unusual herald.

A neat, inexpensive herald modeled after a marriage contract was drawn up announcing that Susan Branch and Nick Lansing consent to a trial marriage for a year and agree to part if it is unsatisfactory. There was a little footnote explaining that it could be better understood by seeing "The Glimpses of the Moon" at the Colonial theatre.

These were distributed from house to house and also inserted in every copy of the newspapers on the public stands.



Pleasing fashion window display, with live model, tied up with "Souls for Sale" at the Capitol theatre, St. Paul.

equipped with a motion picture camera and was apparently taking shots of the crowds. To call attention to the car, a borrowed wind machine was placed in it with a boy to turn the crank and keep it howling. The car was run for five hours a day. At lunch and closing time it was sent out to the Winchester and other factories; at other times through the business section of the city.

The city authorities refused a permit for temporary marquee so Mr. Cohen had the front of the theatre painted a gaudy orange and red. A 20-foot banner was swung across the entrance; a smaller banner, 6 feet long and 18 inches wide, was placed over the inner entrance doors. Over the box office was placed a cut-out of the devil with a pointed index finger looking over a placard reading: "Is your soul for sale?" Flanking this display, on each side of the box office, was the cut-out of a hand turning the crank of a motion picture camera which was pointed at a cut-out of the girl in the window card. One-and three-sheet posters and auction cards in frames were posted all over lobby.



Display of marine objects in lobby of Perry theatre, Erie, Pa., for "Down to the Sea in Ships"



Scene from the "Hearts Aflame" prologue staged at the Century theatre, Baltimore, by Thomas D. Soriero, general manager of the combined Whitehurst Interests

"Tess of the Storm Country" Aided by Book Department

Cleveland, Ohio.—When "Tess of the Storm Country" was booked by the Miles theatre, an unusual situation presented itself, in that it marked a change of policy from vaudeville to pictures.

This meant that the public had to be educated not only to the merit of the picture, but that an entirely new patronage had to be attracted. An intensive campaign was put on in order to direct the picture-goers to the Miles theatre. This campaign concentrated in a ten day period before the opening. The first outstanding stunt before the opening date, April 29th, was the inauguration of a "movie book week" at the establishment of the May Co., rated as probably the most popular department store of Cleveland. In the book department of this house popular editions of largely

Four Faced Chaplin Placed in "Pilgrim" Lobby

MINNEAPOLIS, Minn.—A four faced Chaplin looked down at prospective patrons of the Strand theatre during the run of "The Pilgrim."

A large wood bound box, with papier mache covering on the sides and bottom (with the top open) was hung under the marquee. Charlie's face was painted on each of the four sides. His ministerial garb hung loosely around his neck and his sardonic smile gave some indication of the comedy that was awaiting patrons inside.

The same idea can be amplified by the use of electric lights inside the box to produce an effective shadow box display.

circulated novels all of which have been put into screen form—which included besides "Tess of the Storm Country," such subjects as "Orphans of the Storm" and "The Three Musketeers" among United Artists releases—were placed on special sale with large stocks of the books in a specially decorated section of the store and with a big window display. Trailers from various book-photoplays were run morning and afternoon with a small projection machine.

"Tess of the Storm Country" was featured with a local dramatic student, Miss Catherine McGrath, garbed as the heroine. She acted as a sort of hostess for the book exhibit and distributed rotogravure literature strongly publicizing "Tess of the Storm Country." This exhibit ran the full week before the picture opened at the Miles, and received not only several days of advertising prominence in May Co. display copy, but also a good deal of newspaper publicity besides.

YOU CAN REDUCE YOUR RENTALS

Every picture has a value. Do you value yours before you buy them?
You make money when you read

Screen Opinions
THE UNBIASED REVIEWING SERVICE!

A Real Investment

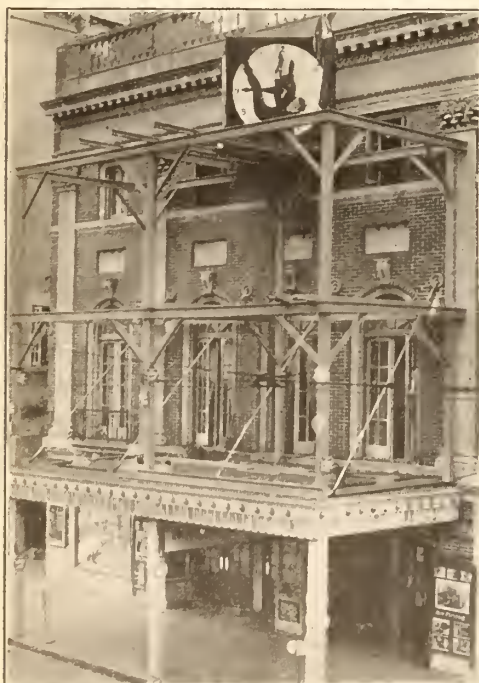
CHICAGO, ILL.

Kissing Contest Put Across in Campaign on "Mad Love"

Springfield, Mo.—A unique "Kissing Contest" was one of the features of the exploitation campaign on "Mad Love" at Landers' Orpheum theatre put over by Kenton Franklin, exploitation director for the Barbour Enterprises.

The "Kissing Contest" was put across with the Matthews-McConnell Drug Co. In the window of the store was a card stating that Pola Negri claimed the distinction of giving the most perfect kisses. A card showing the impression of her lips was displayed. The "contest" idea was that local girls should imprint impressions of their lips on similar cards; the girls whose lip impressions were nearest like those of Pola Negri were given tickets to the picture. The theatre newspaper advertising called attention to the contest.

A large carton of candy kisses was placed on the cigar case of the city's leading cafe, with a card which read: "Steal a kiss from Pola Negri and see her in 'Mad Love' on the same program with Charlie Chaplin at the Landers Orpheum." A Chaplin comedy was run with the Negri film.



Unique marquee display, lumber painted red to resemble structural steel, by Albert Hill, manager of the Imperial theatre, Jacksonville, Fla.



Newsstand tie-up on Milk Fund Fight Pictures arranged by Joe Weil, Universal exploiter, for the run at the Rialto theatre, New York City



Elaborate hand painted front for "Omar the Tentmaker," used at the Liberty theatre, Yakima, Wash.

Street Ballyhoo Exploits Run of "Trifling Women"

Baltimore, Md.—The management of the New theatre, aided by Leon Victor, of the Metro exploitation forces, put over a far-reaching publicity and advertising campaign for "Trifling Women" at that house.

Traffic on Lexington avenue, a main thoroughfare of the city, was held up when there appeared in an automobile a veiled woman dressed as Zareba, the vampire in the photoplay. In the palm of her hand she held a crystal ball. With her was a young man who represented Ivan, the character played by Ramon Novarro in the film. The throngs which surrounded the automobile for a glimpse of the mysterious pair congested traffic, and the two caused a great deal of comment when they visited leading department stores, hotels and the Masonic circus.

Baltimore was billed like a circus. Thirty-five 24-sheets, a hundred 6-sheets, over one hundred and fifty 3-sheets, four hundred 1-sheets were used, as well as five hundred half-sheet cards, twenty thousand heralds, and a special 1-sheet reading, "Beware of Trifling Women." Small cards, announcing the extension of the engagement were handed out by the young man in the automobile stunt.

Ramon Novarro came in for a good share of publicity. The newspapers, in their many stories about the picture, played up the similarity between Novarro and Valentino. Two thousand photographs of Novarro were distributed gratis to each woman attending one day's performances.



Window display arranged in San Francisco for "The Covered Wagon" by Wayland H. Taylor, Paramount exploiteer

Harold Lloyd Goggles Win "Safety Last" Space

MEMPHIS, TENN.—Every small boy in Memphis thought he was a second Harold Lloyd during the showing at Loew's Palace of "Safety Last" as the result of a newspaper tie-up arranged by G. E. Brown, director of publicity for the Consolidated Enterprise, Inc., and Harold Horne, manager of the Palace.

Brown offered the newspaper as many of the Harold Lloyd paper goggles as it could use. In exchange he received front page publicity until the demand got so heavy that a halt had to be called.

The boys wore the goggles, looked, acted and felt like Harold Lloyd and sold the Star.

Month's Advance Campaign Behind "Robin Hood"

Houston, Texas.—Manager E. E. Collins of the Capitol theatre began announcing the coming of Douglas Fairbanks in "Robin Hood" one month ahead of the play date, with slides on theatre's screen and with advance articles and cuts in the newspapers. Two weeks before the picture opened the regular newspaper campaign was begun, and consisted of cuts of Douglas Fairbanks and small announcement ads carried at the bottom of the current attraction announcement.

The most comprehensive newspaper and billboard campaign that has ever been held in Houston was used to advertise this picture both in advance of play date and during the run of the engagement. The town was completely "submerged" with Douglas Fairbanks' name.

A special arrangement was made by City Manager Chas. McFarland with the *Houston Chronicle*, which published a four-page rotogravure section devoted exclusively to cuts of Douglas Fairbanks and scenes from the picture. This special section was given a circulation of 65,000 and cost the theatre a very nominal amount.

The lobby of the Capitol was turned into a veritable forest made out of beaver board cut and painted to represent trees and vines. On each side of the lobby were hand-painted displays showing scenes from the picture. Across the front of the lobby was a large banner announcing the title of the picture and the name of the star.

Chamber of Commerce Aids "Bella Donna" Ad Stunt

Schenectady, N. Y.—The co-operative double-truck with a contest angle is not necessarily new, but it was put over on "Bella Donna" in unusually thorough fashion by Manager Edwin Weinberg, of the State theatre, and Cliff Lewis, Paramount exploiteer.

Schenectady is full of merchants who stick to dignity so the two men had to pull something extraordinary to get the double-truck they wanted. They had in mind the slogan contest where a page of co-operative ads appeared with the firms' names all jumbled up and the readers asked to identify the merchants from their trade catch-lines.

Mr. Weinberg and Lewis first went to the president of the local Chamber of Commerce and told him of the plan, which was new to the town.

They also gave him a talk on the bigness of the picture and necessity of merchant co-operation to put on such an attraction successfully, thereby establishing the city as an amusement center.

He gave them his unqualified approval and sold the newspaper so the advertising manager got behind the proposition a one hundred per cent. There were 34 eligible merchants and ten of the best were landed.

The newspaper played up the stunt with publicity stories and Lewis saw to it that the merchants themselves were the jury to judge the solutions. Their names were mentioned in the stories and the extra advertising pleased them.



Street ballyhoo, on auto truck, arranged on "Masters of Men" by the Minneapolis Vitagraph exchange



Scene from the elaborate Indian prologue used to precede the showing of "The Covered Wagon" at Sid Grauman's Hollywood Egyptian theatre, Hollywood

Sets of Cards Win Support of Kids on "Oliver Twist"

Long Beach, Cal.—Manager Frank L. Browne of the Liberty theatre, put over a strong campaign for "Oliver Twist," with two distinct angles.

The first was, that with all the potato and old clothes matinees of the past year, he is the first theatre manager in the country, according to available information, to hold his Second Annual Potato Matinee.

That's something new in itself. Browne's second claim to fame was more ingenious. He circulated the schools by means of sets of cards. The complete set consisted of 11 cards, each one of which had, as its outstanding printing, one capital letter of the eleven letters in "Oliver Twist."

There were 300 sets printed, distributed among six different schools and handed out, one card at a time, by one of Mr. Browne's men as the children filed out for recess. For a few seconds the man's life was dull as he handed out, to uncomprehending children, a card, the only significant token of which indicated another study of the alphabet.

But as soon as they got down to reading the fine type and the fact that a complete set was good for a pass to the Liberty, Mr. Browne's man had a busy day of it. The youngsters actually mobbed him until all the cards had been given out. Manager Browne reports that 241 complete sets were turned in at the theatre to claim the pass.

Bank Ties Up with Theatre on Stunt for "Gimme"

MADISON, WIS.—A tie-up of mutual value was made by the First National Bank—Central Wisconsin Trust Company and the Parkway theatre on a stunt to exploit "Gimme."

The theatre manager advertised, on the final day of the showing, that to the first 1,000 persons to see "Gimme" on that day he would give a coin good for fifty cents on a new savings account at the First National Bank—Central Wisconsin Trust Company.

The ad was headed "\$500 free!" and it attracted great attention to the photoplay on its last day. The bank started hundreds of new accounts as a result.

Poster Cut-out Is Used as Basis of Lobby Display

FOND DU LAC, WIS.—The 24-sheet poster, in the form of a cut-out, was used as the basis of the lobby display on "The Christian," at the Orpheum theatre. A huge frame was mounted in the lobby and the cut-out from the 24-sheet placed on this frame. A flasher was obtained and used for lighting the cut-out. This made an unusually effective lobby display and caused a great deal of talk.

Manager William Ainsworth, of the Orpheum, co-operated with Goldwynner Nealand in every way. He increased his newspaper display advertising and induced the two biggest book stores in Fond du Lac, Huber Bros. and the Fond du Lac Book Store, opposite the Orpheum theatre, to give big window displays. These displays were composite ones for "The Christian" and "Souls for Sale," which are booked for early June screening at the Orpheum.



Book store window display tying up with "Where the Pavement Ends" at the LeClaire theatre, Moline, Ill.

Jewelry Display on "Trail of the Lonesome Pine"

GREENVILLE, S. C.—Manager H. B. Clarke, of the Casino theatre, put a special exploitation stunt behind "The Trail of the Lonesome Pine," which was most successful.

A special window display was secured three days in advance from a prominent jeweler. A number of the "lucky stones" obtained from the exchange were displayed in the window along with photographs and cards carrying a few catch lines.

These created quite a bit of excitement, the jeweler selling several of the lucky stones. He expressed himself as very much pleased with the co-operative display.

Railroads Lending Support to "The Westbound Limited"

New York, N. Y.—National tie-ups which exhibitors will be able to utilize locally in exploiting "Westbound Limited" have been made by the publicity department of Film Booking Offices with some of the big railroad companies. The exploitation is to be handled by the railroads.

The Pennsylvania and Baltimore & Ohio railroads will distribute special time-tables to those attending the Shrine convention next month at Washington, D. C., on the back of which special attention is called to the railroad picture, while in addition to this the Pennsylvania has printed up one million and a quarter postcards picturing their flyer, over which are the words, "See 'Westbound Limited'." They have also had printed twenty thousand news pictorials, on which the name of the railroad feature is prominently mentioned.

The postcards will be distributed by their agents all along their trans-continental trains for one entire trip.

Several roads in the west have given free billboard space at their stations.

The attitude of the railway officials is that this picture is the first photoplay that has ever put the roads up to the public in the right light.



Music store window display tying up with the showing of "Safety Last" at the Kinema theatre, Salt Lake City

Firemen Stage Novel Prologue for "The Third Alarm"

Fort William, Ont.—One of the most complete fire department tie-ups that has been reported on "The Third Alarm" was executed by Clarence Trembloy, district manager of the Famous Canadian corporation, for the run at the Orpheum theatre, and is described by him as follows:

"The regular top price at Orpheum is 40 cents. Firemen sold tickets for "The Third Alarm" at 50 cents general admission to all parts of the house with exception of box or mezzanine floor. They received 10 cents per ticket on general admission tickets, making 20 per cent on all tickets they sold. The house received their regular price of 40 cents top and also gained on balcony and gallery prices, which are usually 35 cents and 30 cents. House also gained on matinees, as firemen's tickets were for one price matinee and evening.

"A special children's matinee Saturday afternoon at 15 cents. The regular price being 10 cents, the firemen received the extra 5 cents. This matinee was a great success.

"Fire department made a run to theatre each evening and Saturday afternoon, which attracted a large number of people each time.

"Daddy" Put Over Through Special Child Showing

MONTGOMERY, ALA.—Manager H. C. Farley, of the Empire theatre obtained unusual publicity for "Daddy" through a special matinee which was given for the children of the Masonic Home. This was worked through the co-operation of the Montgomery Advertiser, and was known as the "Advertiser's party." As a result of the tie-up with the paper, several front page write-ups were given, inviting the children of the home. On each occasion the news story was boxed, giving it more prominence.

A number of special cards with stills inserted were also placed in various store windows. Cards were displayed in elevators of principal office buildings.

"Two large electric bells were installed in front of theatre with switch in box office, which were used at five-minute intervals, ringing three alarms at each interval.

"Large gong on top of theatre alternating with others, and sprinkler system alarm gong used at side of theatre, which faces a main street.

"A stage set representing a fire station with beds upstairs in view of audience. Fire alarm box on one side and station indicator with gong on other.

"Preceding each presentation of "The Third Alarm," afternoon and evening, a well-known young lady elocutionist in firemen's costume, recited a poem entitled "The Third Alarm," especially written by Mr. J. R. Lumby, Editor-in-Chief of the *Daily Times-Journal*. At the conclusion of recitation, which ends with the words "At the call of the Third Alarm," Chief Cameron of the local fire department pulled the box. Firemen who were lying undressed in beds in set station, gave a demonstration of firemen turning out, dressing, sliding down brass pole and off stage. At one performance the firemen made the remarkable time of four and a half seconds in dressing and sliding down pole.

The indicator gong repeated the call six times, which carried it into box ringing scene in opening of picture.

Firemen in uniform were on duty throughout the house acting as ushers, etc.

Live Ballyhoo Exploits Run of "Safety Last" at Theatre

New York, N. Y.—When "Safety Last" played at Pactor's theatre on Broadway, Manager William Quade, ably seconded by his assistant, Bert F. Hardy, put over an exploitation campaign that gave the street crowd a foretaste of thrills to come on the screen inside.

Treatment of the marquee with large Lloyd cut-outs was supplemented by a live ballyhoo figure pretending to do Lloyd-esque "human fly" stunts. On the sidewalk in front were stanchions supporting circular flaming red cards bearing the comedian's face with the warnings: "Laughter first—Safety last."

The lobby was gay with Lloyd red balloons and attractive posters. One side, reaching nearly to the ceiling, was occupied by a huge "Safety Last" perspective cut-out cleverly reflecting the spirit of the picture. And the ushers wore Lloyd goggles.



"Strangers' Banquet" lobby display by Manager W. F. Brock of the Strand theatre, Knoxville, Tenn.



"Singed Wings" lobby, with attractive cut-outs, by Manager Harry Gould of the Hippodrome, Fort Worth

Opinions on Current Short Subjects

"Plumb Crazy"

(Educational—Two Reels)

HERE is a rattling fine comedy with plenty of funny incidents and amusing situations. Bobby Vernon is presented in the role of a Swedish immigrant who by stress of circumstances is burdened with the additional role of a plumber—a trade he knows nothing about. However, as his marriage to his employer's pretty daughter depends on the successful demonstration of his ability to handle water pipes, gas meters, soldering irons, blow-torches, etc., the young Swedish immigrant plunges ardently into the work of repairing a leaky water pipe in the basement of a swell residence where a family re-union is in progress much to the disgust of Mr. Husband who has no use for his wife's relatives. When Bobby gets the water and gas pipes mixed and connects the chimney pipe with the ventilation system complications ensue that are sure to get howls of delight from any audience. The family gathering is broken up, and "hubby" pays Bobby handsomely for his assistance in getting rid of the objectionable relatives. The boss plumber impressed by Bobby's display of wealth sets the stage for an immediate marriage between his daughter and the apprentice. Olie Margerine, whom Bobby has been impersonating all the time, arrives in time to stop the marriage and declare Bobby an impostor. The resultant scrimmage involves the whole wedding party, including the principals and the minister. Vernon handles his role in thoroughly amusing fashion, and the support is adequate. Duane Thompson appears opposite Vernon. A first-class comedy which should go well anywhere.—*E. F. SUPPLE.*

"Pop Tuttle's Russian Rumor"

(Gerson-F. B. O.—Two Reels)

THE unfailing desire of human beings to get "something for nothing" is the basis of "Pop Tuttle's Russian Rumor." We see Pop's hotel business sadly languishing—so much so that the arrival of a guest is cause for great excitement. A Russian count has died in the hotel the previous week, so Pop starts a rumor that the count left an immense amount of money hidden. Immediately, the people of the town abandon their regular occupations and take rooms at the hotel. One man brings a pick and tears up the floor. Two women tear the bed apart until rats appear.

Meanwhile, Tillie, (she of the avoirdupois), her faith in man shaken by a traveling man, picks up a bottle marked "Poison," intending to end it all. It so happens that this is Pop's bottle of hooch, so marked as a matter of protection, and instead of being poisoned Tillie becomes intoxicated. In staggering about the lobby, Tillie seizes a supporting column, the ceiling falls, and down comes traveling man, bed and all. The mattress bursts open, and behold! we see the treasure left by the count. As Pop gathers in the armful of paper money, he has dreams of sudden wealth, only to have them shattered when the traveling man points out that they are roubles.

These are some excellent gags here and there in this offering, and the subtitles hold a number of laughs, as usual.—*L. C. Moer.*

"Back Stage"

(Pathe—Two Reels)

THIS number of the "Our Gang" series presents the "Gang" in two distinct episodes. In the first part, they are shown as the operators and passengers of a sight-seeing bus—not one of the regulation type, you understand, but fashioned out of a framework of boards, set atop a rickety "flivver" and propelled by a donkey which is harnessed in some mysterious manner to the interior of the vehicle. The contraption would get a laugh anywhere by itself; but put a bunch of clever kids, bent on fun, aboard such a contrivance and the opportunities for provoking laughter multiply immediately. The workings of the bus are revealed in detail, and the ingenious methods resorted to by the youngsters to operate the vehicle will delight any audience. In the second part, the youngsters are engaged as back-stage assistants by the manager of a vaudeville show who is impressed by their ingenuity. The "gang" get the instructions mixed at the crucial moments of the show and the effects produced are ludicrous in the extreme. At one point, Little Farina, the colored baby player, walks off with the strong man's 1,000 pound weights while the curtain is still up. The show both front and back-stage ends in a riot when the mischievous spirit of the kids is given full sway. A thoroughly amusing comedy from start to finish.—*E. F. SUPPLE.*

"Their Love Grew Cold"

(Educational—One Reel)

THIS Earl Hurd comedy with Hurd's animated cartoon character, "Bobby Bumps," in the leading role is an entertaining little piece having to do with studio life. The Kiddo Film Company runs up against a snag when the cast member playing "Cupid" quits. The resourceful director calls in "Bobby Bumps" to enact the part of "Cupid," and when "Bobby" starts shooting his love arrows indiscriminately around the studio the spirit of romance extends beyond the limits of the set even to the mechanical dolls parked nearby. The mixing of the cartoon character with the human actors especially in the duel scene against the forest background is excellently done. As all the human actors are children additional appeal is given the subject.—*E. F. SUPPLE.*

"Under Two Jags"

(Pathe—One Reel)

THIS is a very enjoyable travesty on Ouida's well-known novel "Under Two Flags." Stan Laurel appears in the hero's role with Katherine Grant as "Cheroot" the "daughter of the regiment." The original story is followed broadly with the desert background and French army cantonment atmosphere retained. The mock characterizations of the original roles are very amusing, and the comic touches and burlesque twists introduced in the unfolding of the well-known story add to the laugh-provoking qualities of the subject. The close showing the preparations for the hero's execution is particularly funny.—*E. F. SUPPLE.*

Pathe Review, No. 22

(Pathe—One Reel)

THIS number offers a pleasing variety of subjects among the most interesting of which are a camera study of cloud formation under the title "Ceiling O' the World" and a comparison of the pie-baking methods employed in the home and the big bakery under the caption "Pies Is Pies." "Ceiling O' the World" offers some of the most striking views of sky and clouds that we have seen, and the artistic appeal of the subject is heightened by the beautiful country settings that accompany the sky shots. There is a touch of humor in "Pies Is Pies" as one notes the careful painstaking methods employed by "Mother" in preparing her pastry as contrasted with the routine factory processes used in the big bakery. There are also interesting shots of deer in the Northwestern woods and streams, and the number closes with some unusual pretty views of waterfalls and rapids of the Yosemite Valley in Pathecolor.—*E. F. SUPPLE.*

"The Mummy"

(Fox—Two Reels)

THIS is a thoroughly amusing comedy from start to finish. Clever gags, laughable situations, and fast action abound throughout. The incident at the opening centers about a "one lung" auto of the 1906 vintage. How it completely demoralizes traffic and eventually brings its proud owner into the acquaintance of a beautiful heiress is entertainingly told. The funniest gags, however, are introduced in a dream episode which follows the "one lung" collision with a telegraph pole and the resultant knock-out of the owner. The heiress' father is a collector of antiques and rare statuary. One of his prize possessions is an Egyptian mummy. When the hero overhears a plot to rob the mummy he sets about to defeat the burglars by swathing himself in mummy cloth and taking the mummy's place in the coffin. The complications that follow are bound to get a laugh out of the hardest-boiled audience. When the hero hops out of a window into a calcimine trough in the street and then returns so completely whitewashed that he can escape attention by assuming poses alongside of the various marble figures, to the repeated embarrassment of the burglars, we predict your audience will laugh themselves hoarse. The titles for the most part are adequate in sustaining the humor of the action.—*E. F. SUPPLE.*

"Spooks"

(Pathe—Short Reel)

THIS number of Paul Terry's "Aesop's Film Fables" is a ludicrous interpretation of the spiritualistic theory in animated cartoon form. Henry Cat interests Farmer Al Falfa in the occult science and eventually sends him into the spirit realm where he participates in a vaudeville performance staged by the ghosts. The cartoonist's trick of depicting the nebulous character of the spirits by omitting the faces and hands and simply sketching in the wearing apparel of the ghosts is particularly amusing. This number is up to the standard of Mr. Terry's entertaining cartoons.—*E. F. SUPPLE.*

Pre-release Reviews of Features

"Boston Blackie"

Fox—4522 Feet

(Reviewed by Laurence Reid)

ANOTHER of Jack Boyle's "Boston Blackie" stories has reached the screen in this adaptation of "The Water Cross." While it doesn't furnish any surprise or novelty in theme or characterization, and follows a familiar groove, it nevertheless, is fairly well constructed so that the action and a creditable amount of suspense are dominant. Therefore it should satisfy with those patrons who follow the screen nightly and who don't demand much in the way of entertainment except a desire to be taken into a different environment for an hour.

Boyle's stories are cut pretty much on the regulation pattern. The background is very much the same here so the interest lies upon Blackie's attempt to outwit the warden in applying the "water cure." The plot plunges right into its melodrama at the start. There is no planting of Blackie with explanations made of how he happened to be in prison. He is there—and that's all there is to it. And a scene presents him winning his freedom and vowing vengeance against the brutal warden for his cruelties.

The sponsors haven't been entirely logical in drawing the character. He is next introduced presiding as editor of a paper—with an editorial campaign offered toward prison reform. Inasmuch as he has the "goods" on the warden it is entirely inexplicable just why he should attempt to railroad himself back to prison to get further evidence. One novel twist is discernible. It shows Blackie framing himself with the district attorney to rob the latter's home. But the unexpected happens when the prosecutor is found murdered. So the redeemed crook goes back to the open. And the climax releases some suspense as he takes the "water cure" and escapes.

Hokum is employed here for it is illogical that the attendants would fail to notice the convict on the floor who is getting ready to dynamite the prison. The ending is exceedingly trite since it offers the time-honored arrival of the governor with a pardon. Yes, indeed, the real murderer confesses before he dies.

Several points need an explanation. We would like to know how Blackie's wife is able to maintain two or three homes.

The Cast

Boston Blackie.....William Russell
Mary Carter.....Eva Novak
Warden Benton.....Frank Brownlee
Danny Benton.....Otto Matieson
Shorty McNutt.....Spike Robinson
John Gilmore.....Frederick Esmelton
Story by Jack Boyle. Directed by Scott Dunlap. Scenario by Paul Schofield. Photography by George Schneiderman.

The Story—Treats of young convict who plans to effect prison reform when he is released. Is particularly vengeful toward warden for the "water cure." Plots with prosecutor to be sent back to prison and is convicted upon circumstantial evidence. Makes a getaway with cell-mate. The latter is fatally wounded and confesses to the murder before he dies, exonerating the other.

Classification—Crook melodrama based upon one of Jack Boyle's "Boston Blackie" stories.

Production Highlights—The first rate suspense when Blackie escapes from prison. The water cure scene.

Exploitation Angles—Author has built up a real interest for his stories. Feature his name and tell that this one furnishes plenty of action and suspense. Bring out the "water cure" treatment for a teaser campaign. Use catchlines.

Drawing Power—Suitable for program houses.



Showing how Manager H. B. Clarke dressed the front of the Majestic theatre, Memphis, Tenn., for "Shadows"

"Youthful Cheaters"

Film Guild-Hodkinson—5700 Feet

(Reviewed by Laurence Reid)

THERE is nothing of consequence in this effort—which takes up much valuable footage in showing the gay and idle life of smart society on Long Island. The idea behind it is not worthy of being given so much play. Really it belongs in the circle of polite two-reel comedies—and extending it through to feature length shows it up as frail and conventional, frothy and artificial—and only fit to be offered on double feature day. Glenn Hunter tries bravely to appear like a regular actor, but the spineless incident through which he is guided is not of the stuff of which stars are made.

"Youthful Cheaters" is far—oh far inferior to "The Cradle Buster." There is nothing spontaneous in the high jinks which take up most of the feature, nor is there any sparkle of incident or gags. The author has attempted to show that jazz and romance cannot mix, but putting his characters on a country estate and permitting them to frolic around like a group of co-eds and collegiates on a campus is not making much of his slight idea. A youth comes home from the Orient. A girl visits the yacht and the quarantine sign prevents her from leaving. So the romance is introduced. They fall in love and the boy is invited to her Long Island home. And from this scene down through the finish all one sees is a display of young flappers and flippers indulging in petting parties.

For the purposes of injecting drama into the piece, the author introduces a gay bouncer who would win the girl for her money. Let us say that he is foiled in the end—and the youngsters sail back to the Orient on father's yacht. There is nothing revealed in the line of action or incident to hold this number together. It sags and drags and is an uninspired, artificial picture. The only highlights are some attractive exteriors. It's like dramatizing a ball at Sherry's or the Plaza.

The Cast

Edmund MacDonald.....William Calhoun
Ted MacDonald.....Glenn Hunter
Lois Brooke.....Martha Mansfield
Mrs. H. Clifton Brooke.....Marie Burke
Marie Choiseul.....Nona Marden
Dexter French.....Dwight Wiman
By Townsend Martin. Directed by Frank Tuttle. Produced by Film Guild, Inc.

The Story—Society bud falls in love with son of ship owner. He visits the girl at her home where the insidious influence of jazz and gay parties soon spoil him. The girl is fascinated with young bouncer who would marry her for her money.

Classification—Light society romance

Production Highlights—The appropriate backgrounds and atmosphere.

Exploitation Angles—This all depends whether Glenn Hunter is popular in your house.

Drawing Power—Should be run with strong bill of short subjects.

"Burning Words"

Universal—4944 Feet

(Reviewed by Laurence Reid)

ONE of the oldest formulas in captivity is exposed to the searching lens of the camera here. It is based upon the theme of self-sacrifice as this noble virtue concerns a man convicting himself of his brother's crime because of his mother's "burning words"—"Look after Ross, remember he is my baby." Upon this slight foundation rests this plot which never releases a single moment of suspense. The Northwest Mounted are with us again and in the uniform of the self sacrificing brother is Roy Stewart who does not grace the screen so often these days.

The romantic element is neglected. Indeed the action has been built upon the climax. What takes place previously is not of any consequence. There is a church scene at the start which plants the characters of the two brothers—and the good one remembering the minister's sermon founded upon "Greater love hath no man, etc."

There is no surprise and no action. The weakling joins the Mounted and is sent to get his man, but is frightened because of the bandit's fame as a killer. His brother substitutes himself and brings him in after a short scuffle—and the weak youth gets the credit. When the boy gets into an argument with a honky-tonk proprietor the latter is murdered. Which paves the way for the self-sacrifice of the stronger brother as he gladly assumes the other's responsibility. However, a dance-hall girl presents evidence which convicts the weakling.

The finish is rather surprising because a subtle establishes that Time heals all wounds—thus indicating that the young villain went to his death. We had looked for some character to save the boy by confessing to the crime. The hero's self-sacrifice may appeal to one's sympathy or sentiment, but it smacks of false heroics. There is no hard riding, nor straight shooting. In fact very little western incident is employed. A flash of the dance-hall, the capture of the killer, and the sacrifice scene carrying on all of the melodrama.

The Cast

David Darby.....Roy Stewart
Mary Malcolm.....Laura La Plante
Ross Darby.....Harold Goodwin
Mother Darby.....Edith Yorke
Father Darby.....Alfred Fisher
John Malcolm.....William Welsh
Bad Pierre.....Noble Johnson
Nan Bishop.....Eve Southern
"Slip" Martin.....Harry Carter
Sgt. Chase.....George McDaniels

By Harrison Warren Jacobs. Directed by Stuart Paton. Photographed by William Thornley.

The Story—Treats of a Northwest Mounted Policeman who offers to sacrifice his life for his brother, also a member of the force. The latter, much weaker in character, had engaged in a saloon brawl, and murdered a man. But the brother steps forward and incriminates himself. A dance-hall girl exposes the real criminal.

Classification—Northwest Mounted melodrama featuring self-sacrifice.

Production Highlights—The scene of self-sacrifice when Mounted Policeman incriminates himself. The first rate atmosphere.

Exploitation Angles—Might use the biblical phrase—"Greater love hath no man, etc.", for a teaser campaign. Feature it as melodrama of Canadian Northwest. Usual exploitation should be followed.

Drawing Power—Suitable for program houses featuring daily change of bill.

"A Man of Action"

First National—Six Reels

(Reviewed by Frank Shelton)

"A Man of Action," is a combination of mystery, drama, and comedy. While the story compels the observer gifted with a bit o' gray matter to stretch the imagination as it gets under way, we presume most folks won't complain of this. In fact they'll probably overlook it in the rush of action once the plot really starts to unwind.

Mr. MacLean has been given an excellent supporting cast. Marguerite de la Motte furnishes the beauty. She is not called upon for much acting. Raymond Hatton is also as funny as he was in "The Hottentot" as he pursues his quest for a "noiseless explosive." Wade Botler is a 100 per cent. "hard boiled egg" in the role of Spike McNab. William Courtright has a novel role as the "Deacon," who has a mania for secret passageways, traps and "escapes." He cuts holes all over the hero's home so that he can make a quick getaway. Katherine Lewis is convincing in the role of "Frisk-o" Rose and the remainder of the cast does well.

James W. Horne has directed the production in his usual admirable manner, while photographically the feature leaves nothing to be desired. "A Man of Action," is a big improvement over "Bell Boy 13."

The underworld scenes are exceptionally well staged. All of the interiors are quite elaborate. The story is a little out of the beaten path. The hero assumes the role of "The Chicago Kid" and becomes involved in a plot to rob his own home and his own fortune in diamonds. Your patrons will get a lot of laughs out of the picture. What more could you ask?

The Cast

Bruce MacAllister.....Douglas MacLean
Helen Sumner.....Marguerite de la Motte
Harry Hopwood.....Raymond Hatton
Spike McNab.....Wade Botler
Dr. Sumner.....Arthur Nilleet
Andy.....Kingsley Benedict
Eugene Preston.....Arthur Stewart Hull
The "Deacon".....William Courtright
"Frisk-o" Rose.....Katherine Lewis
By Bradley King. Directed by James W. Horne.
Photographed by Max Dupont.

The Story—Bruce MacAllister's girl chides him with being a pampered youth. He realizes the truth of the girl's statements and after meeting up with a real tough guy, decides to become a "man of action." The administrator of his estate is planning to steal a half million in diamonds. He suggests that Bruce go east for a meeting. Bruce has "the tough guy" take his place. Visiting the Barbary Coast he becomes involved in the plans for the robbery of his own diamonds. He is mistaken for a master crook and is given the job of "lifting" the gems. The arrival of the "gang" at MacAllister's home is the signal for much action as the diamonds fly thither and thither. Eventually the gang is caught, the crooks unmasked and Bruce and the girl united.

Classification—A comedy mystery filled with action and much merriment.

Production Highlights—Douglas MacLean's interpretation of the role of MacAllister. The fine supporting cast. The scenes attending the attempts to hide the diamonds. The "dive" scenes and the accidental "laying out" of a burly brute by the hero. The witty and well worded subtitles. The attempts of the "Deacon" to make "escapes" or secret doors all over the MacAllister mansion.

Exploitation Angles—The title. Tie up with jewelry store on the diamond theme of the plot. Some excellent stills are available at the exchange of the diamonds used. The Barbary Coast scenes suggest an underworld prologue with an Apache dance. Emphasize the fact that this is a silk-hat mystery comedy drama staged in elaborate backgrounds with interesting demi-monde shots thrown in for contrast. Tell them about the big cast.

Drawing Power—A safe bet for any house. It's filled with fun and that is what present day movie fans want.

"The Rip Tide"

Arrow—6270 Feet

(Reviewed by Laurence Reid)

ANYONE searching for novelty of characterization and situation will certainly appreciate this photoplay which records the adventures of an Indian prince who becomes a minister, but who subsequently reverts to type by renouncing his vows to carry out vengeance, only to be prevented by the love of a girl. The idea in itself isn't original, but the treatment of it in emphasizing the characterization and enriching the atmosphere with graphic detail, makes it appear genuinely novel.

Indeed, "The Rip Tide" is an absorbing picture which fascinates the spectator from inception to conclusion. The introductory scenes may be rather slow, but there is a reason for the director taking his time since he has a premise to establish. Instead of relying upon the subtitles to convey the symbolical touch, the director presents it by showing an uncanny character typifying the primitive age, who arises from what resembles a pool of muddy water and poses on an adjacent rock after the manner of Rodin's Thinker.

The story offers cumulative suspense through its mystery element—an element emphasized through the introduction of the character known as Count Voronsky. This figure, incidentally, is not superfluous. It isn't added to build up a mysterious line of action. The suspense continues in the conflict of the Indian minister with his father as the latter commands him to preserve the family honor by meting out vengeance because the girl he loves has married another, although such vengeance is contrary to his clerical vows. There is surprise for the spectator in many of the scenes. Certainly the novel exit of the villain will be appreciated by the patron. A flame from a candle reaches a revolver and discharges it directly in the path of the evil character.

The story is rather unusual and builds to a stirring climax. The director has provided a cast that meets the requirements of the plot and characterization. J. Frank Glendon, Stuart Holmes, Rosemary Theby and Russell Simpson furnish first rate performances. The technical side of the picture has been treated as admirably as the story.

The Cast

The First Man.....Dick Sutherland
The Philosopher.....George Rigas
Prince Tagor.....J. Frank Glendon
Count Boris Voronsky.....Stuart Holmes
The Maharajah.....Russell Simpson
Countess Dagmar.....Rosemary Theby
Princess Indora.....Diana Alden
By J. Grubb Alexander. Directed by Jack Pratt. Photographed by Harry Keepers. Produced by A. B. Maescher. Released by Arrow.

The Story—Treats of an Indian prince who becomes a minister. When the girl he loves marries another he is commanded by his father to mete out vengeance—which is contrary to his clerical vows. His love for the girl prevents him from avenging the family honor.

Classification—Mystery romance based upon renunciation and vengeance.

Production Highlights—The fine treatment of a unique story. The manner in which the climax is reached. The novel situations. The first rate detail. The good suspense. The capable performances provided by J. Frank Glendon, Russell Simpson, Diana Alden, Rosemary Theby and Stuart Holmes. The appropriate atmosphere.

Exploitation Angles—Feature the mystery element here. Bring out that it is an unusual story which fascinates with its novelty. Make use of the central theme. Talk about the Indian minister forced to break his vows to protect the family honor. Feature the cast. A vocalist singing East Indian songs would furnish an effective prologue.

Drawing Power—Picture needs advertising. It should prove a good number for any second class first run house.

"Mary of the Movies"

Film Booking Offices—6500 Feet

(Reviewed by L. C. Moen)

HOLLYWOOD is being well exploited these days, via the screens of America. The well-known Motion Picture Industry is being turned inside out, for the benefit of the curious fan, and if moviegoers have any illusions left about what goes on behind the scenes it is not the fault of the producers.

There is no reason, we suppose, why Hollywood and the studios should not be just as legitimate a setting for a story as a logging camp or Fifth Avenue or the Montmartre, but we cannot feel that all of these X-ray pictures of the studios are going to be a good thing in the long run. The fans will flock to see them, of course, but won't those same fans be seeing the cameramen grinding, and the director shouting and the lights sputtering during another picture where they are not shown?

However, that is merely personal conjecture, and is more or less beside the point. Since we are to have this sort of picture (and there seems no escaping that fact) probably no one is better qualified than Louis Lewyn and Jack Cohn, who have been making Screen Snapshots for some time. The results are apparent in "Mary of the Movies." Close-ups of the stars at work and at play are interspersed throughout the entire picture. Bryant Washburn drives Mary from the station to a hotel lobby, in the lobby she sees J. Warren Kerrigan, outside she meets Louise Fazenda, David Butler, Alec Francis, at the studio she meets George O'Hara, Johnnie Walker, and Barbara La Marr with her newly-adopted baby, Creighton Hale takes her to another studio where she sees Tourneur at work, with Rosemary Theby and Estelle Taylor on the sidelines, Mary works as extra in a Rex Ingram picture, Douglas MacLean gets her past the doorman of the Ince studios, in the casting office she meets Craig Biddle, Jr., Herbert Rawlinson gives her some advice, Anita Stewart drives past in her car, Miss Dupont helps her out of a temporary embarrassment, in the little cafe she waits on Carmel Myers, ZaSu Pitts, Bessie Love, and Marjorie Daw.

These shots are not, as might be supposed, mere "matched in" flashes, but are bona fide scenes in which Mary herself appears. As a picture of Hollywood life, fans are likely to find this quite satisfactory. Of the story itself, we need say little. It is frankly hokum, for the most part, but shows some of the hardships of the extra, which may do some good. In the end, of course, Mary is on the road to stardom.

The Cast

The Girl.....Marion Mack
Her Mother.....Florence Lee
Her Sister.....Mary Kane
Her Brother.....Jack Perrin
The Postman.....Harry Cornelli
The Squire.....John Geough
His Son.....Raymond Cannon
The Old Man.....Ray Hanford
As Extra Girl.....Rosemary Cooper
The Boy.....Creighton Hale
A Salesman.....Francis MacDonald
Story by Louis Lewyn. Directed by John MacDermott.

The Story—Mary, to earn money needed by family, goes to Hollywood to become a movie star. Arriving there, she finds it less easy than she had anticipated. She meets many celebrities, however. An extra girl gives her a room. She meets the hero. After experience with masher, she leaves, and they are unable to locate her. Obtaining little work, she becomes a waitress. Finally, through her close resemblance to a star, who is taken ill, she is given the lead in a big picture.

Classification—Story showing life behind the scenes in Hollywood.

Production Highlights—The scenes about the studios and the close-ups of stars.

Exploitation Angles—Play up the one big angle of the stars and the "inside" studio stuff.

Drawing Power—Will probably draw well anywhere on the strength of the star and studio angle.

"The Girl of the Golden West"

Carewe-First National—6800 Feet

(Reviewed by Laurence Reid)

PRODUCERS of westerns have not used the title of this play before but its plot and characters have been used in several guises because David Belasco's original carried all the necessary essentials which constituted crisp and stirring melodrama. The effective dialogue has been silenced, but Edwin Carewe has followed its scenes and incidents faithfully right down to the smallest detail. As a result "The Girl of the Golden West" is about as good a western as has marked the screen in some time.

The limitations of the stage cannot cope with the camera in visualizing a picturesque atmosphere. In this respect the screen version outshines the play. Its interpretation is colorful enough—and more than colorful when we mention Russell Simpson as Jack Rance, the gambling sheriff. Frank Keenan, who originated the role, could not have improved upon it. But Warren Kerrigan plays, with too much polish, the part of the road agent. His characterization is not magnetic enough and Sylvia Breamer as the girl is mostly ornamental. Her role does not impress us as being so important as it was when Blanche Bates played it upon the stage.

The picture being familiar after going through several guises, and being played in its original shape up and down the country, cannot be expected to furnish much surprise or suspense. Naturally we sit back and watch Carewe's direction—wondering if he will adhere to the original—wondering if he will introduce scenes and incident not written into the play—and watching the screen interpretation. The director has not missed a single trick which was incorporated in the spoken version. If it is not as tense to us as we had been led to expect it is because the story has grown unduly familiar.

The outstanding episode—as it was in the play—is the card game between the girl and the sheriff as they gamble for the road agent. Here is where the sting of the dialogue is sorely missed. On the screen it is not nearly as compelling. The blood from the road agent's wound drips on the hand and handkerchief of the sheriff. Thus he captures his enemy. You all know the conflict of the heart—the unrequited love of the officer who plays square with the girl.

The atmosphere is very good—and the subtitles are effective. We would have used the last lines of the play for a finish instead of the caption which is introduced. In the play the girl extending her arms toward the open vistas remarked: "Oh my West, oh my California!" Here the familiar ending closes the picture. A word for Rosemary Theby. In the role of the Spanish dancer she contributes a vital portrayal—one thoroughly in character.

The Cast

Ramirez.....	J. Warren Kerrigan
The Girl.....	Sylvia Breamer
Jack Rance.....	Russell Simpson
Nina Micheltorena.....	Rosemary Theby
Ashby.....	Wilfred Lucas
Sonora Slim.....	Nelson McDowell
Trinidad Joe.....	Charles McDougall
Castro.....	Hector V. Sarno
Nick.....	Jed Prouty
Antonio.....	Cecil Holland
The Squaw.....	Minnie Prevost

By David Belasco. Scenario by Adelaide Heilbrun. Directed by Edwin Carewe.

The Story—Girl saloon keeper refuses to entertain advances of gambling sheriff. She is in love with a stranger but doesn't know that he is a road agent. He visits her saloon and they fall in love. A discarded sweetheart exposes him and he is captured by sheriff as he is hidden in girl's home. She gambles for his life and love and wins.

Classification—Adaptation of Belasco's stage success. Western melodrama of '49.

Production Highlights—The fine performance by Russell Simpson. The excellent detail.

Exploitation Angles—Play is widely known and has proved highly successful throughout country. Feature author, director and cast.

Drawing Power—Should draw well.

"Cordelia the Magnificent"

Garson-Metro—6800 Feet

(Reviewed by Laurence Reid)

THE story from which this picture is adapted is now running serially in a popular fiction magazine, and while we haven't read it, there is no doubt but that it furnishes far better entertainment in print than translated into terms of cold celluloid. When the story reaches its conclusion we are unable to discern any interesting features which called for such a production.

The situations which comprise its plot do not call for the complications which develop from it. Probably the director thought it wise to give value to the suspense—hence his effort in over-emphasizing the note of intrigue and the varied complications. But it is like trying to make a mountain out of a mole hill. The mystery touch is unwarranted in view of what is revealed in the denouement. The characters are not sharply defined so that one constantly wonders just what their relations are to each other. We were on the alert expecting some surprising climax which contained real dramatic fibre, but the story sort of dies on its feet at the finish—with nothing substantial established from its over-burdened detail.

Leroy Scott has probably dovetailed his scenes in a clever manner and embroidered them with the proper choice of words. But as a screen drama it merely exposes a colorless society background which features a high spirited woman being made the tool of a crooked lawyer who involves her in a blackmailing scheme to extort money from a society dowager with a "past." The sequences are hap-hazardly arranged and the poor continuity is one factor toward making it a picture which carries little or no sustained interest. Wordy sub-titles—and many of them—are used to explain matters—which is fatal in bringing forth any suggestion of heightened action.

The story is too long, and trimming off extraneous detail would improve it considerably. The amount of footage employed is altogether unnecessary in view of its central idea. In all it is a vague attempt to make capital out of the "skeleton in the closet" pattern. Exits and entrances are made much of in introducing or dismissing the characters. And they appear like so many animated puppets. None of the players have an opportunity to appear colorful. Most of them are ill at ease in their society roles.

The Cast

Cordelia Marlowe.....	Clara Kimball Young
D. K. Franklin.....	Huntley Gordon
Esther Norworth.....	Carol Holloway
Jerry Plimpton.....	Lloyd Whitlock
Gladys Northworth.....	Jacqueline Gadson
James Mitchell Grayson.....	Lewis Dayton
Francois.....	Mary Jane Irving
"Jackie" Thorndyke.....	Katherine Murphy
Mrs. Marlowe.....	Elinor Hancock

By Leroy Scott. Scenario by Frank Beresford. Directed by George Archambaud. Photographed by Charles Richardson. Produced by Harry Garson. Released by Metro.

The Story—Society woman becomes the tool of a shyster lawyer whose business is blackmail. She is involved in a complicated scheme to extract money from another society woman who has had a "past." The heroine realizes her mistakes and goes to work to clear herself. The man she loves aids her in punishing the guilty lawyer.

Classification—Domestic society drama.

Production Highlights—The appropriate atmosphere. The climax when crooked lawyer is exposed.

Exploitation Angles—An average picture this—so you should concentrate upon exploiting the popularity of the star. Also feature author whose story is now running serially in Hearst's Magazine.

Drawing power—Negative except in neighborhood houses with feminine clientele. Will draw star's following. Best suited for those audiences with a select following.

"Black Shadows"

Pathe—Five Reels

(Reviewed by Laurence Reid)

A HIGHLY interesting journey to the picturesque islands of the South Seas—a journey fraught with danger, suspense and thrills a journey which carries us far from the outposts of civilization under the guidance of Edward G. Salisbury, the explorer. We leave Los Angeles on a fair sized yacht and cruise to these islands, and the farther we travel the nearer we approach the mystic isles of the Pacific. An animated chart is employed to acquaint us with the route, the name of each island and the country which possesses it. Frederick O'Brien is performing a real service in describing the natives and habits of these islanders. And Edward G. Salisbury has visualized them in a manner which compels the strictest attention.

There is romance and adventure in every mile of the journey. The Marquesa Islands—the first stop, incidentally, bring us into contact with the natives who have absorbed some of the manners and customs of civilization. There are compelling shots of the natives indulging in their five important interests, swimming, dancing, eating, resting and sleeping. The marine views are marvelously colorful. The exquisite tinting brings out the gorgeous foliage—the soft lapping of waters, the rushing of streams which terminate in waterfalls. The natives are but simple children—living primitively, but in a spirit of true romance. We linger briefly, drinking in the vistas of nature and agreeing with Stevenson that here is true paradise.

The cruising party steams into the Samoan Islands. Here the camera catches some more rich atmosphere and background. The map shows us that we are sailing nearer and nearer to the Heart of Darkness where civilization is unknown. Finally we reach the Fiji Islands and are introduced to the cannibals who are still carrying on the customs of their forefathers through the centuries. But it isn't until we reach the Solomon Islands and are given a close-up of cannibalistic practices that we catch the thrill of battle between two opposing tribes. Weird native dances which last for days—a true reflection of barbarism—punctuate the stirring scenes. The head hunters glide forth in their war canoes and return with their ghastly trophies.

In all "Black Shadows" is a genuine cross-section of primitive peoples. We are brought face to face with another world. We are introduced to natives who are primitive, superstitious and barbaric—a race of mentally undeveloped people—a race of human animals. The camera catches the marks of volcanic eruptions—mountains rising to the sky—rare specimens of flowers, strange customs and habits. It is all highly picturesque and possesses a real educational value. There isn't one dull moment once civilization is left behind.

The Cast

Natives of Marquesa Islands, Tahiti, Pago Pago, Samoa and other South Sea Islands.

No author. Scenes are actual happenings. Directed by Edward G. Salisbury.

The Story—Records the expedition from San Francisco through the South Sea Islands.

Classification—Travelogue of adventure through South Sea Islands.

Production Highlights—The interesting scenes. The occasionally beautiful backgrounds. The detail, the exceptional atmosphere. The thrill of the battle between the opposing tribes. The dances and head-dresses.

Exploitation Angles—Offers many opportunities to tie up with schools. The title is alluring and suggests the land of darkness. Play it up as rich entertainment—of life as it is lived in the South Seas—the Islands made famous by Stevenson. Make a play of its novelty. Feature the battle. And play up the dances, head-dresses, etc. Put on an atmospheric prologue.

Drawing Power—Entertaining enough to run in any class of house.

Regional News From Correspondents

Washington Film Row and Theatre Brevities

AMONG the score of film folk in town the past week we might mention Mr. and Mrs. Valentino and promoter Jack Curley; Producer Willet or Willart of Los Angeles, who called on Jack Connelly; Will Hays, aide Pettijohn, Floyd Willis; Architect William Lee Woollett, Los Angeles, theatre consultant and designer to the Grauman theatres, West Coast-Sol Lesser interests and other exhibitors there. Other specialists in theatre art and architecture were present as delegates to the Art and Architecture conventions of the Allied Architectural organizations fifty-sixth convention here. Their theatrical scenic ability was demonstrated in a colorful pageant staged on the Reflecting Basin of the Lincoln Memorial in honor and tribute to Henry Bacon, architect of the Memorial. Their medal was presented to the recipient by President Harding. Chief Justice Taft also addressed them. Colored robes and futuristic banners designated the delegates, who towed the barge up the Basin, meeting the President at the Steps of the Memorial.

Fred Stevens, president of the Associated-First National Social Club, announced a "Surprise Kiddies" party at the Payette residence for May 27. Starting at the supper hour it "will stop any hour." "To enter, Kids Apparel must be worn," says the notice and wives, sweethearts and husbands invited. They held a social club meeting Friday. They made an excursion to Harper's Ferry by motor Sunday, May 20. They left from the Business High here Sunday morning, 31 going, including the Smeltzer, Bernds, Sherwood, Payette, Golder, Monroe, King, Steve, Russell, Pohlman, Sparks, Smithson, Estes, Tyson, Greenhalgh, Halley. Simpson families and the cars of the Smeltzer, Estes, Payette, Golder, Greenie and Sherwood menages, Sherwood sporting the Nash sedan.

J. C. DeWalt, formerly manager of the abandoned Oklahoma City branch of the W. W. Hodkinson Corporation, is now manager of the Washington office, succeeding George Faulkner, now in charge of the Buffalo branch.

The Nature students in the fourth to eighth grades of the Elizabeth V. Brown public school, were the house guests of Messrs. Stutz and Campbell of the Chevy Chase theatre, last Monday morning. Miss Esther W. Scott, head of the nature study class work for all the schools in the division, was in charge of the 500 children. Forest Service pictures made by the Department of Agriculture were used, the subjects shown being "Cloud Busting," and "The Red Enemy." Mr. J. E. Scott, Assistant District Forester for the Eastern Division, gave a lecture to accompany the pictures.

House Manager Campbell of the Chevy Chase theatre, is back at work after ten days confinement at home. He was previous to entering the Stutz organization, for several years a pioneer Mt. Pleasant exhibitor, having operated the Olympic, some eleven years ago, at its opening on U street, N. W., west of 14th street, and later for some years was in charge of the Regent theatre on 18th street, above Florida avenue.

Film row last Monday looked like an army hospital after the armistice. Manager Sam A. Galanty of American Releasing Corporation, carried his right arm in a sling, and explained lamely that he had burned it. One of the veteran employees of Pathe's Booking department was writing with his left hand, as the sling on the right wing got in the way of the pen. Wonder what happened Sunday?

Mrs. Sam Middleman was a caller at the

office of Miss Lynch of Independent, recently. Sam is now a Philadelphian in the collection and credit field with the Pacific Trade Agency.

Circuit Judge Mendel L. Smith of Camden, S. C., has again escaped a great auditorium tragedy. He was in Washington the night of the Knickerbocker collapse, but did not use his tickets. Engaged to speak at the Cleveland public school last week, he was called to Union, S. C., on business, two hours earlier that evening and missed the fire holocaust at the frame school.

Frank Durkee is again in peaceful possession of the film inter-city truck service, and all is serene again, as special representative Fowler has disposed of the truck he was ordered to operate.

Assistant general manager in charge of sales for Universal, Jules Levy, was a local visitor at the office of H. S. Brown of Universal, returning later to his headquarters at Philadelphia. Jack Osserman remained behind in the interests of Universal.

Col. A. M. Winter, silent owner of local theatre building property, is now basking in the calcium glow of local publicity. His United Theatres Corporation, headed by A. B. Willis, president, announced this week the purchase of property near Columbia Road on Eighteenth street, for the New Astor theatre. This house, obviously intended to compete with the new Ambassador, now nearing completion for Harry Crandall, is nearly opposite the latter, and is to seat some 1,500 persons. House property from 2,443 to 2,455 18th street has been purchased, says Willis.

Women are fighting the carnivals, etc., arranged by the Shrine committees. They were recorded as passing resolutions at the Carberry parent-teachers meeting, objecting to the use of the Plaza playgrounds, by the Rodeo management for "carnival purposes." The West shows in Anacostia (east Washington) D. C. were cited along with the Virginia Pageant of Progress at the National Capital Horse Show grounds. Mrs. A. K. Wine, president, heads the committee to carry their protest to the District commissioners. However, the Shrine Committee, in restricting the vendors of specialties to certain side streets, went on record as opposed to the licensing of any traveling carnivals during the week, or at any other time. The two mentioned entertainments are part of the official Shrine convention activities and are supported by local movie men who are Shriners.

Jim Reed, Paramount salesman, is seriously ill and is seeking recuperation in the Pennsylvania mountain resorts, says Manager Harry Hunter.

President William L. Sherry of Distinctive Pictures Corporation, was a visitor from New York City, calling at the office of Walter Price, Goldwyn manager, in charge of distribution here, for their product. He announced that the southern company, under Sheridan Hall, is still shooting colonial scenes at the winter and spring locations, in and around Fredericksburg, Va.

Walter Price is attending the Goldwyn convention at Atlantic City.

During the week, a motion to dismiss certain Knickerbocker damage suits was entered by Daniel Thew Wright on behalf of Architect Reginald W. Geare, a mis-joinder of defendants being excepted to.

The Bray Studios picture, "The Science of Life," was shown at 2 P. M. daily in the National Museum auditorium to Social Work Con-

ference delegates, with the co-operation of the Public Health Service. Another picture is to be shown next week in conjunction with the section on "Publicity Methods in Social Service." And the workers have secured pages and columns of publicity during the week.

Crittenden Marriott, author-novelist, will be the lecturer-guest of Mrs. H. H. Locher at the Metropolitan studio projection room, 8 P. M. Sunday evening, May 20. He is the author of the picture, "The Isle of Lost Ships," to be shown Shrine Week at the Metropolitan. "Getting Into the Movies," is his topic, and he told Mrs. Locher to say in the card of invitation "Ask all the questions you like."

Warner Bros. announce the appointment of a former employe of the Philadelphia office of United Artists, who is the brother of office manager Reichenbach of Manager Lou Reichert's Selznick Distributing Corporation here, as manager effective Saturday, last. He replaces Lester Rosenthal, former manager for Independent's local office. Mr. Rosenthal's plans for the future are unknown.

S. A. Galanty, American Releasing manager, has secured the services of Fred Kleine, former F. B. O. salesman. He was formerly active in the local Loew theatres.

Miss Margaret Lowe, former inspector in the Universal office, is now information clerk and P. B. X. operator in the front office.

The town of Savage, Maryland, near Laurel, is to have its own picture theatre. G. E. Cooper, calling at the office of Vitagraph, booked solid Vitagraph subjects for his two a week, Baldwin theatre. He plans to open about July 1.

During the week it became known that stringent tests were being made at the Bureau of Standards, tile roofing, and other theatre roofing material and theatre curtains and projection screens, receiving similar fire and heat resistance tests.

F-street theatres will miss the Chief of the Secret Service, William J. Burns, as he made the M. P. T. O. A. convention trip to Chicago.

Harry Hayner and R. C. Robin have been radiating the Arthur Kanc brand of optimism and self-satisfaction around the Pathe offices here.

Joseph P. Morgan, general manager of the Crandall circuit, was in Morgantown, W. Va., last week, Tuesday, on business at the Crandall Apollo and Strand theatres there.

A Garrison Finish is brightening the face of John B. Upperman, Apollo theatre manager, since his team, starting in the cellar division of the Crandall patron league, has mounted the top rung of the championship ladder.

T. A. O'Donnell, auto battery and film theatre impresario, is to re-open his South-East Gardens shortly as preparations are now under way. This al-fresco theatre seats 1,100.

Orphans from the Washington City Orphan Asylum, the Bruen Home for Children, and the German orphanage in Anacostia, were the guests of The Times and Herald at Loew's Columbia last Friday at ten. The kiddies were brought down in the Rotary Club bus and busses from the Capital Transit Bus Company. They were received by Mr. "Larry" Beattus, managing director here for the Loew's interests, Manager Mark Gates and the Columbia House staff. Cameraman Miller of the Times staff shot the kiddies as they said "thank you" for the flowers and candy given them on their way in to view Madge Bellamy and the Elephant in the circus picture, "The Soul of the Beast."

Buffalo Briefs and Western New York Notes

HERE he is. Sydney Samson, manager of the Bond Photoplay Corporation Buffalo exchange and newly elected president of the Film Board of Trade of the Queen City of the Lakes.

Mr. Samson came to Buffalo a few years ago as manager of the Grand & Warner office. This exchange was recently merged with the Nu-Art Pictures Corporation under the new name of Bond Photoplays Corporation. The Film Board of Trade has opened offices in Room 40, Root Building. Mr. Samson has just appointed Allan S. Moritz of Paramount and Harry Bernstein of Universal to sit with himself on the arbitration board. He has been advised that J. H. Michael of the Regent, George Hanny of the South Park Amusement Company and Joseph A. Schuchert of the Colonial and Columbia will be the exhibitors on the board.



Sydney Samson

J. Meyer Schine, controlling a chain of houses in western and central New York, accompanied by his business associate Sol Schaefer, visited Buffalo's Film Row last week-end, much to the joy of E. J. Hayes, First National manager, who signed some 76 pictures, including both first and second run for Mr. Schine's four houses in Oswego, N. Y. This fat contract includes all releases.

Daylight saving has been voted down in Jamestown, N. Y. The vote was 2105 to 535. Practically the only support for daylight time came from the promoters of the Jamestown Industrial Baseball league, who wanted to stage twilight games between the various shop teams in the city.

Scores of persons comprising the audience in the Laurel theatre, Binghamton, N. Y. got a real thrill one evening last week when a large scaffolding on the side of the building fell to the ground. Many thought the side of the theatre was collapsing and made for the doors in a small panic. Manager George W. King said that the scaffolding had been used for construction purposes on an adjoining building for three weeks and has been left standing. Howard Woodbury, an employe of the Laurel, was standing beneath the scaffolding when it fell, but he jumped to safety. Mr. King's auto was damaged by falling lumber.

Lacey F. Johnson of the Paramount bureau of real estate has been in Buffalo looking over the local exchange with a view to enlarging and remodeling it. Allan S. Moritz has arrived home safe and sound from the New York convention. He drove home in his Hup coupe and fears had been expressed for his safety.

Clayton P. Sheehan, district manager, recently returned from a trip to South America, and Charles N. Johnston, branch manager, will go from Buffalo to the annual Fox convention in New York city the week starting June 11.

In an address before the 27th annual convention of the Western New York Federation of Women's Clubs in Olean on May 17, Mayor Glenn W. Woodin of Dunkirk, who is also district attorney of Chautauqua county, absolved the screen of responsibility for increase in crime. Well, well, well!

Henry W. Kahn, manager of the Metro office, will motor to New York for the national convention of his company, commencing June 6. At least, he'll start.

The Howell Trucking Company has instituted a daily service to East Rochester, Fairport, Elmira, Newark, Lyons, Phelps, Clifton Springs, Shortsville and Manchester from the Buffalo exchanges. This means that a day is saved in shipment of films, delivery being made to all points made the same day. Mr. Howell will shortly expand this service up the lake road to Jamestown and eventually will start a route out of Avon to Mount Morris, Dansville and all towns along that line to Elmira.

The Genesee Theatrical Enterprises, Inc., of Batavia, N. Y. has been incorporated with a capital of \$5,000. Nikitas Dipson and J. R. Osborne are the principal incorporators.

Fire caused damage estimated at \$1,000 to the Palace theatre in Watertown, N. Y. last week.

"Skin Deep" was shown at the Family theatre in Mount Morris, N. Y., Monday, May 21, for the benefit of the local post of the American Legion.

"The Einstein Theory of Relativity" and "Wonders of the Sea," shown in the Majestic theatre under the auspices of Canisius College, have been held for a second week's showing in Buffalo. In exploiting the Relativity picture Father Ahern put two camels on the street. The "ships of the desert" were brought to Buffalo for the forthcoming Passion Play. As they were parading through the streets, they carried this sign: "One of these camels is larger than the other, but Einstein says its only Relativity. Why? See the answer at the Majestic theatre all this week." The stunt created much comment.

Everybody has had a special week in his honor but Howard F. Brink, manager of the Buffalo Educational exchange, and now it comes. The members of the sales and office force have determined that the Colonel has not been overlooked. So it's to be "Daddy Brink Week." Sometime in June and some business will be piled up in honor of the man who blazed the film trail in this neck of the woods. Howard was on the job when they "shot" scenes of Noah's Ark after the flood for the Stone Age Weekly. Has prospered much since his advent into the celluloid world and now goes about in his own sedan-knight motored, if you please.



Howard F. Brink

September 1. No wonder Mr. Hayes is feeling good and even as we write is dangling his golf bag. Eddie will soon be out in the park tearing up the greens.

Henry Lally of the Regent, Dunkirk, has returned from California, where he had such a good time that he has actually forgotten how to book pictures. We have this from one of the leading exchange managers.

Frank Minor, shipping director general of the Pathe exchange, is seeking a free piece of glass for the side of his Henry-built coupe. He hasn't explained how the window was smashed, but he has been seen riding a "friend," on several occasions.

George Faulkner, formerly manager of the Buffalo Wid Gunning exchange, has succeeded "Gus" Garrick as manager of the local Hodgkinson exchange. Mr. Faulkner comes from the Washington Hodgkinson office. A new booking, bookkeeping and film receiving system is being installed in the office.

Miss Hermina Wiese, who has been bookkeeper for Pathe exchange for several years, has resigned for very good reasons. Yep, going to become a June bride.

It is reported in reliable circles that James and Charles Martina, operating the Family, Attica and the Bijou, Mount Morris, has purchased the famous Opera House in Gowanda from Judge John W. Schatt and will take possession October 1 next.

Hats off to Otto Seigel, Goldwyn salesman. Second highest man in these United States in recently closed sales contest. Grabs 500 iron men and a trip to the Atlantic City convention. It is reported that Otto is going to take his bathing suit to the shore with him. Must have been made by an awning company.

Well, boys, he back home again! Yep. Harry Bernstein, manager of the Universal office, having sympathy for Bill Allen, has arranged to bring him in from the wilds of Albany to cover the Buffalo territory and has sent Edgar Haines, who has been city salesman, to the Capitol. Bill Allen is one of the best known "Knights of the Leaping Tintypes" in the state. He formerly was manager of the Vitagraph office for many years, both in Buffalo and Toronto. He is so good natured that his face is all wrinkles from smiling—at exhibitors who just can't help but sign up for the works.



Bill Allen

George E. Williams, manager of the Linden theatre, Jefferson and High streets, Buffalo, and president of the Western New York unit of the Motion Picture Theatre Owners of New York, Inc., has been appointed manager of the Olympic theatre on Lafayette Square, succeeding T. Cecil Leonard, resigned. The appointment comes as a sort of a surprise as it had been supposed that Mr. Williams was to join the Paramount theatre department following a call to New York for a talk with Harold B. Franklin. It was the chance to remain in Buffalo that appealed to George. The Olympic is operated by the Universal company. It is understood that Mr. Williams will continue to book for the Linden, a small neighborhood house.

News and Notes of Detroit's Photoplay Trade Circles

Herewith is presented the new Assistant Manager of First National Exchange, A. J. Richardson, who succeeds Dave Palfreyman. Mr. Richardson was formerly city salesman and earned his promotion by his excellent work.

The interior of the Joseph Mack Building, the local film row, is gradually being remodelled until it is taking on the appearance of a high class office building. The Selznick Distributing Corporation has moved into their attractive new offices just across the hall from their old location. The local F. I. L. M. Club has also moved from the third floor front to the fourth floor back.

So many have been the films shown during the past season, which have been made from well-known novels, that tie-ups with book stores have become common occurrences and excite no comment. However, the Booksellers Convention is meeting in the city the week of May 13th and Macauley's Book Store, the largest in the town, has arranged a most attractive table booth which is attractively covered with light green and decorated with stills from various films. On the table are arranged the photoplay copies of, seemingly, every book that has ever been filmed. The books are from Burt and Grosset and Dunlap. Upon inquiry the store manager reported that so far as could be observed the picturization of a novel increased book sales if the book were a popular one before it was screened. On the other hand if a book were almost unknown and the picture popular, the sales were apt to be increased from curiosity. Pictures which had but a moderate success did not augment any previous interest in the books from which they were made.



A. J. Richardson

Theatre and Film Row Items from Cleveland

David Davidson is the leading prize winner in the territory. He is city salesman for the Fox Film Company. In a recent short intensive drive, he came out at the head of the list and walked off with first prize, which is a trip to New York, as a guest of the managers' convention, which is to be held the week of June 11th. Then, just so that he'd have a little extra change to make the trip interesting, he received a bonus check from the Fox Film Corporation, for leading the sales on last year's product. Pretty nifty!



D. S. Davidson

Norman Moray was scheduled to assume management of the Cleveland Pathe exchange last week. Illness delayed his leaving Indianapolis, his former post. He is expected to take charge here this week, relieving district manager R. S. Schroeder.

Someone said that there were some open dates down in the southern part of the state. Maybe that accounts for First National District manager H. A. Bandy's hurried trip down to Cincinnati and adjacent territory.

Moe Grassgreen, Fox traveling auditor, is in town. This is his first return trip since he climbed the ladder from cashier of the local office, to his present position.

Jacob Smith, editor of the Michigan Film Review of Detroit, was in town during the week, combining business with pleasure.

The local Goldwynners are all in Atlantic City, attending the Goldwyn convention. Exchange manager Nat Barach and exploitationer Eddie Carrier left here Thursday. District manager J. A. Koerpel followed on Friday.

M. Schiessel, formerly with the Progress Pictures Company in Cincinnati, is now with the Security Pictures Company of Cleveland in the capacity of city salesman.

H. Hirsch and Sam Gorrell of the Progress Pictures Company started out to Willoughby, 25 miles from Cleveland, via automobile, to sell pictures to an exhibitor who doesn't like to travel. Aside from having two punctures, being pinched for parking in a safety zone, and being thrown into a ditch to prevent a head-on collision with another car, the trip was uneventful. And when they got to Willoughby

the exhibitor was not there. It's a hard life these exchange men lead.

J. S. Jossey, president of the Progress Pictures Company, Cleveland, left Sunday night, to attend the convention in Chicago.

M. A. Kraus, of the Kraus Manufacturing Company, N. Y., was in town last week, spreading a little sunshine about the Film Building. Everybody's always glad to see Kraus come in, and just as sorry to see him leave. He's on a trip across the continent, with a stop-over ticket for Chicago so that he'll be among those present at the Convention.

Herbert I. Kraus was given a royal send-off by his local Paramount associates last Friday afternoon, as he climbed into his trusty four wheeler which is speeding him to St. Louis, where he will assume the management of the Famous Players-Lasky exchange. He was due to arrive in St. Louis on Sunday. He took with him Brandy. No cause for the prohibition agents to become alarmed, however, for Brandy is Kraus' prize Boston Bull, and, as his name indicates, he's a rare treasure.

R. J. McManus, former St. Louis branch manager for Famous Players-Lasky, has been transferred to Buffalo, to succeed Allen Moritz.

Eddie Fontaine, local Famous Players exchange manager, is just returned from a central western conference of exchange managers in Chicago. Fontaine said the convention was a great success, and lots of enthusiasm for the new F. P. L. product was disseminated.

Gilbert Penn, well known in these parts, through his connection with several prominent exchanges, is back in the film business after an absence of more than a year.

Rodolph Valentino comes to Cleveland, Monday night, May 21st. With Mrs. Valentino, he is appearing in a tango dance at the Public Auditorium. Following his dancing exhibition, there will be an amateur dancing contest with prizes. Valentino is contributing 20 per cent of the money taken in, to the fund being collected for Mrs. Dennis Griffin, widow of the slain policeman who was murdered by John Whitfield.

Cupid is loose in the local Universal exchange, and members of the organization are hereby warned to beware. One of the victims already enmeshed is Miss Nell Olson, private secretary to Exchange manager Tom Colby. Miss Olson has just announced her engagement to Nelson A. Cannon, also of Cleveland.

George Manos, of the Rex theatre, Toronto, was in the city this week, quite a bit worse for wear, due to an automobile accident that smashed his car completely, badly injured other occupants of the car, and decorated him with a mass of cuts and bruises some of which may last to be lifelong reminders of the occasion.

It is reported on good authority, though unconfirmed as yet, that the Ohio Amusement Company, of Cleveland, meaning Meyer Fine, David Schumann and A. Kramer, have taken over the Fairyland theatre, formerly operated by Dave Adler. Other theatres operated by the Ohio Amusement Company are the Dennison Square, Yale, Savoy, Knickerbocker, Five Points, Jewel, Capitol, and U-No.

Sam Schachtel, of the Y theatre, Cleveland, is said to have the finest radio equipment in the city at his house. He uses it professionally, too. When the organist is off duty, he tunes in his radio. He has a big horn in the theatre, and patrons are treated to concerts from all over the country. It's been a big business booster for the Y theatre, and it's been lots of fun for Schachtel. He put it up himself.

R. C. Steuve, of the Orpheum, Akron, had his passage all booked for a trip to Europe. And now business is so good that he can't leave. We don't know whether to offer condolences or congratulations.

Hal W. Smith, associated with M. Shea in the Shea Booking Exchange, Inc., of Cleveland, left Sunday to attend the convention in Chicago.

Harry Charnas, president of the Standard Film Service Company, Cleveland, was seen in earnest consultation with George H. Wiley, of the Hoffman Productions, and now it is announced that Charnas bought from Wiley the Elaine Hammerstein pictures, for release through the Standard Film Service Company.

Frank Gross, proprietor of the Grand and Market Square theatre, Cleveland, joined the crowd of local exhibitors attending the Chicago convention.

Allen Simmons, owner of the Allen theatre, Akron came up to town one day during the week especially to book some Fox pictures.

M. H. Bryer, of the People's theatre, Akron, together with Bert Botzum, of the Orpheum, Akron, attended the Chicago convention.

John Harris, Jr., of Pittsburgh, manager of the Strand theatre, Youngstown, was a guest of local Metro exchange manager C. E. Almy last Tuesday.

Portland, Ore., Exhibitor and Exchange News

ROBERT C. BRUCE, internationally noted maker of Bruce "Wilderness Tales," which the National Board of Review continues to class as "exceptional" scenes, has arrived back in Portland to start his summer campaign of picture making. Bruce is assembling his crew and casts and will start work soon after June 1. His first locations will be in the Oregon coast country near Newport and picturesque Heceta head where he will shoot the one-reel scenic, "Just Waiting." Bruce spent a month at Carmel, Cal., after leaving New York and before coming to Portland. There he turned out ten stories upon which he will base the summer's work and all the scenes will be made, as have those which have made the "Wilderness Tales" series so wonderfully successful, in the Oregon country. Bruce will work throughout the summer in Oregon, Washington and British Columbia and his casts, which will appear only before scenic outdoor backgrounds, will include a number of locally prominent players. For several seasons Bruce has worked out of Portland and knows local environments and weather conditions thoroughly. His studio work this year will be done in the Premium Productions studios at Beaverton, adjacent to Portland.

H. M. Newman, formerly connected with Grauman's Million Dollar theatre at Los Angeles, is now in charge of Carl Laemmle's Columbia theatre here, succeeding William Cutts who opened the house for Laemmle two months ago. Cutts has been transferred to Los Angeles. There is a hint here that Newman will take general charge of Northwestern theatres in the Universal chain and will later on name a local house manager. Richard Charles, until a fortnight ago auditor for Jensen & Von Herberg here, and a youth of wide experience in the picture business, is now assistant manager at the Columbia.

A. C. Raleigh, who recently retired as manager of John Hamrick's Blue Mouse theatre, has again joined the local staff of Jensen & Von Herberg and is something of a general representative for the firm. In addition to tasks thus indicated Raleigh is editing Screenland Weekly, the J. & Von H., house organ in which he is reviving the whimsical character of Zack Moschy, made famous by Screenland magazine and Screenland News, the news reel which Raleigh conducted when he was manager of the Columbia theatre under J. & Von H.

Francis Richter, blind pianist and organist, who works have made him a very popular mu-

sician locally, has been signed as principal organist at the Columbia theatre by Manager H. M. Newman. Richter has never played a first run theatre organ before, but he is making a great impression with his work. His music is augmented by John Britz and the Columbia Octette.

Some of the most strenuous exploitation in Portland exhibition history has been indulged in for the showing of "The Go-Getter" at the Rivoli theatre. Gus A. Metzger, owner of the theatre, and John C. Stille, manager, combined their efforts in promoting the feature through special showings for business men, newspaper contests seeking definitions of a go-getter and through arrangements for the attendance of the employees of the city's largest department store.

The Hippodrome has booked "Night Life in Hollywood" for early showing.

The Orpheum, big-time vaudeville house which has been making much use of Aesop's Fables, Pathe News and Topics of the Day this year, closed for the season last Tuesday and Manager Frank T. McGettigan already has departed for his summer home on the Oregon coast.

"The Bright Shawl" has been booked to the Rivoli theatre to start May 26.

Albany Notes and Eastern New York Briefs

THERE was a big time in Troy last Friday night for the exhibitors and their friends in that city. C. R. Halligan, manager of the Universal exchange in Albany, brought over the recent fight pictures and screened them at the American. Ben Apple, owner of the house, was on hand, and helped act the part of the host. All of the newspaper men were present, as well as one or two state senators. The pictures are scoring a hit in this section of the state and Mr. Halligan and his office force are working overtime in booking the same.

A matinee for the benefit of the Girl Scouts in Albany was given Saturday at the Mark Strand in that city through the courtesy of Uly S. Hill, manager of the house. The proceeds will send several Girl Scouts to the new camp at Lawson's Lake. The Scouts were helpful during the Junior Movie season, when they acted as ushers.

Bert Gibbons, local manager for Vitagraph, is spending the week in New York City. And, speaking of Bert Gibbons, he was the guest of Harry Lux, owner of the Alhambra of Utica, on Fourth Lake, last Sunday, and returned to Albany with a particularly attractive string of trout.

Some fifty or sixty employees of the Albany film exchanges were handsomely entertained last Thursday night at the LaSalle Orphanage with a program which included numbers by the institution band. At the conclusion there were short talks by C. R. Halligan, local manager for Universal, and Bert Gibbons, of Vitagraph.

Daylight saving isn't costing the theatres in this section as much as many of the owners predicted. The second show of the evening has braced up wonderfully of late and the receipts of the day are probably not over 5 per cent under what would have prevailed had not daylight saving existed.

Oscar Perrin, manager of the Leland and the Clinton Square theatres in Albany, was per-

sonally responsible for turning a nice little trick last week, which resulted in former Governor Glynn, owner of one of the Albany papers, giving him a whole page in Saturday's issue in place of the magazine section and devoted to "Down to the Sea in Ships," which Mr. Perrin has booked for a week.

For the first time in a year, Mrs. Francis McGraw, owner of the Gem in Little Falls, was along Film Row last week. She explained things by saying that her house has been doing such a good business that it was impossible to get away.

Sam Goldstein, who runs a number of houses in Massachusetts and also has the Park in Utica, was in town this past week and is said to be dickering for the big State, in Schenectady.

The Lincoln, in Troy, has reduced its admission prices, matinees being at 20 cents, while evening performances are 25 cents, a reduction of 10 cents.

George F. Leo, who runs the Town Hall in Staatsburg, was in town last week and visited several of the exchanges.

Alec Herman, manager of the First National exchange in Albany, is wearing a bigger smile than ever. Only a short time ago he won first prize in a sales contest and now he is again in the lead in a contest opened to the managers of the New York, Buffalo and Albany exchanges and which runs to July 31.

Frank Asher, of the Star in Rhinebeck, was in town last week.

Louis Buettner will close his Cohoes house in June for improvements and a general renovation. It is rumored that the Star, in Rome, owned by Mike and Joe Kallet, will close for the summer.

Harry Symansky, son of the owner of the Lincoln, in Troy, is making a name for himself these days, as he is learning the business under the direction of H. E. Wilkinson, manager of the popular Troy theatre.

C. R. Halligan was presented with one of the handsomest collic puppies in all Albany one day last week. The presentation came from Joe Firlik, night man at the Universal exchange.

The daughter of C. R. Halligan, manager of the Universal exchange in Albany, is ill at her home in Green Island with an attack of diphtheria.

"Hoppe," whose full name is F. S. Hopkins, salesman out of the Universal exchange in Albany, was one of the first men in the city to spring a new straw lid this season.

Somewhat cheery, and with good reason, George Roberts, Jr., who handles the Palace, in Troy, is now riding about town in a Buick roadster, and, incidentally, visiting every exchange and not forgetting for a single moment to call the manager's attention to the car out in front.

C. R. Halligan was in Buffalo over Sunday for an important conference in connection with the distribution of the fight pictures.

A huge silver loving cup stands on the desk in the F. B. O. exchange in Albany these days, greeting exhibitors and testifying to Vic Bendell's salesmanship. It was won in a recent contract drive. Mr. Bendell visited the home office in New York last Friday.

Frank Bruner, manager of the Pathe exchange, was in Bennington, Vt., one day last week.

Walter T. Roberts, who has managed the Mark Strand in Albany, N. Y., since its opening, has just been transferred to the Troy, in Troy, N. Y., where he will act as business manager. The transfer is in the nature of an advance for Mr. Roberts, and bespeaks of the excellent manner in which he has handled the affairs of the Albany theatre. Mr. Roberts came originally from Louisville, Ky., but before coming to Albany he served for some time in theatres in Buffalo, N. Y.

Trade Jottings from Central Pennsylvania

THE motion picture theatres of Harrisburg, Pa., took a conspicuous part in the observance of Music Week, May 13 to 19, which was made a big occasion by the city generally. The managers of practically all the theatres were members of the general committee for the city's observance, and special musical numbers were provided in the theatres to augment the regular film shows. One of the main features in the theatres was the production by local talent of the musical comedy, "Tut-Tut," all week, under the direction of Harrisburg Post, No. 27, of the American Legion, in the Colonial theatre, Third and Market streets, one of the Wilmer & Vincent chain of motion picture houses.

Poleo's nine-piece orchestra featured the performances at the New Regent, 408 and 410 Market street, of which picture house Peter Magaro is owner. The orchestra played a fine program of jazz as well as several semi-classical numbers, twice each evening during the week. There was community singing each night, conducted by song leaders provided by the Chamber of Commerce, at the Majestic Orpheum, Victoria and other theatres. Special musical numbers were played on the big pipe organ in the Victoria.

Rudolph Valentino appeared in person in the Chestnut Street Auditorium, Harrisburg, on the afternoon of May 19, and danced the tango with Miss Alice Maison, of the Palais Royale, before an audience that filled the big hall. Mrs. Valentino, the former Winifred Hudnut, was unable to be present, the management announcing that she was ill. Valentino's Argentine Orchestra played for the dancing. A tango contest in which eight local couples competed

was won by Miss Laenchen Bucher and Francis Ritchie, of Harrisburg, who were awarded a silver cup. Second honors went to Mr. and Mrs. Simeon R. Greer, of Hershey. Mrs. Ruth Funkhouser, of Harrisburg, won the beauty contest, receiving a silver cup. She will be permitted to compete in a national beauty contest to be held in New York City among winners of contests in the various other cities. The winner of the New York contest, it was announced, will be chosen to play an important part in the next screen play filmed for Valentino. From Harrisburg, Valentino went to Reading for another exhibition.

An innovation in the form of a midnight exhibition of motion pictures for the entertainment of the night shift of workmen employed at the Masland Carpet Mills, Carlisle, was introduced on May 17. The show was given during the lunch hour of the men, sixty of whom attended. The event was arranged by C. W. Sayres, secretary of the Carlisle Y. M. C. A., who put on several first-class films.

Mae Murray's "double" has been discovered in Bethlehem, Pa. Miss Louise d'Anglas Eckert, daughter of A. S. Eckert, publisher of the Bethlehem Sun, surprised a big audience at the Colonial theatre, Allentown, which is but a few miles from Bethlehem, when she was introduced by Manager Johnny Newkirk, who, by the way, is a former Harrisburg boy, still in his teens, and is declared to be the youngest theatre manager in Pennsylvania. It was Newkirk who discovered the great resemblance between Miss Murray and Miss Eckert, of which the audience was quick to take note. Miss Eckert is a musical artist and a skilful violinist, having appeared in several recitals. She will shortly appear on the concert stage.

A testimonial dinner was recently given in honor of G. Harold Bonne, by the members of the Pennsylvania State Board of Censors. Mr. Bonne was for several years chief clerk of the board but has resigned to become affiliated with Dave Starkman in the Standard Film Attractions. His associates presented Mr. Bonne with a leather brief case. John Freil, a field inspector of the board, made the presentation. The dinner committee consisted of Felix O'Hara and Ed Lynn.

Governor Pinchot, of Pennsylvania, who is an ardent film fan, frequently attending picture theatres in Harrisburg for an hour or two by way of recreation at the close of his day's official duties, has requested a second showing in Harrisburg of the Metro film, "Trailing Wild Animals in Africa with Mr. and Mrs. Martin Johnson."

George J. Higgins, who conducts the Majestic theatre in Shamokin, has purchased a property on a plot 50 by 150 feet, at Broad and Pine streets, in the heart of the city of Tamaqua, for \$40,200, on which he proposes to erect a modern motion picture theatre. Building operations will start as soon as six families now occupying the premises can vacate to permit the present buildings to be razed. Higgins has been station agent for the Philadelphia & Reading Railway in Shamokin for thirty-three years.

The Chamberlain Amusement Enterprises, Inc., have purchased the Danville Opera House Block, the largest business block in that city. It is intimated the opera house will be added to the company's chain of motion picture theatres.

Boston Flashes and New England Bulletins

BOB BERTSCHEY, Metro's popular Boston exchange manager, is wearing a smile that won't come off these days, the reason being the special attention Martin Johnson's "Trailing African Wild Animals" is getting from the New England exhibitors.



Bob Bertschey

"Safety Last" has taken New England by storm, according to all evident signs. It played two weeks at Gordon's Capitol and Olympia theatres to capacity; is at the Scollay Square for two more weeks, starting May 20; had short runs at several neighborhood houses, and Stanley Waite, Pathe New England manager, reports that there is not a print in the exchange.

Charles Perry, Goldwyn Boston manager, left for the Goldwyn sales convention at Atlantic City on Saturday. Charlie has been working hard and ought to have a chance to rest up a bit on the junket. He says he hopes the water is warm enough for wading, anyway. He will be back on the job the first of the week.

A. W. Smith, a former well-known and liked New England exchange man, has been in Boston lately. He is now with Pathe and his trip was in conjunction with their interests and those of "Safety Last."

Leon J. Rubinstein, widely known along Boston's Film Row, has been put in charge of exploitation for Metro in this territory. His office is a cage, for the menagerie bars are still on the Metro windows in connection with the African film, "Trailing African Wild Animals," which, report has it, is still going strong all over the territory.

Harry Wasserman, one of the best known Boston exhibitors, now of the Eagle theatre, is recovering from a bad sinus operation at Commonwealth Hospital. Thirteen pieces of bone were removed. Harry tried to keep it quiet, but it leaked out that he went under ether for two hours just as the run of "Dr.

Jack" started at his house. As he came out from the anaesthetic he called for Dr. Jack and wanted him. The nurses finally pacified him by camouflaging an interne as that famous exponent of the "Laugh Cure."

Louis Gordon, nephew of Nathan Gordon, has recently been made manager of Gordon's new Capitol theatre in Allston, the house that backs to within a few feet of the Brookline town line and thereby nearly violates that town's virginity as far as motion picture houses go. Louis is all smiles, and although he likes the way business started off at his new charge, which was during the run of "Safety Last," he came forward with a novel complaint. He said that several women had complained to him that they should have been warned in advance of the film, that it was too thrilling and affected their hearts. Anyway, Louis also said that the theatre's huge parking space was not big enough.

The Lowell (Mass.) Ad Club ran an entertainment consisting of three educational motion picture films last week in Liberty Hall, the local papers reporting that the pictures were well worth the attention of a crowded house. The feature was "From Trees to Tribunes," a really ambitious production, presenting pictorially the romance of the Chicago Tribune. Another was "Community Betterment," and the third was "What Might Happen," a graphic portrayal of the accidents and fatalities of life and the necessity for insurance of all forms.

Mrs. Mary Carr made a plea to Bostonians for charity to the people of screenland at the observances of Mothers' Day. She asked her hearers when they read some of the things that had been written about screen actors and actresses, that they take it all with a little salt, for much of what is said is not true. "Screen people have mothers and family life," she said, "and love their homes. As long as we have love of home we are going to have a mighty nation."

A great deal of interest is being aroused in Boston over the filming of "The Affairs of Lady Boston," a two-reel travesty on "The Affairs of Lady Hamilton," now on long run at the Park theatre. The travesty is produced

by Hodkinson in a tie-up with the Boston American, the Hearst paper. L. R. Brager is the director and author, Bill Spooner the camera man, and Phil Dunne the technical director. The cast is almost complete.

Recent visitors to Boston have been J. J. McCarthy, Henry McMahon and Theodore Mitchell, all of whom are actively interested in exploitation of "The Covered Wagon." The great American epic opens at the Shubert-Majestic theatre on May 21, playing to \$1.50 top, and, according to announcements, the only run this season in New England.

The Overland touring car, offered by the management of the Boston theatre as first award for identification of fifty motion picture stars shown in films at that theatre, was won by Earle Cann, sixteen-year-old high school pupil of Weymouth, a suburb of Boston. More than 1,000 movie fans took part in the contest, about 200 were present in the theatre when the award was made and seven of them had perfect scores, but Earle's name was drawn first. Charles S. O'Connor, former member of the Boston School Committee, was chairman of the judges committee and announced the winner. The other members of the committee were Fire Chief John O. Taber and Treasurer John A. Bruen of the Franklin Savings Bank.

The Massachusetts State Senate has substituted for an adverse committee report a bill to permit the use in schools of motion picture apparatus which is adapted to standard width safety films, the action being on a motion of Senator Albert T. Rhodes, of Worcester. Senator Rhodes said that at the present time schools are allowed to use only a narrow gauge film. He pointed out the many advantages of teaching through the medium of motion pictures and declared that the State Department of Education was in favor of the measure.

High praise for two recent feature releases, "The Covered Wagon," and "Down to the Sea in Ships," was given editorially in a recent issue of the Worcester (Mass.) Telegram. They see in these films the value that should be that of the screen in perpetuating an accurate visual presentation of great epochs in the history of the country.

Jottings from Kansas City and Vicinity

AT the national convention in Chicago, Kansas delegates, with their attorney, Samuel Handy, of Kansas City, will have one predominating slogan—"Fight any move to arbitrate with the music tax interests."

Few states in the Middle West have been effected more of late by the music tax than Kansas and the Sunflower State delegates have but one prime motive—"swat the music tax." C. E. Cook, business manager of the Kansas organization, left for Chicago several days in advance of the convention to complete all arrangements for the quartering of the delegates of his body.

"The public is the best movie censor," the Rev. Baxter Waters, of the Budd Park Christian Church, Kansas City, told his congregation Sunday.

But in the next breath Mr. Baxter said that if he were sent to the state legislature that he would introduce a law preventing "impolitic" reference to ministers or churches in dramatic events on the screen—a law similar to that passed in Oklahoma recently. Mr. Baxter said nothing of allowing public opinion to determine whether or not it is "sinful" to include the ministerial profession, the same as other walks of life, in wholesome comedies.

The Alamo theatre, one of Kansas City's larger suburban motion picture theatres, which has been closed nearly a year, reopened this week under the management of Dr. R. W. Vardman and William Bindley, who have leased the

theatre for four years. The house is being cleaned, some remodeling being done, the interior being repainted. An orchestra will succeed the pipe organ, which was removed. Only the best films the market affords will be shown, the new management says.

Pictures indorsed each week by the Kansas City Parent-Teacher Association have been given liberal publicity in the daily newspapers. The following list of production, under a headline of large type, was published this week:

"Bell Boy 13," "Smudge," "Master of Men," "Trifling with Honor," "The Detective," "Easy Terms," "Right of Way," "Fortunes of the Wheel," "High Power," "Plant Life," "The Skeleton," "Further Exploits of Morkenorrory," "Silvery Salmon," "Oh, Nurse," "Silas Marner," "Adam and Eva," "Drums of Fate."

Here's one for the book. "The Storm" was being shown at Art Gaston's theatre in Mankato, Kan., when the light suddenly went off in the middle of the picture, leaving the house dark. The Mankato power plant frequently has trouble during a storm, but in this instance the sky was clear—on the outside; "The Storm" being on the inside. Realistic picture.

The date of formal opening of the new South Troost theatre, a Kansas City suburban house, has been set for next week. The auditorium of the new house is planned to seat 1,400. Only pictures of the better class will be shown.

Quite a number of changes in management of theatres in the Kansas City territory have

been announced during the last week, as well as openings of new houses. They are:

Fred Hayter, former manager of the Highland theatre, Kansas City, has taken over the management of the Orpheum theatre, Parsons, Kan.; Herrington theatre, Herrington, Kan., has been remodeled by Mark Wilson and will be reopened soon; Airdome theatre, Fort Scott, Kan., opened by H. E. Ulrich; Y-Not theatre, Crook, Colo., purchased by John L. Yost.

A letter from Superintendent of Schools, I. I. Cammack, of Kansas City, the indorsement of the Kansas City Parent-Teacher Association and a landslide of free newspaper publicity, has made "Hunting Big Game in Africa with Gun and Camera," as far as the Kansas City territory is concerned.

This is not a bad one—worked by Homer Gill in exploiting "Souls for Sale," for the Pastime theatre of Ottawa, Kan.: "List any ten movie stars you know. Hand the list in at the box office with your name and address. If at least one of the stars listed does not appear in the picture you will receive a free admission ticket to the picture appearing at the Pastime."

The above was published in a miniature newspaper, titled, "Hollywood Lights."

A boxing bout of high school boys, serving as a prologue to "The Abysmal Brute," proved a real money maker for W. L. Gabel, manager of the Grand theatre, Beloit, Kan. The showing of the picture followed some bouts that had been staged by the high school boys and interest was at a high pitch.

Exchange and Exhibitor Items from St. Louis

THE St. Louis Board of Aldermen on Friday, May 18, by unanimous vote decided to file Alderman Wimer's Daylight Saving Bill. Previously the committee on legislation had recommended that such action be taken. St. Louis is overwhelmingly against the freak of the clock, an outgrowth of the late war. The only ones in favor of the measure were the few who would profit by an extension of daylight.

The Quality Motion Picture Company of America, University City, Mo., will shortly issue the first number of a weekly motion picture newspaper to be known as *Things You Ought to Know*. B. J. Cornell, formerly with the National Film Publicity Company, is editor of the news weekly. It will be under personal supervision of Romaine Fielding, president and director general of the General Film Manufacturing Company, which controls the Quality company.

Wilbern Murphy has re-opened the theatre at Omaha, Ill., and was in St. Louis during the week arranging for his programs.

Charley Werner, manager for Metro, departs for New York on June 2 to attend the annual Metro convention. He will spend several days in the East.

Joseph Desberger, formerly manager for the American Releasing Corporation here, has joined Charley Werner's Metro sales organization. His territory has not been assigned as yet. Desberger is very well known throughout the St. Louis film district and should prove a valuable addition to the Metro staff.

Enterprise has secured the Eastern Missouri and Southern Illinois rights to "The Challenge of Chance" in which Jess Willard is featured. It will be released immediately. Jack Underwood, Enterprise manager, has also secured some new one-reel novelty films.

William Goldman, owner of the Kings and Queens theatres has gone to Atlantic City to attend the Goldwyn convention as the guest of

Jack Weil, manager of the St. Louis Goldwyn exchange. Goldman has plans prepared and ground purchased for a \$1,000,000 movie palace at Grand boulevard and Morgan street to be known as Goldman's St. Louis theatre. It will be ready for exhibition next fall if present plans mature.

R. J. McManis, Paramount boss, back from the Chicago convention is filled with enthusiasm for the coming season. Sees nothing but big things ahead. Reports that optimism was paramount at Chicago. His entire gang are pepped up and raring to bust new records. Nothing like a convention to get the boys hitting on all six.

Visitors of the past week included Sam Halliwell, of Assumption, Ill.; Billy Mueller, of Jefferson City, Mo.; J. Schuckert, of Chester, Ill.; Tom Reed, of Duquoin, Ill., and Jim Reilly, of Alton.

Sam Werner, of United Film Service; Barney Rosenthal, of Universal, and Floyd Lewis, of Select Pictures, have gone to Chicago to adjust with the Chicago Film Board of Trade the Illinois territory to be served by the film board of the two cities. This move is part of Will Hays' plan of bringing about closer cooperation between the distributors and exhibitors. While in Chicago Werner will take advantage of the opportunity to present to the exhibitors national convention his views on the question of support of independent productions. Werner is the dean of the St. Louis exchange owners and managers and his experiences in film distribution are very interesting and have given an insight into the business that few men in the exchange field today possess. His remarks to the exhibitors are bound to be not only interesting but very valuable.

John Davis, manager for Associated Exhibitors, is back from Mattoon, Ill., where he put over an interesting campaign to exploit the showing of "Grandma's Boy" at the Strand

theatre. Reports that the standing room only sign was in demand.

The American Federation of Musicians in national convention at Hotel Chase, St. Louis, Mo., May 17, defeated a resolution condemning traveling orchestras that enter towns and present unusual feats of music in competition with local players.

It was decided that the public is entitled to hear the travelers if they want to.

Much of the first two days of the convention was given over to a discussion of ways and means of increasing wages. Music as such was not touched upon. One resolution asked that the pay of traveling show musicians be increased from \$65 to \$75 on week stands; from \$70 to \$80 when playing broken weeks. Another resolution fixed the pay of carnival players at \$40 a week and leaders at \$65, and a third resolution stated that players in minstrel bands should get the same pay as carnival players.

The Legislative Committee of the St. Louis Board of Aldermen on May 16 by a vote of six to one decided to file Alderman Wimer's Daylight Saving ordinance. This means that the measure is dead. It provided that the clock should be advanced one hour on the first Sunday in June to the first Sunday in September this year and from the fourth Sunday in April to the last Sunday in September in succeeding years. A recent poll indicated that St. Louisians were more than two to one against the proposed ordinance, and it was certain that a referendum election would have knocked it out if passed by the Aldermen.

Miss Bertha Evelyn Gumpenberg, 3035 Rutger street, St. Louis, May 17, filed suit in the St. Louis Circuit Court against the Grand Rialto Theatre Company for \$3,000 damages claiming she was hit in the right eye by a bullet fired by a performer at the Grand Opera House on November 18 last.

Around Seattle's Photoplay Trade Circles

W. E. BAMFORD, for the last several seasons manager of the Goldwyn exchange in this city, has left here and will be succeeded by Seth Perkins, who has already taken up his duties as branch manager. Mr. Bamford went direct to Atlantic City from Seattle to attend the Goldwyn convention being held there, and from Atlantic City he expects to go to New York and spend some time there. After that it is thought probable that he will be sent out into the intermountain country by the Goldwyn company, although it is not known in just what capacity he will serve. Mr. Perkins has been a member of the Goldwyn force in Los Angeles for the last five years and is already well known among some of the film and theatre men in this territory.

Ralph Pielow, formerly a member of the sales staff working out of the Seattle office of Goldwyn, has just become manager of the company's branch in Portland, Oregon. Before joining the Goldwyn staff here Mr. Pielow was manager of the Seattle Hodkinson exchange.

Mike Rosenberg, secretary of the Principal Pictures Corporation, arrived in the city this week and expected to stay here for four or five days before returning to Los Angeles. Mr. Rosenberg made the trip especially to visit the De Luxe Feature Film exchange, under the management of his brother, Al Rosenberg, in order to make plans for the handling and distribution of the Principal Pictures fall releases. "Environment," which is being shown all over the Pacific Coast under the original title of "Chicago Sal," was playing a week's engagement at John Hamrick's Blue Mouse theatre here during Mr. Rosenberg's stay, and got away to a good start the first three days of the run. Indications were that it would

round out a successful week at this house.

J. A. Gage, manager of the Educational exchange, left Seattle this week for New York, where he expected to remain for from three weeks to one month before returning to this city. During his absence the exchange is under the management of Wallace Rucker, salesman for the local office, who has just returned from a road trip into Oregon and Montana. The branch here has just been repainted and new signs have been put up, making it one of the most attractive offices on the Row.

"Where the Pavement Ends," "Soul of the Beast" and "Success" have just been sold to John Hamrick for exhibition at his Blue Mouse theatre here by Carl Stern, manager of the local Metro exchange. "Where the Pavement Ends" was scheduled to begin a week's engagement on May 20. "Soul of the Beast" was announced as a June 24 release and "Success" was booked to run at the theatre about the third week of July.

A. F. Gollofon, for the last two years head booker at Manager J. R. Beal's Hodkinson exchange, will leave that office the end of May to become booker at the First National exchange here. Mr. Gollofon's successor has not yet been announced by Mr. Beal. "Youthful Cheaters" is the latest Hodkinson release to be received here and is already being shown to local exhibitors.

T. Guinan, traveling auditor for the Vitagraph company, has just arrived in this city at Manager H. A. Black's exchange on a tour of the twenty-eight Vitagraph branch offices. Mr. Black has just returned to the city after a ten-day trip in Eastern Washington, and reports business conditions in that part of the territory as looking much better. Prospects for an ex-

cellent crop this season indicate greater prosperity in the state, and Spokane, where Mr. Black spent several days, already begins to show signs of the coming improvement in affairs.

A. M. McCrary has just joined the local First National sales staff and will cover the Eastern Washington territory for that company. "Slander the Woman," "Scars of Jealousy" and "The Bright Shawl" have been received by Manager Charles H. Feldman and have been booked into the Liberty and Coliseum theatres in this city for early showings.

L. K. Brin, manager of the L. K. Brin exchanges, has returned to the city from a two weeks' trip to Los Angeles, where he conferred with Harry Warner in regard to the handling of the Warner Brothers coming releases.

Two Seattle theatre men left this city for New York in May, one on a short business trip and one to remain in the East permanently. John G. Von Herberg, president of the Jensen-Von Herberg circuit of theatres in the Pacific Northwest, has gone on to the Eastern coast on a business mission and will probably be away from this territory for several weeks. L. O. Lukan, formerly Western Division manager of the First National company and more recently general manager of the John Hamrick circuit of Blue Mouse theatres, will return to the employ of First National following receipt of a telegram asking him to report at the New York office at his earliest convenience. It is not known at present in just what capacity he will serve the organization.

"Strongheart," accompanied by Julie, his "leading lady," and a company of supporting artists and technical staff members were recent visitors in this city.

Butte Bulletins and Montana Trade Items

BUTTE is now in the midst of a Market Week and the Shriners are having a big circus affair and in consequence William J. Sullivan, manager of the Rialto and American theatres, two of the Jensen and Von Herberg string, is making exploitation history for the city in the campaign he is putting over for "Can A Woman Love Twice?" "Alice Adams" and "Poor Men's Wives."



Wm. J. Sullivan

The manager of the Associated First National's branch exchange, Harry Sigmund, has just returned from a two weeks' trip over the state. Mr. Sigmund made the highline trip, covering all the important towns but made a special effort to see exhibitors of the smaller and less frequented places along the First National circuit. While on the trip he was called by wire to meet Mr. Von Herberg, who was on his way to New York, so there was a strenuous and hurried trip to meet Mr. Von Herberg en route. After a conference of several hours, during which time they were together on the

trip east, Mr. Sigmund returned to complete his circuit. Everywhere he was met with splendid cordiality and he is predicting 100 per cent business from this territory for First National in a short time.

There have been three premier showings of "Within The Law" in important cities of the state for the First National theatres with the result that there have been enthusiastic bookings by exhibitors.

At Great Falls the management of the Liberty theatre says that "Daddy" has given him the best "audience run" of any picture he has shown this season. Another First National attraction that is being received enthusiastically is "Slander The Woman."

Manager Jack Rue, of the Universal, is home again after a busy two weeks lining up bookings of the various exhibitors, with whom he placed "The Abysmal Brute," "Bavu," "The Shock" and "Trifling With Honor." Mr. Rue has been so much in demand with the numerous exhibitors that he is planning to see them oftener than usual or at least he will speed up on gas of a beautiful Haynes car and dash around in short order when his films are called for. It is a sporty model and will be a convenience when off on circuit tours, where it is

almost impossible to spend so much time waiting for trains, when a car will do it in short order.

Gordon C. Craddock of Denver has arrived in Butte to enter the sales force of the First National. He is reported to be a valuable asset to any sales force and comes highly recommended as one of the alert, high-class salesmen.

Chris Dahl, of the First National, drifted over to Seattle not long ago to sign up for a booking job, but the management here put one over on the Seattle force by urging him to return to Butte to rejoin the First National. Mr. Dahl is not only efficient and popular in his official capacity, but he is a baseball fan and Black Specks could hardly do without him, so the glad hand of a decided welcome is out at all times for Chris. Let us keep him in Butte.

F. H. Smith, manager of the branch office of Paramount in Butte; J. A. English and J. L. McGinley, salesmen, left this week to attend a convention of Paramount salesmen, now gathering at Los Angeles. The sessions are to be held at Ambassador Hotel.

J. M. Dunn, of Salt Lake, is back in Montana again. He is special representative for Universal in the exploitation of "Hunting Big Game."

Exchange and Exhibitor News of Carolinas

THE Charlotte Paramount exchange seemed almost deserted during the past week while all the chiefs and near chiefs were gone to New Orleans on the big hame office sales conference. From the Charlotte exchange the following were in attendance: C. E. Peppiatt, branch manager; M. W. Davis, sales manager; E. H. Crowell, chief booker. It was announced that Mr. Davis has been permanently transferred to the New Orleans office and will not return to Charlotte; also that J. S. Cascallon, one of the zone managers of the local office, has been transferred to New Orleans and will be succeeded by A. F. McMahon, a graduate of the recent school for salesmen, held in Atlanta.

The Lumina open-air theatre at Wrightsville Beach, N. C., one of the most unique in the country, opens next Saturday, May 26. The pictures are given as an added free attraction to all visitors at the gorgeous "Lumina" dancing pavilion on Wrightsville Beach. The screen is situated a hundred feet out in the ocean, and the "customers" occupy a high cascade veranda built as a part of the large dancing pavilion, with accommodations for five or six hundred. The ocean breezes fan their brow, while the ever-changing landscape over the water serves in the place of the usual painted decorations of stage and screen. It is only a few steps from the mammoth dancing hall and is thronged every evening during the summer season.

H. H. Anderson, who formerly owned a long string of Carolina theatres, and who recently associated himself with Laurence Lester in the operation of the Strand theatre, Charlotte has severed his connection therewith, Mr. Lester buying his interest. Mr. Anderson, however, has recently become associated with J. U. McCormick and C. E. Peppiatt in a new and complete accessory and supply house to be located in Charlotte.

Sam Richardson, one of the most unique figures in exhibitor circles of North Carolina, was a Charlotte visitor the past week. Mr. Richardson was once upon a time a big league baseball player, one of the star pitchers in his time. He came over to Charlotte to witness the opening series between Charlotte and Augusta.

Arthur Lucas, district manager for Goldwyn, was in Charlotte the past week arranging for a location for the new Charlotte Goldwyn office which it is declared will be open within two or three weeks to serve the Carolina territory.

Harry S. Allen, for the past three years general manager of the Howard-Wells theatres, Wilmington, N. C., has secured a long term lease on the theatre at Sanford, N. C., and will take charge on June 1, removing his family to that town from Wilmington.

U. K. Rice, general manager of the Piedmont Amusement Company, Winston-Salem, was in Charlotte the past week introducing to the trade the new manager of his Broadway theatre, W. W. Grist, Jr.

E. C. Huggins will be manager of the Star theatre at Rockingham, N. C., recently bought by the Rockingham Theatre Company. Jack Marcus is managing director of the theatres of this organization.

Among the Carolinians who are this week in Chicago attending the national convention of the M. P. T. O. A. are Colonel Henry B. Varner, of Lexington, and R. D. Craver, of Charlotte.

The Rose theatre, High Point, N. C., has recently been closed for extensive alterations and improvements. It is operated by William C. McInture.

C. W. Gardner will reopen at Lincolnton, N. C., within the near future.

Arnold B. Huff, of the Capitol, High Point, N. C., has installed a new American Photoplayer organ.

It is rumored that B. C. Young will open a new theatre in Lexington, N. C., the home town of Colonel Henry B. Warner, on or about June 1.

William K. Jenkins, president of Enterprise Distributing Corporation, was a visitor in his Charlotte exchange the past week.

Bob Ingram is now travelling Carolina territory for Educational Pictures.

Bryan Craver, star salesman of the Charlotte First National Exchange, is a strong contender in the current National sales drive.

The Al Lichtman exchange has closed in Charlotte, following the resignation of J. U. McCormick as manager.

Theatre and Exchange Briefs from Canada

AN important development in the personnel of moving picture theatres in Canada has been the appointment of John Hazza, formerly of Edmonton and Calgary, Alberta, as manager of theatres for Western Canada of the Famous Players Canadian Corporation, Ltd., Toronto. This office carries with it the title of "Western Division Manager" of the prominent theatre organization and his headquarters will be in Winnipeg, Manitoba, where the corporation operates the Capitol and Allen theatres.

Mr. Hazza, who is a native of Toronto, was the president and organizer of the Western Canada Exhibitors' Circuit some years ago

which, later, became affiliated with Associated First National to represent theatres in all important centers of Alberta and Saskatchewan. When N. L. Nathanson organized the Famous Players Canadian Corporation, Mr. Hazza sold a half interest in his Edmonton theatre to the company and moved to Calgary where he opened and managed the new Capitol theatre, becoming district manager for Alberta and Saskatchewan as well. He has now moved to Winnipeg from which point he will have direct supervision of all F. P. theatres in Northern Ontario, Manitoba, Saskatchewan and Alberta.

Apart from theatre activities, in which he has been identified all his life, Mr. Hazza is a horseman and breeder, a feature being a large polo pony ranch near Calgary, from which 40 polo mounts were recently shipped to New York City where they were quickly sold.

In the annual report of the Provincial Treasurer for Alberta for the theatre amusement tax for 1922, just published, it is shown that the attendance at moving picture theatres in the Province during the year reached the 2,000,000 mark. For the first time in the history of the theatrical business in Alberta, incidentally, the attendance at theatres in Edmonton exceeded that for Calgary theatres.

Oklahoma City Items and Southwestern News

OKLAHOMA CITY, OKLA., exchange managers reported conditions better than the average this week. Some of them said that business was exceptionally good, and that there is more money in the country this year than at the same time last and crop reports are better. In the oil sections there is also an improvement and a very optimistic feeling felt for the summer and fall season.

Manager Maurice Loewenstein, of the Majestic in Oklahoma and vice-president of the Oklahoma Theatre Owners' and Managers' Association, accompanied by Manager Josh Billings, of the Billings theatre at Norman and also secretary of the Oklahoma association, visited in Dallas, Texas, last week, also the Texas convention, and reported as having had a great time.

J. G. Tomlin and Miss Louise Whiteside were married in Fort Worth, Texas, May 1. Both are popular young film folks and the second couple to marry from the same house within the past week.

Manager Lewis, of the Empire theatre at

Shidler, Okla., visited in Dallas, Texas, during the week and purchased several new pictures for his theatre.

Mr. and Mrs. Will Spearman, of the Gem theatre at Edmond, Okla., visited Film Row in Oklahoma City, Okla., during the week, being en route from Dallas, Texas, where they took in the Texas convention.

Manager Rostein opened his new Alhambra theatre at Tulsa, Okla., May 5 to pleased capacity business. The new theatre is a suburban house and seats 800.

H. L. Gillam has purchased the Hippodrome theatre at Wilson, Okla., which will be operated in connection with his Dreamland theatre.

James J. (Jimmie) Smith, of the Fox staff at Oklahoma City, Okla., has been called to Philadelphia, Pa., as branch manager for the Fox Film Corporation in the Quaker City.

Livingston Laning, of Los Angeles, Cal., has been appointed manager of the Old Mill theatre at Dallas, Texas, and has taken charge.

Bruce Fowler, of Terre Haute, has been appointed city manager of the Palace, Old Mill,

Queen and Crystal theatres at Dallas, Texas.

The contract for the construction of the new opera house of the Saenger Amusement Company, on West Third Street, Texarkana, Texas, has been awarded to Harris & Echols, of Texarkana, work to be commenced at once. The cost of the theatre will approximate \$200,000, including plumbing and electric fixtures. Emile Welle, of New Orleans, is the architect.

A. Frankel, musical director of the Criterion theatre at Oklahoma City, Okla., visited in Dallas, Texas, last week as the guest of Don Albert, musical director of the Palace theatre at Dallas.

The Criterion theatre at Oklahoma City, Okla., recently purchased by the Famous Players-Lasky Corporation has added a twelve-piece orchestra to furnish the musical numbers to its other attractions. Nothing but first-run Paramount super pictures will be shown at the Criterion theatre in the future.

The W. W. Hodkinson exchange at Oklahoma City, Okla., has closed and Resident Manager J. C. DeWalt has been transferred to a new territory in the East.

Photoplay Personals and Events in Southeast

ONE of the constructive results of the Better Films Committee Conference of the Southeastern States held in Atlanta on May 7 is the appointment of an Executive Committee composed of one member from each of the states in this territory, and the duty of which will be to meet upon call of the committee chairman at any time desired when it is impracticable to get attendance of representatives from each of the individual Better Films Committee of the states in question. Its work will be in the nature of an auxiliary to the regularly organized Better Films Committees of the various communities where they have been organized, and it is believed will still further enlarge the scope of their work, which has received the attention of the entire industry of America.

Those named to serve on this committee for the first year are as follows: Mrs. Basil Manley Boykin, Georgia; Mrs. Conrad H. Ohme, Alabama; Mrs. J. Eugene Reilly, North Carolina; Mrs. Frazier T. James, South Carolina;

Miss Ruth Rich, Florida; Mrs. E. G. Willingham, Tennessee.

Five Southeastern salesmen of First National are listed among the first fifteen in the national \$10,000 sales dive now on, and in which one hundred and fifteen salesmen are competing for big prize money, the seven Southeastern states at present having a third of the prize contenders entered for possibility of prizes: Virgil Bridges, of the New Orleans office heads the entire list so far and coming a close second is Atlanta's own "Nick" Carter. Bryan Craver of the Charlotte office, has tenth place; Samuel Stockard, of New Orleans, twelfth, and Frank Sands, of the Atlanta exchange, fifteenth place.

E. E. Shinn, formerly of the Charlotte Paramount office, but recently in the Washington office, has been sent down to the booking department in New Orleans. L. L. Troy and Gordon Trewitt, two graduates of the recent Paramount sales school in Atlanta, have been assigned as zone managers out of the Atlanta

office and A. F. McMahon, another graduate of the school, goes into Carolina territory, succeeding J. S. Cascallon, transferred to New Orleans. M. W. Davis, sales manager in the Charlotte office, has also been sent to New Orleans in a similar capacity.

The Atlanta Film Board of Trade has secured new and larger quarters in the Haas-Howell Building, Broad and Poplar streets, and have already moved in. This followed the reorganization of the organization of film exchange managers upon a recent visit here of a representative of the Hays organization.

Ned Depinet, general manager of the Consolidated Film and Supply Company, was in Atlanta Universal exchange the past week holding conferences with the local sales force.

Among the exhibitors on Atlanta's film row during the week were the following: Carson Bradford, of Miami, Fla.; A. C. Gortawasky, of the Liberty, Albany, Ga., and E. C. Behrens, of the Empire, Quincy, Fla.

In and Out of the Des Moines Exchanges

M. J. FRISCH, associated with A. H. Blank Enterprises in Des Moines for the past three years, left Saturday to accept the managership of the Iowa and Nebraska territory for the Al Lichtman Productions. His headquarters will be at Omaha. Mr. Frisch has acted as salesman for First National in this territory and is one of the best thought of salesmen in the territory.

First National employees gave a party at the Elks Club for Mr. Frisch Saturday night. There was dancing and a feed. It would be hard to find one who has more thoroughly the good wishes of his associates than Mr. Frisch.

Sympathy is extended to Dan Burgum, manager of the Garden theatre, on the death of his father, William C. Burgum, at his home in Pittsburgh, Pa., last week. Mr. and Mrs. Burgum and Mr. Burgum's brother and his wife returned to Pittsburgh for the funeral services. Mrs. Ban Burgum and her daughter Ruth had a narrow escape on their return from several months in California when they came

through in the section following the one which was wrecked in Utah. Mrs. Burgum had made considerable effort to get on the section ahead but had failed.

Robert Ballentine, formerly an exhibitor at Norfolk, Neb., is now manager of the Pathe Exchange. A. W. Plues, who for thirteen months was manager of the Des Moines ex-

change and before that in the picture business in Greenfield, Miss., is acting as branch manager at Indianapolis.

William Strickland, more often known as "Bill," is proving popular as salesman for Pathe in the Block C territory, after some years spent on the office staff.



M. J. Frisch



Street stunt used in Boston for "The Affairs of Lady Hamilton," showing at the Park theatre.

Exhibitor and Trade News from Florida

Lon Burton, who operated the Alimar theatre at Live Oak for several years, and sold out last fall to C. C. Price and son, bobs up again at Okeechobee City, where he is Editor and Manager of the Okeechobee News.

Lawrence Sharpe, house manager of the Strand, Tampa, and star advertising man, has been confined to his home for several days. His wife says she just naturally can't keep him in, and he's rarin' to get back on the job.

Jack Frost, General Manager of the Strand and Grand theatres of Tampa, has joined the Rotary Club.

The property on which the Grand theatre, St. Petersburg, now stands, has been sold. The Grand is being operated now by the Southern Enterprises, who have all of the white theatres in that city.

Production-Distribution Activities

Luminaries Figures in Principal Series

IN offering to territorial buyers what they have termed the "Super Five Series," Principal Pictures Corporation claims to have shattered all altitude records with the list of luminaries who are responsible for the success of these five productions, "The Spider and the Rose," "Bright Lights of Broadway," "The Man from Ten Strike," "Temporary Marriage" and "East Side, West Side."

Among those who may be mentioned are: Guy Bates Post, Doris Kenyon, Lowell Sherman, Alice Lake, Gaston Glass, Mildred Davis, Kenneth Harlan, Eileen Percy, Harrison Ford, Grace Darmond, Cleo Madison, Mitchell Lewis, Charles Murray, Effie Shannon, Claire Dolores, Edmund Breese, Tyrone Power, Myrtle Stedman, Tully Marshall, Robert McKim, Maud George, Stuart Holmes, Joseph Dowling, Louise Fazenda, Richard Hedrick, Jr., Frank Campeau, Noah Beery, Hector Sarno, Alec Francis, Edwin Stevens and Wally Van.

The list of authors includes James Oliver Curwood, Edmund Goulding, Henry Hull, Leighton Osmund, Gilbert Patten and Gerald C. Duffy. The directors are: Irving Cummings, Webster Campbell, Robert T. Thornby, Lambert Hillyer and John McDermott.

Warners Launch Contest For Posters

A poster contest has been launched by the Warner Brothers in an effort to secure a design which will best convey to the motion picture public the significance of the eighteen "specials" planned for production this season. The entire series of pictures will be made from popular novels and stage successes.

In the launching of this contest the Warners, contrary to the usual custom of contests, have enlisted the aid of their entire organization, and thus far more than 100 ideas have been submitted for the approval of Harry M. Warner, who is at present at the Coast studios, and his brothers Sam and Jack Warner.

The prize to the winner of this contest is in the nature of a cash award, the figure being dependent upon the excellence of the drawing submitted.

Back of this contest is the primary motive to not only capture the interest of the public, but also to aid the theatre owners throughout the country.

Burr Reveals Production Plans Will Make Eight Features, Four With Male and Four With Female Star

C. C. BURR announces that he will make eight features for release the coming season. Four will have a male star heading the cast and four will feature a female star. Each of the eight pictures will reveal a carefully selected and well balanced all-star cast, as has been the rule in all of Mr. Burr's productions to date.

In an interview this week Mr. Burr reviewed the progress made by Mastodon Films, Inc., of which he is the head, and made public the above announcement.

"Looking backward for the moment," said Mr. Burr, "it must be perfectly obvious to those who have given the matter any thought, that during the several months just passed the independent producer and the independent exchanges have come into their own. Never before in the history of the industry have the independents reg-

istered such unqualified hits. They have established themselves as one of the most important, if not the most important factors in the business and all signs point to an even greater activity and success for them.

"It is a matter of record that independent productions have been life savers in a great many instances lately. Facts will back up the statement, that in proportion to the number of pictures produced the independents have scored more real hits than the so-called National producing and releasing organizations. Go over the list of box-office winners of the past few months and you will be surprised to learn the great number of successful independent productions. It is a record to be proud of and one that I am confident will be much greater when the returns are in for the season to come."

Mae Murray Here For Month Visit Star Arrives With Print of "French Doll"; Will Confer With Metro Office

MAE MURRAY and Robert Z. Leonard, her husband and director, came to New York last Saturday on the Twentieth Century Limited, prepared to spend a crowded month after a winter of picture-making in California. They brought with them the completed print of Miss Murray's newest picture, "The French Doll."

The Metro-Tiffany star has an intensive schedule to be followed during her stay. First in importance are conferences with executives of Metro Pictures Corporation, distributors of her photoplays, and with Tiffany Productions, under whose auspices they are produced; then the star and director will busy themselves with fall producing plans, which call for the launching of two new photoplays for Metro under more elaborate and striking circumstances than any Mae Murray picture hitherto released.

Conferences out of the way, Miss Murray will make a semi-holiday of it, dividing her time between shopping along Fifth Avenue for her next season's gowns and viewing all the good plays on Broadway.

The two big Murray pictures to follow "The French Doll" will be "Conquest," by Howard Higgins and Sada Cowan, and "Mlle. Midnight," by Edmund Goulding. These, from plans now in the making, will be the most elaborate of the star's productions. Metro officials expect that they will strike the popular keynote even more than the previous spectacular successes,

"Peacock Alley," "Fascination," "Broadway Rose," and "Jazzmania."

"Conquest" has the advantage of the collaboration with Mr. Higgins of one of the most successful scenarists, Sada Cowan, who has provided vehicles for the screen's most prominent players. Written especially to suit Miss Murray's talents, it provides her with one of her most promising opportunities, it is said. Miss Murray has already commenced designing some of the gowns she will wear in this production.

Renee Adoree Victim of "Kleig-Eyes"

Renee Adoree, star in Reginald Barker's Metro production "The Master of Woman" now in production on the west coast is reported afflicted with "Kleig-eyes," the dread malady of all who work before the motion picture camera. Miss Adoree's attack was hastened by a series of weeping scenes which weakened her eyes and made them an easy subject for the attack of the powerful lights which glared down on the sets.

Because of Miss Adoree's temporary withdrawal from active work in the cast Reginald Barker has taken his company to the location at Big Bear Lake where several exterior scenes will be filmed and where Miss Adoree will join the company as soon as her eyes are normal. Miss Adoree is at present confined to her home under the care of a physician.

Novarro Voted Favorite Screen Lover

LEADING by a majority of more than two thousand votes, Ramon Novarro won over Rodolph Valentino as the favorite lover of the screen, in a popularity contest conducted by the Garrick Theatre in Minneapolis recently. The contest lasted for seven days and Novarro was a consistent winner with each separate audience.

At the Garrick Theatre the contest was concurrent with the showing of Rex Ingram's Metro production "Where the Pavement Ends." This picture was adapted to the screen by Mr. Ingram from John Russell's story and was photographed by John F. Seitz.

Mr. Novarro is now enacting the title role in "Scaramouche" which Rex Ingram is filming at the Metro studios in Hollywood. "Scaramouche," from the novel by Rafael Sabatini, was adapted to the screen by Willis Goldbeck. John F. Seitz is at the camera.

Lesser Concludes Large Distribution Deal

An unusually large distribution deal has just been consummated by Irving M. Lesser, vice-president and general manager of Distribution of Principal Pictures Corporation, for the territorial rights for the Super Five Series which his company is releasing. The pictures which comprise this group are "The Spider and the Rose," "East Side, West Side," "Temporary Marriage," "Bright Lights of Broadway" and "The Man From Ten Strike."

This transaction involves the rights to Ohio, Kentucky, Michigan, West Virginia and the western section of Pennsylvania, thus comprising fifteen per cent. of the total distribution rights of the entire United States. Harry Charnas, president of the Standard Film Company, who acquired these pictures is one of the largest and best known distributors in the state rights field.

"Man, Woman, Marriage" Sold Abroad

"Man, Woman and Marriage" has been sold by Associated First National for the territory of Egypt, Palestine and Syria to Cattermoul and Wettstein, of London.

Far-Sighted Exhibitor In Effective Appeal

Manager A. L. Middleton, Grand Theatre, De Queen, Ark., has forwarded to Pathe a copy of his effective appeal to his patrons for recognition of his theatre as a "public service institution." Mr. Middleton thinks that every whole-hearted exhibitor of motion pictures should endeavor to attract the same sort of cooperation.

"Thank God for the Movies," is his slogan, quoted from a widely published statement made by the Rev. Hay Watson Smith, of Little Rock, Ark. All of the material of Manager Middleton's printed propaganda is displayed on the two sides of a small card headed with the slogan quoted here, together with credit for its estimable source: The matter of the card in part follows:

"You'll say the same if you will only discard prejudice and SEE the movies. They will convince you by their own merit and power to entertain, educate and appeal through the eye, the particular one of the five senses that conveys 85 per cent of all human knowledge to the brain.

"The management of the Grand Theatre needs the support and co-operation of every good citizen in De Queen and Sevier County to make of it the public service institution he wants it to be. Are you offering encouragement or throwing stones?"

Realistic Duel for "Under Red Robe"

What is said to be a most thrilling and tensely dramatic duel scene is that fought by John Charles Thomas and Captain Henry C. G. Mills who won fame with the Dragoon Guards of Australia during the war, in "Under the Red Robe." Thomas, who is making his motion picture debut in the new Cosmopolitan feature and who with Robert B. Mantell and Alma Rubens is featured, impersonates Gil de Berault. Captain Mills appears as a trooper.

The duel, which is made doubly dramatic in that it is fought on horseback as well as on foot, was filmed this week at the 104th Field Artillery, Sixty-eighth street and Broadway, New York City.

In addition to Mantell, Thomas and Miss Rubens, the cast of "Under the Red Robe" includes such well known players as Sydney Herbert, William H. Powell, Genevieve Hamper, Ian MacLaren, Mary McLaren, Jose Coghlan, Otto Kruger, Andy Dillion, Evelyn Gosnell, Gustave Von Seyffertitz and Arthur Houseman.

Beauty Prize Winner in "Brass Bottle"

Hazel Keener, who was awarded by a jury of artists selected by the Chicago Tribune, a prize of \$1,000, as the most beautiful woman in the state of Iowa, has a part in Maurice Tourneur's forthcoming First National production "The Brass Bottle."

As an Oriental princess of Solomon's day, Miss Keener has a magnificent opportunity to display the beauty which won her the Tribune prize and later the first prize of the International Photographic Fair in London, it is said.

F.B.O. Has Elaborate Press Book

Will Outdo All Previous Effort With Copy for "Human Wreckage"

"NEXT to having a good picture an exhibitor must have a good pressbook," says Nat G. Rothstein, and with this end in view the Film Booking Offices claim to have been making history in the way of an advisory sheet for the theatre.

Despite the fact that press books of this company in the past have been unusual affairs their book now on the press for their picture "Human Wreckage" is by far the most elaborate of all, they claim.

Carrying 36 pages that measure eighteen by twenty four inches the book will be printed in five colors. The thirty six pages consist of cuts, ads, scene mats and ad mats, newspaper stories and exploitation ideas. Photos of the paper are carried in colors so that the exhibitor knows exactly what he is ordering. In actual size the book is about six times as large as is generally printed. A line of novelties numbering fifteen are printed while over forty column of advance, during showing and editorial articles are reproduced.

As a selling argument much credit must be given the press-book for the marvelous showing made by the Emory Johnson production "The Third Alarm," says F. B. O. Months before the picture was released and while it was showing at the Astor theatre on Broadway

many thousands of these books were mailed broadcast to theatres with a result of many contracts by the exhibitor before the actual screening of the picture.

"Westbound" book was an almost duplicate for "Third Alarm" in size and make-up, but the forthcoming one on Mrs. Wallace Reid's anti-narcotic photo drama "Human Wreckage" is half again as big.

Its opening pages are given over to the dignified angle of exploitation which gradually gives way to the real showman's campaign covering every possible angle from sympathy to force in getting them into the theatre. Three full pages are given over to newspaper copy alone. Advance stories, editorial copy, reviews and special interviews with world known figures. Over twenty different scene cuts are illustrated as well as over thirty different styles and sizes in advertising newspaper matter.

The posters illustrated in the book are also of two styles—dignity and circus stuff. Of the paper printed for the release the radio is two sheets of circus to one of the more dignified. On the list of the paper their appears three styles of twenty four sheets, three of sixes, three of three sheet size, three ones, one two sheet and one half sheet.

Runs on "Safety Last" Extended

Exhibitors in Many Cities Demand Extra Time on Feature Bookings

AS an upsetter of screen traditions, Harold Lloyd in his seven reels of alternate terror and laughter spasms, "Safety Last," adds to his popularity. This statement generalizes reports received by Pathe from big and little theatres in important and unimportant cities in all sections.

Bookings made under the Pathe get-together policy producing contracts that are equitable and enable the giving of the maximum service to the patrons of each community, are said to be resulting in extension of runs far beyond expectations. For example, when the "Safety Last" contract was made with John Kunsky for the Adams theatre, Detroit, the "three weeks" clause was agreed upon with trepidation on both sides. But Kunsky got busy with up-to-date exploitation, including display newspaper advertising in which he autographed his own statement that "Safety Last" was the best comedy ever produced, and there never was a performance during those three weeks that did not see patrons turned away at the door, it is claimed. The added fourth week is reported to have failed to satisfy the demand of the Detroit patronage for the Lloyd masterpiece, but the carrying out of other contracts could not be longer deferred.

Extension of the "Safety Last" run at the Rialto theatre, Newark, N. J., was inevitable from the start,

in the opinion of Manager Kashin, who personally attended to a brilliant line of exploitation. For eleven days the crowds were so dense about the theatre entrance that the brass rail at the box office window was repeatedly swept away, it is said, and it was found expedient to have one or more policemen constantly about the premises.

At Worcester, Mass., the management of Gordon's Park theatre, reported to Pathe that extension of its "Safety Last" engagement to three weeks was a public service necessity.

The Strand theatre management at San Francisco wired Pathe threatening to "send Hal Roach a bill for broken seats—audience screaming every second." Another wire came from the manager of the Eastman theatre at Rochester, N. Y., saying: "Picture broke all records."

Kathlene Martyn Given Extended Contract

Kathlene Martyn, appearing in C. C. Burr's All-Star Comedies, will continue as one of the featured players in this series. Miss Martyn, formerly a "Ziegfeld Follies" girl, was originally signed to play in one comedy but did so well that she has been given a contract that will keep her busy for some time.

RAINY FILM ABOLISHED

Exhibitors and Producers Enthusiastic over the Dura Company's Method of Protecting Prints

Producers have spent fortunes to give the public the best screen results that money could buy. They select their story, their director, their cast; they build elaborate sets, in short every detail is carried out to make a perfect picture. Finally the producer sees his picture on the screen and is delighted to find the result of his labors justified the enormous expenditure of money. The exhibitor with equal enthusiasm books the picture.

On the first run showings the S. R. O. sign is ignored in the mad rush of the overflow attempting to gain admittance. Everyone is happy. The picture is called a "success."

BUT: Every theatre does not have "first run." The same prints are used for second, third, fourth and subsequent runs. The same print which held the audience spellbound with its beautiful photographic quality, soon becomes full of rain, dirt and oil stains. It is full of jumps in action caused by the removal of much footage, due to broken perforations.

Patrons lured into a theatre on a promise of a good show leave disgusted. Some of them never to return. The exhibitor protests to the exchange. The exchange manager shrugs his shoulders believing himself helpless. All the above is past history.

The Dura Film Protector Co., Inc., 220 West 42nd St., New York City, has perfected a method fully protected by patents to overcome all the faults mentioned. It has registered the word "Duratize" in the United States patent office as its trade name.

It Duratizes prints by applying a thin coating of celluloid over the emulsion of new prints. This in no way impairs the photographic quality of the print, but on the contrary gives it a more brilliant appearance on the screen. The emulsion is so protected that the Duratized prints will not become "rainy."

Not only the perforations but the joins are greatly reinforced by the thin layer of celluloid.

Duratized film is oilproof and waterproof, and to clean, it is only necessary to pass the film through a cloth moistened with cleaning fluid between rewinders.

The price charged for Duratizing prints is two dollars per reel. One day's additional run will more than cover this cost. The exchange which has its prints Duratized profits by the added life to the film and will satisfy the exhibitor and please his audience.

—ADVT.

Mrs. Reid in "Human Wreckage"

HEADING the list for the cast of "Human Wreckage" is Mrs. Wallace Reid, who, as Dorothy Davenport, first achieved fame under the direction of D. W. Griffith. It is said that the role of Ethel MacFarland, the wife of the noted lawyer in "Human Wreckage," with whom she stands shoulder to shoulder fighting the involuntary servitude of narcotic addiction, is the most heartfelt interpretation that she has ever done.

"She does not act the part," says one critic who saw the film, "she lives it—lives it as only one who had passed through the agony of her experience could."

James Kirkwood, the actor whose fine performance in this year's Broadway success, "The Fool," was considered one of the finest characterizations on the speaking stage today, abandoned that show in the middle of a highly successful season at the request of the ministers of New York to do his bit, with Mrs. Reid, in the great war against the invisible foe.

In the role of Mary Finnegan, an unfortunate young mother whose baby inherits from her the curse of addiction, is Bessie Love. In a part somewhat deeper and more mellow than those which she has taken in the past, this dainty little actress is said to prove that she is an emotional actress of the first rank. Bessie turned down many other parts in favor of that of the little Irish girl, for she considers it as one of the finest opportunities for a full display of her power that she has ever had.

And there are still many more to this cast of film celebrities. No follower of popular film successes has to be told that George Hackathorne was the juvenile lead in

Heads Cast in Production Based Upon Narcotic Evil

"The Miracle Man." In "Human Wreckage" he plays the part of Jimmy Brown, a victim of circumstance, who carries his tempter, the man who re-enslaves him after a total cure of the disease, on a "ride to Hell." Hackathorne, known especially for the sincerity of his work, made an extensive study of dope conditions from the inside.

Robert McKim, known as one of the most convincing heavies in the moving pictures, who has figured in such screen successes as "The Mark of Zorro" and "The Count of Monte Cristo" competes with Harry Northrup, whose work in "The Christian" and "The Four Horsemen" brought him distinctly into the foreground, for villain's honors.

There is a long list of distinguished actors in Mrs. Reid's play. There is Eric Mayne, as the doctor; Claire McDowell, as Jimmy's mother, and Victory Bateman as Mrs. Finnegan. There is Otto Hoffman, Philip Sleeman, George Clark, and Lucille Ricksen. And in addition, well-known public authorities appear in parts of the picture, including George E. Cryer, Mayor of the City of Los Angeles; Dr. R. B. Von Kleinsmid, president of the University of Southern California; Benjamin Bledsoe, United States Judge of the 12th Federal District, Louis D. Oaks, Chief of

Police, City of Los Angeles, and Brigadier C. R. Boyd of the Salvation Army.

Johnson Animal Film Is Commended

As an indication of the manner in which Mr. and Mrs. Johnson's animal picture, "Trailing African Wild Animals" released by Metro has impressed both the public and educational authorities is the following telegram sent by Will I. Wood, Superintendent of Public Instruction of the State of California to the Los Angeles Metro Branch manager.

"I thank you for the privilege of seeing Martin Johnson's wonderful film 'Trailing African Wild Animals.' It is contrary to the custom of my office to say anything, but I feel I should make an exception in the case of this picture. It is not only clean and interesting but it is a distinctly educational picture. I could not but wonder how the cameraman succeeded so well in making these pictures. I take pleasure in commending the film as being the best of its kind I have seen."

"Main Street" in Fifth Week in L. A.

"Main Street," the Warner Brothers latest release, adapted from the novel written by Sinclair Lewis, has entered its fifth successful week at the Mission theatre, Los Angeles, where the feature booked for an indefinite run is being shown to capacity audiences. The picture will be given a pre-release presentation in the Chicago and Southern territories, many of the theatres having booked the feature long before a date had been set for distribution.

One of the features of the recent presentation at the Mission was the appearance in person of Monte Blue and Louise Fazenda, both of whom play prominent roles in the production. Harry Beaumont directed the picture, and the leads are played by Florence Vidor and Mr. Blue.

"Last Hour" Goes Well in Philly

"The Last Hour," one of the C. C. Burr features in which Milton Sills and Carmel Myers play the leading roles, had a successful engagement at the Regent theatre in Philadelphia last week, it is said.

The house management reported very good business while the Philadelphia dailies were lavish in their praise of this Edward Sloman production. The critic of the Evening Ledger described "The Last Hour" as "a tense drama," while the Inquirer referred to it as "replete with thrills and exciting incidents." The public thought well enough of this attraction to give it splendid patronage despite unusually strong opposition.

"The Last Hour" was written by Frank R. Adams and was originally published in Munsey's Magazine under the title of "Blind Justice."

Savings Banks Issued on "Dollar Devils"

ATTRACTIONAL saving banks have been issued as an exploitation accessory for "Dollar Devils," a Victor Schertzinger production distributed through the W. W. Hodkinson Corporation. These banks are of heavy tin, blue in color with the name, "Dollar Devils," lettered in gold. They will be sent to the Exchanges to be used in exploiting this romance of an oil-boom town.

Sermon Based on "Down to Sea in Ships"

What is considered by the W. W. Hodkinson Corporation as undeniable proof of the educational and entertaining value of the Elmer Clifton production, "Down to the Sea in Ships," is shown in a recent letter received by Rowland and Clark, owners of the State theatre, Pittsburgh, Pa., which recently played "Down to the Sea in Ships." This letter was sent by the Rev. Edwin J. Van Etten of the Calvary Church, Shady Avenue, Pittsburgh, Pa., and reads as follows:

"I see with great interest that you are having that fine picture, 'Down to the Sea in Ships,' this week. By a curious chance I am preaching on those words as a text, Psalm 107:23 next Sunday night in Calvary Church. The service is to be broadcasted by KDKA wireless to sailors and seamen. We are going to sing hymns requested by sailors on the Great Lakes and on vessels in the Coast wise trade. Letters have come from keepers of lighthouses and from various islands including Bermuda.

"It is surely interesting that Pittsburgh, an inland city, will be the first to send a special service for those at sea. I thought you might be interested in this in connection with your wonderful picture this week."

Big Plans for "Winning of Barbara Worth"

"The Winning of Barbara Worth" is definitely selected by Principal Pictures as the first vehicle to be given everlasting life on the silver sheet. According to Sol Lesser, president of the organization, the picture will be made on a big scale and no expense or time will be saved in giving the film world a gigantic presentation.

Harold Bell Wright has been in conference with the Principal Pictures officials for the past ten days and every angle for the perfection of the story for the screen has been thoroughly adjusted. Harry Carr and Walter Anthony have completed the script and actual filming is scheduled to commence within a two week period.

Eddie Cline, who has just completed "The Meanest Man in the World" for the above organization and who also directed Jackie Coogan in "Circus Days," adapted from "Toby Tyler" for Sol Lesser, is to have charge of the direction of this feature production.



A group of views from Edwin Carewe's production of "The Girl of the Golden West" for First National release.

Belasco Off Soon For Warner Studios

An event of particular significance to the motion picture industry is the announcement that David Belasco will leave on June 4 for the Warner Brothers Coast studios to personally supervise the making of a number of features which will be known as David Belasco productions. Mr. Belasco will be accompanied by Lenore Ulric, who will be starred by the Warners in the film version of her famous stage success, "Tiger Rose."

The significance attached to Mr. Belasco's departure is that this will mark the first time in the notable career of the theatrical producer that he becomes definitely identified with the industry.

According to an arrangement with the Warners, Mr. Belasco will supervise the making of several plays, the first of which will be Miss Ulric's, starring vehicle, "Tiger Rose." Preparations for the filming of this play are now under way at the Coast studios, and the cast which will be subject to Mr. Belasco's approval is being selected. Jane Farrell, who created the original part of Wa-Wa on the stage, has been engaged to portray the same role in the screen play.

Mr. Belasco has selected Sidney Franklin to direct Miss Ulric, and Edmund Goulding to write the scenario.

Fox Productions on Russell Sage List

Three Fox Film Corporation productions are on the list of eighteen best pictures of recent years issued by Russell Sage Foundation as the result of a questionnaire submitted to high school students in eighty representative American cities.

The three photoplays are "Over the Hill," "A Connecticut Yankee in King Arthur's Court," the screen version of Mark Twain's classic, and "The Queen of Sheba," the J. Gordon Edwards spectacle. All were classified as specials on the 1921-22 Fox release program, and according to announcements this week, will be withdrawn from circulation on September 1st after two and a half years of successful presentation throughout the world.

The questionnaires which were filled by more than 50,000 students were made with the hope of establishing a concrete list of the productions that have appealed to the American youth and of determining the extent of their likes and dislikes with a view of correcting misunderstanding.

Novel Theatre Scenes in "Rouged Lips"

A series of novel features have been arranged by the Metro staff of technical experts to make the theatre scenes of "Rouged Lips," Viola Dana's newest starring picture for Metro, distinctive from any other production dealing with life behind the footlights.

A reproduction of the interior of a theatre has been constructed on one of the huge enclosed stages at the Metro studios. In addition to a thousand seats it includes an orchestra pit, a glass surfaced runway with electric lights beneath, and a complete stage.

Would Create Research Archives

Schenck Suggests to Producers Bureau For Permanent Historical Data

IN recommendations to the Motion Picture Producers' Association, Joseph M. Schenck, producer of Norma and Constance Talmadge features for First National, suggests the establishment of permanent archives in which would be kept records of the results of research made by motion picture producers during the preparation for the filming of historical pictures.

"I am willing to turn over to this proposed museum all the data collected by my staff concerning the period of Charles IX of France," says Mr. Schenck. "And that includes architectural, costume, and historical 'properties' and a wealth of other accessories including a specially chosen library of 1,100 volumes of the period which were consulted for the filming of 'Ashes of Vengeance,' Norma Talmadge's latest photoplay."

"It would be a splendid and altruistic thing if all the data concerning other period plays such as

"Robin Hood," "Intolerance," and many others which I could mention, were turned over to this museum," says Mr. Schenck.

"It took a great deal of time and a large expenditure of money by my technical staff to assemble information regarding details that enter into the making of 'Ashes of Vengeance.' I am willing to place this information at the disposal of any other producer who may in the future produce a story of the same period and the same locale—France of the 16th century.

"We had to comb all the libraries within our reach and men had to go to New York to continue the work there before all the details we wanted were assembled. It does not impress me as economic wisdom for another producer to have to do what we have done already. If all such information were on file with the Producer's Association it would greatly lighten the research work of all the studios."

Salesmen Contract for Picture

Denver Commercial Travelers Will Show "Down To The Sea In Ships"

THE distinction of selling salesmen, instead of selling buyers, goes to the Denver branch of the W. W. Hodkinson Corporation regarding a recent contract made with the United Commercial Travelers for showing, the early part of June, of "Down to the Sea in Ships" at the Broadway theatre, Denver, Col. It is seldom that a sales organization can overstep the bounds and sell their product direct to a salesmen organization. But this has been accomplished by the Denver branch.

The United Commercial Travelers will present "Down to the Sea in Ships" at the Broadway during the early part of June. According to word received from the Denver branch the Travelers Organization have taken the picture and the theatre on a straight rental basis. They are planning extensive exploitation and advertising and are handling the matter entirely themselves.

Special window displays have been obtained throughout the city of Denver. In order to stimulate interest in the showing the United Commercial Travelers are giving away approximately 200 prizes at a total value of \$2,500. The prizes include an automobile, traveling bags, electric irons, toasters, cigars and etc.

The Broadway theatre, Denver, is a legitimate house playing the biggest and best road shows in this section of the country. The appearance of "Down to the Sea in Ships" at this house under the auspices of the United Commercial Travelers will be first run in this territory.

It is estimated that over 400 people are out selling tickets for this presentation. H. O. Barteles, manager of the W. W. Hodkinson

Corporation in Denver, and his able crew of salesmen have been responsible for this contract.

Elaine Hammerstein Is Convention Guest

Elaine Hammerstein, Truett star, is in Chicago as the guest of the Exhibitors' convention. Miss Hammerstein carried the greetings of Mayor Hylan, of New York, which she presented to Mayor Dever, when she was welcomed officially by the latter to the City of Chicago.

During the convention Miss Hammerstein put in the busiest days of her life and by her simple and unassuming manner made a deep impression upon the congress of exhibitors assembled. The convention appointed a committee to wait upon the Truett star and see that she was shown all the sights of Chicago.

Miss Hammerstein met M. H. Hoffman in Chicago, and headquarters were established at the Renown Exchange, one of the territorial offices of which Mr. Hoffman is directing head. During her visit Miss Hammerstein met all the local exhibitors, and exchangemen, as well as the newspapermen of Chicago.

Lyons Heads Borzage Camera Units

Arthur H. Jacobs announces that Chester Lyons is to remain as head cinematographer for the entire series of Frank Borzage Productions which are to be made in Hollywood and distributed through Associated First National Pictures, Inc. Bob Roberts, formerly assistant, becomes second cameraman.

E. K. LINCOLN

in

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Mary Anderson For "Shell Shocked Sammy"

"SUNSHINE" Mary Anderson and Vivian Rich are in the all-star cast selected for "Shell Shocked Sammy" which is in the course of production under the direction of Horace B. Carpenter at the Brentwood studios. The picture is being made by E. H. Martin Productions of Hollywood.

"Long Live the King" Cast Selected

Jack Coogan, Senior, who recently completed his casting for Jackie's next picture—the first under the Metro auspices—"Long Live the King" from Mary Robert Rinehart's novel of the same name, has brought together a brilliant group of people.

Monti Collins is a noted world traveler; Sam Appel was born in Mexico and has taken part in several of the periodic outbursts of the Southern republic; Sidney D'Albrook was born to the stage—his father is a famous musical director and his mother an equally famous dancer; George Bax, was born in Africa has played on the stages of many nations; Will Machin belongs to several generations of theatrical folk; Ruth Handforth is an old pupil of D. W. Griffith and Lauretta McDermott is a famous vaudeville headliner.

In addition there is Victor Schertzinger who will direct Jackie; J. J. Hughes, noted art director; W. Van Brincken, research director and C. Gardner Sullivan who adapted "Long Live the King" to the screen and Eve Unsell who wrote the scenario. Frank Good and Robert Martin will handle the camera and the whole will be under the supervision of Jack Coogan, Senior.

Shipman to Show Fight Pictures in Canada

Ernest Shipman announces that he has acquired for exclusive distribution in Canada the pictures of the fights staged at the Yankee Stadium on May 12th, for the benefit of the Free Milk Fund, in which Willard conquered Johnson and Firpo knocked out McAuliffe. The pictures will be released in the Dominion through Shipman's own exchanges, which he established last year for the handling of his personally-produced Canadian subjects.

In the past, fight films have had a difficult row to hoe at the hands of Canadian censor-boards, particularly in Ontario—permission to show any exhibition of such a nature having been almost repeatedly refused. In this instance, however, it is confidently expected that the censor-boards will let down the bars and sanction the general public showing of the film.

The distribution of the pictures will be under the general supervision of William C. Cranston, manager of the Shipman exchange in Toronto, with headquarters in the offices of Canadian Educational Films Ltd.

Acclaim "Girl of Golden West" New York Reviewers Hail Picture Version as Better Than Stage Play

NEW YORK newspaper critics hailed the renaissance of the swift, virile story of the West as exemplified by "The Girl of the Golden West," Edwin Carewe's picturization of the Belasco masterpiece, which opened this week at the Broadway Strand.

Robert E. Sherwood, speaking through the New York Herald, says: "The movies have always reached their highest level of entertainment in swift moving, actionful Western melodramas. . . . There is plenty of good old-fashioned punch in 'The Girl of the Golden West,' which is now on view at the Strand. This melodrama of the frontiers, which has done service as a Belasco masterpiece and as a grand opera, is at its best on the screen."

Quinn Martin in the Morning World gave a similar welcome to the melodrama. "In putting Mr. Belasco's play into pictures," writes the critic, "Mr. Carewe knew he was dealing with the cinema's best bet, so far as play types go. Melodrama of the broadest kind is on view most of the time the film is under way. It is acted by Mr. Kerrigan, Miss Theby and Sylvia Breamer almost faultlessly and the photography could not be much more attractive."

Don Allen, in the Evening World, wrote: "'The Girl of the Golden West' was a fine play, a successful grand opera and now, as shown on the Strand screen, it is better than ever as a picture."

The review in the Evening Sun states that "from all appearances the 'Western' picture is coming into vogue again. It ('The Girl of the Golden West') is the most exciting thing that has come to town since 'The Covered Wagon' started breaking records."

"They've made a good motion picture out of 'The Girl of the Golden West,'" writes Joseph Mulvaney in the New York American. "They have preserved in the film all the quixotic chivalry of the play. They have staged it in the natural splendor of the mountains."

New Fisher Production Due Soon With "Youth Triumphant" Completed Producer Is Considering New Stories

WITH the completion of "Youth Triumphant," the initial Fisher Production staged at the Hollywood studios the past two months, Victor B. Fisher announces that work on the second independent production will be started immediately.

"We plan to lose no time in our producing schedule which calls for a series of superlative pictures," said Mr. Fisher, "and several stories are now being considered for the second production."

"Distributing plans for 'Youth Triumphant' and other Fisher Productions will be announced within the next two weeks. Several propositions have been submitted but we have made no definite decision in the matter pending the conclusion of negotiations with various distributors. Meantime we are going ahead with plans for our next picture which will be of the standard of quality offered in 'Youth Triumphant' and which will offer an all-star cast of established box-office merit."

"Youth Triumphant" is an adaptation from George Gibbs' most popular novel which also recently appeared in serial form in the Green Book. It presents a mystery drama revolving around a young street waif who grows into beautiful womanhood to become confronted with a mystery that shakes her life and threatens the happiness of a dozen people.

The story was adapted and directed by Miss Lillian Ducey who has been associated in similar work with Maurice Tourneur, Allan Dwan, Eric Von Stroheim and others during the past three years.

Among those in the cast are Virginia Lee Corbin, Anna Q. Nilsson, Raymond Hatton, Joseph

Dowling, Kate Price, Claire McDowell, William Boyd, Ward Crane, Mary Anderson and others.

In the production of Fisher pictures, the producers have announced a policy of closely following stories that have been popular in book form. It is believed that this close adherence to popular stories will be welcomed by the public who are constantly disappointed in picture versions because they are not recognizable by the time they reach the screen.

Big Feature Schedule Planned by F. B. O.

With a wealth of good stories purchased and put into form for production, the Film Booking Offices are planning the most expansive film schedule that has been undertaken since the corporation was organized under P. A. Powers.

Reading continuously in preparation for the gigantic program that has been outlined, the Powers studios staff under direction of Offeman and Art Director Forest have finally weeded out from the mass of material which is submitted to them daily, a few dozen stories which they consider the season's best possibilities for the screen. The majority of these are magazine stories by well-known authors.

Among those which have been whipped into shape and are due to be filmed soon by F.B.O. are "The Stumbling Herd," by John A. Morosco; "Quenado," by Marvin White; "The Isle of Retribution," by Edison Marshall; "The Coward," by Arthur Stringer; and "Life, Liberty and —," by Wyndham Martyn.

Second National Has "I Am the Law" Rights

THROUGH mistake it was reported last week that Griever Productions had purchased the Illinois rights to "I Am the Law." This is not so. The territorial rights for Illinois on the C. C. Burr feature, "I Am the Law," were contracted for some long time ago, and are owned by Second National Pictures of Chicago.

C. B. C. Is Lining Up Fall Product

That the new Fall product of the C. B. C. Film Sales Corporation will be especially distinguished by catchy titles, is the announcement that comes this week from Joe Brandt, president of that organization, who has just arrived at the West Coast studios to confer with Production Manager Harry Cohn and Director Edward J. LeSaint.

Mr. Brandt announces that plans are already well under way for the lining up and production of the eighteen features which shall comprise the C. B. C. 1923-24 product. While announcement is being withheld for the time being on the casts and well known authors whose names will be represented in the lineup, pending complete final arrangements, Mr. Brandt says that this lineup will include picturization of "Mind Your Own Business," "Innocent," "Discontented Husbands," "The Marriage Market," "What About the Children?" and "Buyers of Souls." These, and the other productions on the schedule, will come under the banner of Columbia Productions, Inc., which will be distributed through C. B. C.

"Lovebound" Approved by Trade Critics

Trade paper reviewers were unanimous in their praise of "Lovebound," starring Shirley Mason, which was released by Fox Film Corporation in April.

The Moving Picture World is quoted: "The star is charming in a part that suits her style and has been exceptionally well directed. 'Lovebound' is a good attraction that will please Shirley Mason fans and interest most anyone. The story has some well developed situations of suspense."

The Exhibitors Herald said: "This is a first-rate human little story, well acted and well produced. It is the sort of thing that Shirley Mason does best and with an excellent supporting cast, it makes a good all around attraction."

The Motion Picture News classifies the production as a "good program picture" and casts a favorable light on the "competent work of the star, Albert Roscoe, and Richard Tucker."

Exhibitors Trade Review commented as follows: "The story makes pleasant entertainment and should satisfy the admirers of Shirley Mason. . . . 'Lovebound' fills the bill that will reach an appeal with the majority who sees it."

"Brass Bottle" Cast Is Carefully Selected

MAURICE TOURNEUR has drawn from the casts of the season's two most pretentious productions for players to enact the leading parts in his newest production for M. C. Levee, "The Brass Bottle," presented by First National.

From the cast of "Douglas Fairbanks in Robin Hood," Tourneur selected Sam De Grasso, who did the cruel King John, and Roy Corliss whose portrayal of the jester attracted much favorable comment. In "The Brass Bottle" De Grasso again appears as a King—King Solomon—and Corliss as "The Evil Eye" an eerie creature of the spirit world.

Ernest Torrence and Tully Marshall are two other actors in a recent screen triumph, who appear in the Tourneur picture. Torrence as the eccentric scout and Marshall as the drunken trapper, in "The Covered Wagon" will long be remembered. In "The Brass Bottle" they have characters that are expected to prove fully as distinctive as their respective portrayals in the big Western drama.

Vanderbilt Kin with Cosmopolitan

Following the example set by his friends, Park Benjamin II and Craig Biddle, Jr., Amos Tuck French, Jr., has gone into motion pictures. Mr. French, of the well known family of that name of Newport and New York, made his debut as a film actor this week in "Under the Red Robe," the screen version of Stanley Weyman's famous story which Alan Crosland is directing for the Cosmopolitan Corporation.

Amos Tuck French, Jr., is a grandson of Mrs. Stuyvesant Le Roy and a nephew of Mrs. Paul Fitz Simmons, formerly Mrs. Alfred G. Vanderbilt. He is also a cousin of William H. Vanderbilt.

In the same picture, in which Robert B. Mantell, John Charles Thomas and Alma Rubens are featured, Park Benjamin II is also appearing. Mr. French, Jr., attended Princeton University.

Pastor Approves "Town That Forgot God"

Rev. Irving E. Deer, executive secretary of the Dayton Council of Churches, has written a letter of commendation on "The Town that Forgot God" to Fox Film Corporation following the presentation of the special at the State theatre in that city.

The letter follows: "It is not often that I permit myself to give a written endorsement of a photoplay, for it is unfortunately not often that one can do so with ease. But after seeing the private screening of 'The Town that Forgot God' I wish to say that the film has my unqualified endorsement, and I am sure all who see it will thank you for bringing it to Dayton."

Critics Praise "Soul of Beast"

Washington Reviewers Commend Ince Production at Successful Showing

"SOUL OF THE BEAST," a Metro picture produced by Thomas H. Ince, played a successful week at Loew's Columbia theatre, Washington, according to report. Managing Director Lawrence Beatis of Loew's Washington theatres, and Manager Gates of the Columbia, carried out an elaborate advance campaign on the picture and reported excellent results. Motion picture critics of the Washington dailies were enthusiastic in their praise of "Soul of the Beast." Following are some of their comments:

Herald—Thomas H. Ince offers what is probably the outstanding cinema novelty of the year in his vivid drama of two circus runaways. It is one of the most appealing pictures of the year.

Post—The Columbia this week presents about the closest approach to a three-ring circus in screen form that the local silver sheet has ever

offered to the public.

Star—The wanderings of Oscar the elephant in search of his mistress are beautiful in story as well as in photoplay. The Canadian backwoods lend an entrancing background to the picture.

Daily News—Some romance—some thrills—some laughs. The feature has 'em.

Times—One of the screen's real novelties is the attraction at Loew's Columbia this week and all who have thrilled with enjoyment at the circus should not fail to see this film—"Soul of the Beast." Were it not that Miss Madge Bellamy is so entrancingly pretty one might say that Oscar, a big elephant, is the star of the entertainment. What this monster pachyderm does in the course of five reels is really marvelous. "Soul of the Beast" serves as a vehicle which brings Miss Bellamy to the very edge of stardom.

"Enemies of Women" Approved

Mayor Dever of Chicago Declares It Most Magnificent Production

ONE of the greatest tributes ever accorded a motion picture was that tendered "Enemies of Women," Cosmopolitan's picturization of the Ibanez novel, by Mayor William E. Dever of Chicago last week, it is said. After viewing the film at the Roosevelt Theatre, Mayor Dever said:

"I guess Mrs. Dever and I didn't miss many of the big pictures, but this film is undoubtedly the most magnificent we have ever seen. The story is forceful, the actors are the best to be had, the scenes, particularly those made in Monte Carlo and Paris, are educational and make a stirring background

for the play itself. The greatest achievement of the producers of this picture is the manner of presenting this great moral so attractively that it gains force rather than loses it by the magnificence of its presentation. The whole story is told in the line:

"For those who sow self-indulgence can reap only emptiness of heart and loathing of life. Only through sacrifice in the shadow of the cross can happiness be found."

"Enemies" is now in its fifth capacity week at the Roosevelt Theatre. In its first week there it broke all records, playing to more than \$26,000, it is said.

Fisher Meets Footage Demands

Announces That Production Policy Will Put Limit at Six Reels

THE popular demand on the part of exhibitors throughout the country concerning footage of feature production, has been accepted by Fisher Productions, newly formed producing organization of San Francisco with studios in Hollywood.

In an announcement issued by Victor B. Fisher, supervising director, the Fisher Company goes on record as favoring the six-reel production and states this will be the policy of this organization in the instance of "Youth Triumphant," just completed, as well as future pictures.

"The popular request of exhibitors urging producers to keep the length of feature pictures down to six reels," said Mr. Fisher, "is something that cannot be ignored by producers."

"Believing that it pays to give the exhibitor what he wants, Fisher Productions announces its decision to comply with the exhibitors

demands and will confine 'Youth Triumphant' and all future pictures to a footage of six reels.

"Fisher Productions agrees with exhibitors that with a very few exceptions, it is not necessary to go beyond six reels in telling a story on the screen. In 'Youth Triumphant' we have a story that we had originally planned for a nine reel production. The story is replete with action, drama and romance and it was a difficult matter to confine it to six reels. However, acting on the requests of exhibitors we did so and now, upon completion of the film, we find that the picture loses nothing by its presentation in shorter form."

"Youth Triumphant," the initial Fisher Production will soon be ready for release. The picture is now in its final cutting under the supervision of Mr. Fisher and Lillian Ducey who directed and adapted the story by George Gibbs.

Preferred Envoy Sees Good Business

GEORGE S. JEFFREY, Special Representative for the Al Lichtman Corporation returned to New York this week after a business trip through Canada and New York State. He reports that every key city in New York is now playing the Preferred product.

In Canada, Mr. Jeffrey announces that business is rapidly recovering from the blow dealt it by the failure of the crops in the West. Exhibitors say business is normal again.

Mr. Jeffrey organized a Canadian sales drive and called a meeting at the Home Office of the Allens, who handle the Preferred product in Canada. Reports from Quebec, Ontario, and the Maritime Provinces showed that Preferred Pictures had gone over with the exhibitors who awaited eagerly the fifteen releases announced for next season.

"Are You A Failure?" especially, is going strong and is soon to play in both Toronto and Montreal at the Allen theatres.

Shipman Seeking Long Island Beauties

The newspapers of Long Island—numbering about seventy-five, and headed by the Brooklyn Daily Eagle—are said to be unanimously endorsing and supporting the movement of Ernest Shipman to find two Long Island beauties who will typify the "Sunrise Trail." They are beginning, this week, a contest—and will conduct it for a period of sixty days—in an effort to determine the most beautiful blonde and the most beautiful brunette in their respective communities. At the conclusion of the contest, the winners will be again judged by a committee of experts, whose choices will be awarded the opportunity to make their debut on the screen.

Shipman's search for pulchritude is in connection with the forthcoming production of "Sunrise Trail" Pictures on Long Island, by the recently-organized Long Island Cinema Corporation.

Broadway Showing for "If Winter Comes"

With the completion of the William Fox screen version of "If Winter Comes," A. S. M. Hutchinson's sensational literary success, negotiations virtually have been completed for a large Broadway theatre in which the photoplay will make its first appearance.

Mr. Millarde, with a company of players headed by Percy Marmont and Miss Ann Forest, who play Mark Sabre and Effie Bright respectively, were in England the greater part of a year to take the picture.

The screen version of "If Winter Comes" is said to have adhered with absolute fidelity to the original story.

Massive Goldwyn Set Is Assured

The Goldwyn studios are taking no chances with the largest motion picture set ever constructed at the Culver City studio. The set is a medieval palace, and was built for use in "In the Palace of the King," the historic spectacle of Spain in the sixteenth century which Emmett Flynn is directing.

Following completion of the palace, Abraham Lehr, vice-president of the Goldwyn company, contracted for an insurance policy with Behrendt and Levy, insurance brokers. The contract insures King Philip's massive residence for \$500,000, and protects it against fire, storms, lightning or, to quote the policy, "any act of God which may damage or destroy the edifice."

Mr. Lehr declares that destruction of the palace now would mean more than a \$500,000 loss to the company, not only through the cost of the building alone, but also in delay caused in making the picture.

Director Flynn and his company, which includes Blanche Sweet, Edmund Lowe, Hobart Bosworth, Pauline Starke, Sam de Grasse, William V. Mong, Aileen Pringle, Lucien Littlefield and Charles Glory, will film scenes about the palace exterior in a few days.

Fisher Will Closely Follow Novels

Victor B. Fisher, supervising director of "Youth Triumphant," the initial offering of a series of Fisher Productions, announces a policy of close adaptation of popular novels in all pictures released under this trade mark.

"So much criticism has been made against producers who change the original story to such an extent that nothing but the title remains—and sometimes that is changed—that we believe a close adherence to well-known novels will meet with the hearty approval of both exhibitors and public," said Mr. Fisher.

"Youth Triumphant" has a cast including Virginia Lee Corbin, Anna Q. Nilsson, Raymond Hatten, Joseph Dowling, Kate Price, Claire McDowell, William Boyd, Mary Anderson and other popular players.

Preferred Pictures Well Received in England

Preferred Pictures are doing an exceptional business in England, according to a letter just received from David L. Blumenfeld, of the Walturdaw Company, Ltd., which handles the Schulberg-Lichtman product abroad.

"Shadows," the Tom Forman production in which Lon Chaney is featured at the Regent Theatre, Brighton, he writes, "Queues a hundred yards formed up outside every evening," "attracted by the astounding press notices which the film received."

He goes on to say that thirty-five enthusiastic stories about "Poor Men's Wives," a Gasnier production for Preferred, appeared in the London dailies during a ten day period. Sales Manager Allen Byre of Walturdaw reports a record number of bookings on this release.

"Famous Mrs. Fair" Is Approved

Civic Leaders of Paducah Acclaim Production at Private Showing

TWO hundred men and women, ministers, leaders in club and civic affairs, welfare workers, and those socially prominent, were guests of the Orpheum theatre management at Paducah, Kentucky, several weeks ago at a private showing of Fred Niblo's Metro-Louis B. Mayer picture, "The Famous Mrs. Fair." This was done prior to the run of the picture during the week of April 30th. The result it is said was an avalanche of praise and enthusiasm which was sent broadcast through Paducah by those who had previewed it.

Victor Doering, Metro exploitation representative in that territory, arranged the private showing which was the pivot of the entire campaign. Doering enlisted the aid of the "News Democrat" the leading Paducah paper, which in addition to giving the picture unusual space for press material all through the run, conducted a symposium among

the townspeople as to the moral question involved in "The Famous Mrs. Fair" and a spread of advertising in which nine leading merchants co-operated. The advertising was tied up with a cut-up puzzle of a scene distributed through the ads for which prizes in money and tickets were given if properly put together.

"The Famous Mrs. Fair" was unanimously endorsed by Paducah. It was cited by the press and by the public as an unusual and brilliant achievement and a great credit to the industry.

"The Famous Mrs. Fair" is from the stage play of the same name by James Forbes. It was adapted to the screen by Frances Marion and photographed by Charles J. Van Enger. It is a Metro-Louis B. Mayer attraction released by Metro Pictures Corporation.

"Counterfeit Love" Due in June

Murray Garsson Will Present Drama of Romance, Crooks and Horse Racing

COUNTERFEIT love and counterfeit money are pitted against honor, real affection, and the indomitable will of a high-strung Southern girl, in "Counterfeit Love," the Playgoers Special, whose release has been set for June 10. This five-reel feature, described as a thrilling melodrama of romance, crooks and horse racing, is presented by Murray W. Garsson.

The locale of the action is Dixieland, with the picturesque background of a county fair as the scene of the big dramatic climax—a nerve-wrecking race, upon the result of which hangs the fate of the fortune and life happiness of the heroine, a belle of the South. Ralph Ince directed the production and in the list of players are Joe King, Marion Swayne, Norma Lee, Jack Richardson and Alexander Giglio.

Mary Shelley, whose father had once been a prosperous breeder of race horses, assumed the burden of maintaining the Shelley household when the father died penniless. She had a crippled sister and a shell-shocked brother to provide for. To the community drifted a handsome and apparently wealthy stranger, who proceeded to make love to the Southern beauty. Almost coincidentally Mary was advised that a note owing the bank was almost due and could not be renewed.

The big county fair was an event of deep importance to the Shelleys, for Mary had entered in the grand sweepstakes the one thoroughbred remaining from the once extensive stable, and on the result seemed to depend the retention of the old homestead. The Shelley entry led until the last lap was reached—then collapsed, almost in front of the grandstand.

The fascinating stranger took advantage of the financial stress of

the family to press his suit with Mary, and she, with the happiness of her sister and brother in mind, finally accepted his offer of marriage. A flood of counterfeit money had poured into the town and some of it was traced to the Shelley home. At about the same time a man was brutally assaulted and circumstantial evidence pointed to Mary's brother as the criminal, but all turns out well.

Principal Creates New Theatre Department

Principal Pictures Corporation has made an intensive study of the theatre owner's problems and as a direct result they have organized a department comprised of five experienced and successful showmen whose sole duties are the conception and preparation of advertising material which may be depended upon to bring results at the box office.

The exhibitor aids which Sol and Irving M. Lesser are supplying with their Super Five Series include the following: an elaborate line of lithographic paper executed by the Otis Company, the sketches for which were made by Prival who was especially commissioned for this work by Irving M. Lesser; hand painted and gold carbon lobby photos made by Ullman Mfg. Co., who also made the two-color rotogravure press books; complete musical programs arranged by James Bradford; a series of three slides for each production; beautiful lobby frames by Krauss; miniature photos, 2 x 3 inches, to be given to patrons, these being actual photographs of striking scenes from the photodrama. A portion of the advertising helps supplied, are a four-page, full newspaper size, rotogravure section which has been completed for "The Spider And The Rose."

Elaborate Setting For "Green Goddess"

Distinctive Pictures Corporation claims to have built the largest set ever constructed at an Eastern studio for the mob scene in "The Green Goddess," now well under way at the Distinctive production plant in the Bronx. It is an entire section of a Himalayan mountain town, showing the principal street going up a hillside. On top of the hill is the palace of the Rajah, the part played by George Arliss.

Clark Robinson, Art Director, designed the set after a study of Hindoo architecture to which he devoted many months. The building and decorations were done under the supervision of Mr. Robinson, Frank Muchmore, the scene painter, and Roshanara, the East Indian dancer, who is in charge of the technical detail on the picture. At the base of the hill are homes of the people. Further on up the slope are bazaars and public buildings, lining both sides of the street.

Alice Joyce, David Powell and Harry T. Morey play the roles of the victims of the mob's frenzy. "The Green Goddess" will be distributed by Goldwyn and Cosmopolitan.

Penwomen Endorse "The Famous Mrs. Fair"

The Fred Niblo screen production of "The Famous Mrs. Fair," which is a Metro-Louis B. Mayer attraction, has received the official endorsement of the League of American Penwomen through its resident, Mrs. Louis N. Geldert, who is also chairman of the department of fiction of the General Federation of Women's Clubs.

Following a special viewing at the studios of Mrs. Harriet Hawley Locher, director of public service and educational department, Crandall Theatre, Washington, D. C., the following telegram was received by Fred Niblo at Los Angeles.

"Mrs. Louis N. Geldert, national president of the League of American Penwomen and a company of distinguished guests representing the General Federation of Women's Clubs today witnessed a preview of "The Famous Mrs. Fair." The picture was endorsed with unqualified praise by the representative women present."

Doug's "Robin Hood" at Mikado's Theatre

For the first time in the history of the Japanese empire a motion picture has been shown in Tokio at the Imperial theatre, which is owned by the royal family and recognized as the most famous playhouse in the Orient.

The picture was "Douglas Fairbanks in Robin Hood," a United Artists release, and represented the introduction of this feature to the populace in the Land of the Rising Sun.

In order to present this production at the Imperial theatre it was necessary to cancel the engagement of a very famous Japanese drama which had been booked for the time given over to the Fairbanks film. This arrangement was effected through the good graces of Baron Okura. The musical score for the picture was effective.

NEW THEATRE CONSTRUCTION & EQUIPMENT PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT

TECHNICAL EDITOR

How to Make the Theatre More Attractive *Valuable Suggestions on Renovating and Remodeling That Should Be Considered*

IT is now the season of the year for exhibitors to be giving thought to remodeling and renovating their theatres. This matter requires considerable thought and study to secure the most effective results with the minimum of cost. It is therefore advantageous to make a preliminary study of this problem well in advance of the time for the actual work.

Possibly some exhibitors feel that the problem of renovating or remodeling the theatre does not confront them individually. That their house is in excellent condition and well satisfying to the clientele to which they cater. Perhaps this condition holds true to a degree in a few instances, mainly in the modern picture palace. But only in a minority of cases.

In the average motion picture theatre there is unlimited opportunity for alterations, not necessarily of an expensive nature, but alterations which will give to the clientele of that theatre a change of atmosphere to which they have become thoroughly accustomed.

Good pictures are an essential. This we have stated time and again. Their importance is understood universally by every successful exhibitor. But what is under-rated, due no doubt to a natural lag in understanding and appreciating the development of the American motion picture goer's demands and tastes, is the necessity for refinement and perfection in the physical characteristics and appointments of the theatre.

Increasing the Popularity of the Theatre

These demands which the public now make, on the theatre, must be met if a generally increasing popularity of pictures is to be enjoyed. That is why the matter of remodeling or renovating should command the serious consideration of exhibitors. Changes throughout the theatre can be of a greatly diversified nature.

Possibly that phase which lends itself with the greatest effectiveness is interior decoration. No matter what the style or type of house, if the proper artistic touch be given, a pleasing, restful and inviting atmosphere can be created. Color schemes and designs may be made to harmonize with any architectural design. Naturally some theatres lend themselves to better advantage for this purpose than others. Yet take any ordinary house and apply that certain quality of taste to the scheme of interior decoration and the general attractiveness of appearance will be increased many-fold.

To secure this result requires time and thought and probably the recommendation or services of some expert decorator. Interior

decoration is an art and must be considered and treated as such in its application.

While the front of the theatre may not be of paramount importance yet a neat attractive exterior certainly lends a degree of dignity and creates a popular impression among the townspeople.

A well proportioned and designed electrical display sign which harmonizes with the theatre exterior not only serves to improve the appearance but in most instances will be found a good investment from its advertising value alone. Here lies an opportunity for many exhibitors to add a new or improved feature to their house that will give a double value, and possibly will give their particular building exterior predominance over all other buildings in that locality.

A Venerable Point for Effective Re-design

The marquee proves an equally venerable point for re-design in many instances. A re-design in this case may only involve the changing of the illumination of the marquee as effective lighting is very important in marquees. In this again lies an opportunity to make the theatre front the center of attraction of a given locality.

Lobby frames, ticket booths, and the other innumerable details of the theatre exterior are all subjects on which an improvement may be made. Such improvements can be counted upon to immediately attract the attention of the town or neighborhood.

When considering the stage or what represents the stage in a motion picture house, the matter of the exhibitor's skill in showmanship enters, for it is here that individuality may be displayed to best advantage. The general decoration of the stage comes within the scope of interior decorating, but the finishing touch for each show must be supplied from an individual's fund of original ideas and tastes. This subject of staging and presenting a picture is fast becoming an art in itself and can no longer be ignored by any far sighted exhibitor.

Two Subjects of Greatest Importance to Theatres

There are two subjects without which no discussion on the physical characteristics and appointments of a theatre would be complete. They are ventilation and projection. While the above discussion has given stress to many other subjects, these last two mentioned have been reserved as having the greatest influence on the popularity of a theatre.

A large number of houses now operate throughout the complete summer. This record, which in the past was impossible, is now within the grasp of every theatre through the installation of proper ventilating equipment. Ventilation is now only important in the summer but proves nearly as useful in the winter. The cooling effect in summer in many parts of this country is an absolute essential, yet the exhaust of foul air in winter is nearly as great an asset.

Every Exhibitor Must Come to One Conclusion

Exhibitors must come to one conclusion, i.e., ventilation is essential for the successful operation of a theatre and eventually every theatre will embody this feature. Providing a theatre does not have the facilities for proper ventilation, then no other remodeling or renovating should even be considered until this condition is remedied.

There are various ventilating equipments on the market, some one type of which will amply fulfill the requirements of any particular type of theatre. This department of the MOTION PICTURE NEWS offers its service gratis to exhibitors in the selection of the necessary equipment.

Projection and screening of the picture does not necessarily come under the heading of remodeling or renovating. They are subjects which should be under the constant attention of the exhibitor for it is through these that the effectiveness of a picture is enhanced or destroyed. Why there is one single exhibitor today that does not realize this to its fullest degree is highly problematic. An exhibitor who tolerates imperfect projection cannot be excused. The manner in which large numbers of exhibitors shun improving their projection department might lead to the belief that a heavy expenditure was necessary for the installation and maintenance of up to date equipment. Considered as a percentage of the theatre's yearly expenses, this proves negligible. Many articles have appeared in this department from time to time on projection and there is therefore no necessity of going into details at this time. Sufficient to say that good projection is as essential as good pictures. The one cannot be had without the other.

Articles treating in more detail with the subject of renovating and remodeling well appear in this department in the near future. The suggestions contained in the above discussion will serve as a reminder to the exhibitor so that he may start planning for improvement on his theatre this summer.

Smooth Movement of Pictures Explained

Description of Qualities of Eye and Vision that Permit Phenomena

By DONALD A. LAIRD

University of Iowa *

THE story of the development of the motion picture industry is a fascinating bit of history in financial organization and international trade competition. Why the movies move is as fascinating a morsel from the recent history of applied science and the progress of mechanics.

The present excellence of clearness, freedom from the flicker, and the illusion of motion in the movie are due to the ingenious application and capitalization of certain facts primarily from the field of psychology. It will be necessary to review these interesting discoveries in order to establish a basis for an understanding of why these pictures, which are really intermittent, motionless and flat, nevertheless appear to be continuous in motion and to possess depth.

Three Questions to Answer

There are three questions for us to answer regarding the motion picture. First: Why is it that the pictures seem continuous when as a matter of fact the screen is in total darkness more than thirty times a second? Then the second question is: Why do we get the impression of motion from these pictures which in reality are absolutely motionless? And, third: Why do the pictures have the appearance of depth when in reality they extend only to the right and left, and up and down, and do not possess any objective third dimension or depth?

It is to the eye that the motion picture makes its first appeal. And since it is through vision that the apparent motion is perceived it will be necessary for us to take up first of all some phases of the structure and function of the eye as a basis for our understanding of the movies.

The human eye is a miniature camera, capable of a large variety adjustments. The eye is wonderfully responsive and automatically so, to the slightest change in light, color or position. But it is not without its defects and shortcomings even in so-called normal eyes. It is by the capitalization of some of these peculiarities, which almost amount to defects, that the movies are made possible.

Just behind the pupil of the eye is a small crystal line lens that automatically adjusts

itself to different distances and conditions of vision. The eye thus differs from all other cameras in being self-focusing.

No light can enter the human eye except through the lens, since the remainder of the eye forms a light-proof box. The rays of light which pass through this lens into the eye are focused upon the inner surface of the eyeball. This is covered with a layer of highly specialized nervous substance which is acted upon by changes caused by the light. This specialized layer is called the retina and corresponds to the sensitive film or plate in the ordinary camera.

In the camera the momentary exposure of light causes a chemical change on the sensitized surface of the film. But before the picture can be brought into view further chemical changes must be effected by the photographer in the processes of development and fixation.

Not so with this marvelous human camera. Although vision is essentially momentary in character, due to the continual movement of the eye itself, exposure follows exposure and chemical change follows upon chemical change. There is not time to call in the photographer to develop and fix the pictures after each exposure. Indeed, there is no need.

Nature has provided the human camera with a chemical substance sensitive to light which automatically renews itself. This material is called rhodopsin, or visual purple, from its appearance in freshly dissected eyes. This visual purple permeates the entire retinal structure and is probably the keystone to vision.

Development and Fixation in Human Camera

The development and fixation in the human camera takes place mainly outside the eye. This occurs principally in the brain, to which the eyes are connected by a direct nervous pathway. The retina of the eye is the outpost of the brain, but the nervous material in the retina is not affected directly by the rays of light focused upon it by the crystalline lens.

There is an interesting bit of experimental evidence which demonstrates this beyond doubt. Retinas which have been washed free from all chemicals which might permeate the network of nervous fibres have been used for experimentation. It has been found that in order to stimulate this purely nervous structure of the eye directly the light must be so strong as practically to destroy these nervous

elements. And still it is a matter for common observation that we can see, that is our retinas are stimulated by lights of weak intensity.

The only explanation is the one already suggested. The light acts first upon some photo-chemical substance which bathes the retina, and the changed chemical composition which the light waves bring about stimulates the nervous parts of the retina.

Just what this substance is remains an open question. There is some evidence to indicate that it is not the visual purple. For example, Kuhne found that through continued exposure to light the visual purple in a frog's eye was completely bleached. Still the frog reacted to light and changes in light in a practically normal manner after this thorough bleaching had taken place.

Function of Visual Purple of Eye

The visual purple is probably the chemical medium for the adaptation of the eye to light or dark illumination. In passing from the open air into the darkened motion picture theatre it takes some time for one's eyes to "get used to the dark." This is technically known as adaptation, and its chemical basis in the eye is the visual purple. This same substance may have a prominent part in the general vision, or another still undiscovered chemical substance may be the basis for vision.

At any rate, vision is primarily photo-chemical. Without the intervention of some photo-chemical material the energy which we call light has no ordinary effect upon the eye.

The light which is focused upon the retina by the lens alters the arrangement of the molecules in the photo-chemical material; the energy which we call light has no ordinary effect upon the eye.

The light which is focused upon the retina by the lens alters the arrangement of the molecules in the photo-chemical substance. This changed chemical condition stimulates the nervous endings in the retina and these carry their impulses to the brain where they are developed (perceived) and fixed (remembered).

This photo-chemical structure in the retina of the eye is not only the keystone in ordinary vision; it is through some of its properties that the motion picture is made possible. We will now turn our attention to those properties

(Continued on page 2696)



Front of recently completed Warner Brother's Studio in Los Angeles

* Reprint from "Scientific Monthly."

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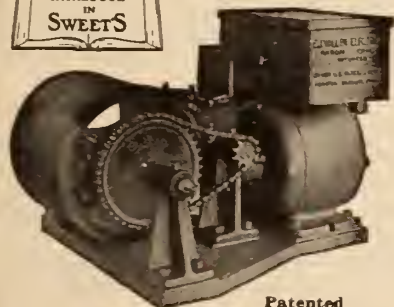
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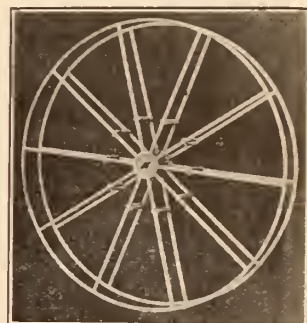
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SIMPLIFIED ELECTRICITY for PROJECTIONISTS

Direct Current Machinery

LESSON VI—PART I.



HE subject of direct current machinery is taken up principally with revolving devices such as *generators* and *motors*. There is practically no difference between these two machines and a generator can be operated as a motor and a motor can be operated as a generator. The word *dynamo* is sometimes applied to such ma-

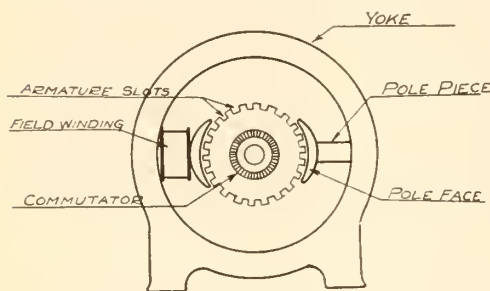


Figure 52

chinery and means either a generator or motor.

Direct Current Generators

The principal parts of a direct current generator consist of the following parts:

1. Yoke
2. Pole pieces
3. Field winding
4. Armature core
5. Armature winding
6. Commutator
7. Brushes.

These various parts are shown assembled in Fig. 52. The yoke serves two purposes. It acts as the frame of the machine and also carries the magnetic flux from one pole to another. The pole pieces carry the field windings of the machines and are bolted at one end, to the yoke. A pole face is bolted to the other end and this pole face is made up of steel sheets in order to reduce the small currents (called *eddy-currents*) set up in the metal to variations of the magnetic density in the pole faces. The field windings consist of wire wound around the pole pieces and are used to set up the magnetic flux in the machine.

The armature core carries the armature

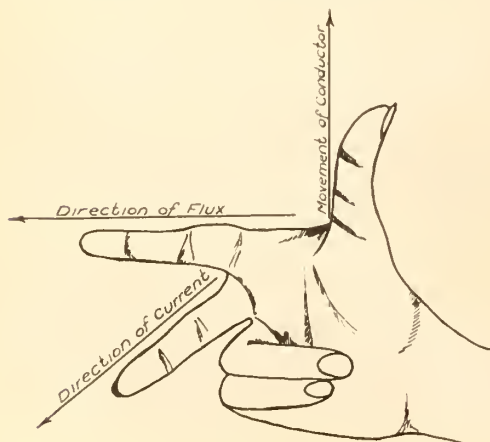


Figure 53

winding and is built up of thin steel sheets separated by insulating varnish to reduce the eddy currents induced in the core by the magnetic flux. Such a core is said to be *laminated*.

The armature winding is carried on the core in slots punched out around the edge of the core. It is principally the number and size of these armature conductors which determine the voltage and kilowatt rating of the machine.

The commutator consists of a number of pieces of hard drawn copper built in the form of a cylinder and to which are soldered the ends of the wire coils which go to make up the armature winding. The two ends of every armature coil are connected, one each, to a commutator *segment* as these copper pieces are called, and so form the terminals from which current can be tapped off to supply the line.

Rubbing contacts, called *brushes*, bear down on these commutator segments and these brushes, in turn are connected directly to the line.

How Current Is Generated

We have already learned that when a conductor is moved, or forced, through a magnetic

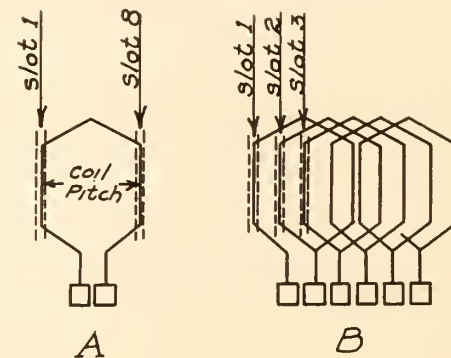


Figure 55

field, a voltage is set up in the conductor. If the conductor forms a *closed* circuit the voltage so generated will cause a current to flow. The *direction* in which this current flows can be determined by what is known as *Fleming's three finger right hand rule*. If the *thumb*, *first finger* and *second finger* of the right hand be held as shown in Fig. 53 with the thumb pointing in the direction in which the conductor is moving and the first finger pointing in the direction of the magnetic lines of force, then the second finger will point in the direction in which the induced current is flowing.

A practical application of this rule is shown in Fig. 54. This shows a single loop of copper wire, the ends of which are connected to two commutator segments, revolving between two magnetic poles marked N (north) and S (south). We know of course that the lines of magnetic flux will flow from the N pole to the S pole as shown by the arrows. If, now, this copper loop is revolved so that section *a* is moved down past pole N a voltage will be induced in the section *a* which will flow in the direction of the arrow as determined by the three-finger rule. The voltage in section *b*

however, will act in the *opposite* direction because this part of the conductor is moving *up* past the pole S. If the wire loop is traced out, however, it will be seen that these two voltages are really acting in the *same* direction and hence one is added to the other. That is the total voltage of the coil is equal to *twice* that of either section. If an incandescent

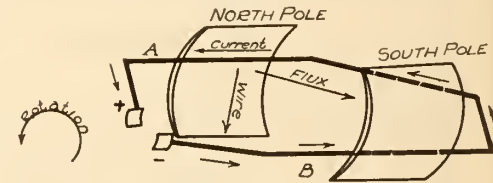


Figure 54

lamp be connected across the two commutator segments current will flow *out* of one segment and *in* the other. These segments are accordingly marked *+* and *-*.

Types of Armature Windings

The single armature loop shown in Fig. 54 would have, under best conditions, but a low voltage and low power output. In practice, the voltage commonly supplied by generators ranges between 110 and 550 volts. Voltages both higher and lower than these are also used, of course, but the largest percentage lies between the limits mentioned.

In order to obtain these comparatively high voltages efficiently, it is necessary to use all the available space on the armature for the con-

ductors since the total voltage of the generator depends, among other things, directly upon the number of conductors on the armature. As a matter of fact, the voltage generated in the armature of a direct current machine depends upon the following things:

1. The number of armature conductors.
2. The magnetic flux crossing the air gap from one pole.
3. The speed of the armature in revolutions per second.
4. The number of poles.
5. The number of paths in multiple between terminals.

For any given power rating, then, in order to save material and make the machine small, the entire surface of the armature must be covered with conductors. Indeed in most machines the conductors are placed one on top of another in slots punched out of the armature core.

Lap Wound Armatures

This naturally calls for some systematic method of arranging the conductors on the (Continued on page 2695)

Simplified Electricity for Projectionists

(Continued from page 2694)

core in order to efficiently use all of the space. There are two common methods of doing this. The first is called a *lap*, or multiple, winding and Fig. 55A shows a single coil of such a winding. This coil is made up of only one wire and both ends of the wire are each connected to a commutator segment. Such a winding is said to have only *one conductor per shot*. The distance from the first conductor to the second of the *same* coil is called the *pitch* of the coil or simply, *coil pitch*. Thus if the coil pitch were 8, then the first conductor of the coil would be in slot No. 1 and the second conductor would be at slot No. 8. Fig. 55-B shows a number of coils arranged on the armature core in proper order. In the figure while the coil pitch is shown as being 8, it is actually less so as not to complicate the drawing.

Generators and motors usually have a number of conductors in each shot, as stated once before, the arrangement being as shown in Fig. 55-C and D.

Wave Wound Armatures

The second type of winding is known as the *wave*. This is illustrated in Fig. 56-A and B which show only one conductor in each coil.

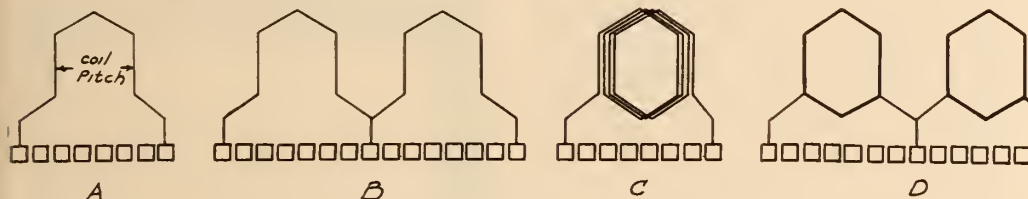


Figure 56

Here too a number of conductors usually make up a single coil and Fig. 56-C and D show this in detail. The name *series* is sometimes also applied to this type of winding.

Standard Slide Severs Connections with U. T. E.

Through the purchase of the stock holdings of the U. T. E. in the Standard Slide Corp., 209 West 48th Street, New York, the largest slide manufacturers in the country, H. A. Rosenberg and Nat Cherin, who have been the active heads of this enterprising concern since its inception, now control practically the entire holdings, paying a sum of \$22,500 for the U. T. E. interest.

When asked whether this was not quite a big amount for the U. T. E. interest, Mr. Rosenberg admitted it was, but felt the investment well worth while, and Mr. Cherin concurred.

The new officers of the Standard Slide Corporation, are now H. A. Rosenberg, president; Nat Cherin, first vice-president and treasurer; Dave Harris, second vice-president, and Samuel Matloff, secretary.

I. Perse Reports Business Favorable

I. Perse of the Capitol Motion Picture Supply Company, New York City, reports that the supply business in the New York district is now operating on a more business-like basis than at any previous time during Mr. Perse's sixteen years of experience in this field.

Mr. Perse further reports that the business of the Capitol Motion Picture Supply Company has enjoyed a steady increase during the last year and makes the prediction that this increase will be consistent throughout the rest of the year. As a pioneer in this field, Mr. Perse's predictions should carry considerable weight.

"Rialto" Under New Management

C. F. McQuilkin, owner and manager of the Rialto Theatre, Enid, Okla., has recently purchased the Royal theatre from Roy Abernathy and C. Ticker.

Mr. McQuilkin will redecorate the Royal and will install a large Photoplayer organ instead of using an orchestra. Several important improvements will take place at an early date. It is said that he will place the screen in front of the theatre, at the entrance, and will place the booth at the back end in order to gain more room for a larger seating capacity.—Trout.

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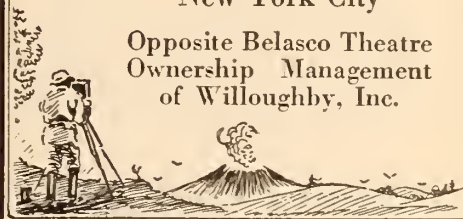
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Lyric, South Bend, to Be Razed

Work of razing the old Lyric theatre in South Bend, Wash., began recently, preparatory to clearing the ground for the erection of a modern new combination vaudeville and motion picture house.

George Reizner, Willapa Harbor theatre magnate and owner of the property on which the Lyric stands, has purchased fifty feet additional frontage and expects to begin work on the new house within the coming few months.

All the motion picture equipment and other apparatus from the Lyric has been moved to the Grand Opera House in South Bend, which Mr. Reizner is now operating as a motion picture theatre. The Lyric was the oldest theatre in the city and was one of the landmarks of that locality.—Prager.

Broadway Theatre, Council Bluffs, Opened

The Broadway theatre in Council Bluffs, Iowa, opened recently, representing an investment of \$250,000. The Broadway was built under the general direction of the A. H. Blank enterprises.

The stage proscenium width is 32 feet, the stage is 62 feet from wall to wall. The appointments include an up-to-date switchboard and ample dressing rooms. There are 1,500 seats and about 90 boxes and loges. The decorating scheme is in ivory and gold, with tapestry and carpets in harmony. There are eight massive chandeliers and the latest improvements in heating and cooling systems. The projection is possible through two Powers latest type machines in a large booth with sanitary accommodations. All chairs in the auditorium are leather cushioned. Walter F. Davis is managing the Broadway, which is just the last word in elaborate small-town theatres.—Black.

Family Theatre to Be Remodeled

N. Dipson of Batavia, N. Y., will remodel and redecorate the Family theatre in that town this summer and reopen it in the fall. The Family now has a seating capacity of 600. The remodeling plans call for the addition of 600 more seats. It is reported that Mr. Dipson will also remodel a store in LeRoy, N. Y., into a picture house, starting operations there in about six weeks.—Taylor.

Taunton Company Resumes Building

The Empire Theatre proposition on Broadway, Taunton, Mass., originally sponsored by the Black and Spitz interests, has been acquired by the Donovan Amusement Company, of Taunton, who already control the Park theatre, Casino and Auditorium in that city. It is the intention of the new owners to build a combination business block and theatre.



I. Roth, expert at handling film in Tropics

Becomes Expert in Handling Film in Tropics

Roth's career began some fifteen years ago as the man behind the camera with the Nestor Film Company. Roth established a reputation for himself, and then decided to retreat to the laboratories in order that he might be as expert as possible in every angle of his work. He eventually became head of this department for Unista Film Mfg. Company, where he again attained a place among the top-notchers.

Two years ago Roth was induced to take a trip to Porto Rico where he has been in charge of the Gonzalez's Studio Laboratory, experimenting with new effects and doing some research in the difficulties of handling film in the Tropics. Some of the remarkable results he has been able to achieve are denoted in "The Tents of Allah," just completed.

He promises some entirely new and very beautiful effects in the next picture, soon to be started in the Porto Rico Studio.

Emery Majestic to Show Pictures

The Emery Majestic opened recently in Providence, R. I., as the most beautiful theatre devoted to photoplays in that city. Erected about six years ago by the Emery Amusement Company, it was devoted for the past five years to the legitimate, and now, with the expiration of the Shubert lease, passes back into the hands of the Emery Amusement Company, who inaugurates a high-class policy of photoplays with presentation.

The equipment installed includes a Wurlitzer organ, at which will preside Aurele J. Forest and Earle C. Snow as organists.—Strong.

Smooth Movement of Pictures Explained

(Continued from page 2692)

of this substance upon which the motion picture depends.

Every material mechanism exhibits a property which physicists term *inertia*. By virtue of this property matter tends to remain in a state of uniform motion unless acted upon by some external force. One finds many illustrations of this in every-day life. Let us take an example from automobiling. If it were not for the initial inertia to be overcome there would be no need for a shift of gears from low through intermediate into high in order to get the machine under way. The initial sluggishness or inertia of the machine has to be overcome before the automobile can be propelled at its usual speed. And when once under way it will continue to move when the power is shut off; it is necessary to apply the brakes in order to bring the machine to a halt. The effects of inertia are met with both in starting and stopping an automobile.

But what has this matter of inertia to do with motion pictures? A great deal, indeed. An example or two will suffice to demonstrate the inertia which is present in the eye.

It is only to be expected that we find inertia in the organ of vision since we have found the eye to be mecano-chemical in operation. Inertia is found in the eye as in any other material mechanism.

Initial inertia—the inertia to be overcome in starting—manifests itself in the retina in what is known as the latent time. A few hundredths of a second elapse between the moment a beam of light falls upon the retina and the beginning of the resulting nervous impulse in the retina. This time is consumed in overcoming the molecular inertia of the photo-chemical stimulating medium.

In the case of the automobile the initial inertia can be overcome quickest by the highest powered car. In the case of the retinal lag—the initial inertia—the latent period also decreases with an increase in the intensity of the light.

This initial lag in the retina is difficult to demonstrate except with the aid of intricate laboratory apparatus. The retinal persistence, or what corresponds to the inertia of stopping in the automobile, however, is easily demonstrated. In a recent issue of *The Journal of Experimental Psychology* I described a new apparatus for the study of visual after-images. A rough and ready demonstration apparatus along the same lines can easily be improvised.

Stand in a dark room with the eyes about two feet from a round, gas-filled, clear glass electric bulb. Remain in the dark for about five minutes so the visual purple of the eye may become adapted to the dark. Then switch the light on for just an instant, watching the bright yellow filament closely.

What is seen after the light is switched off? Although all stimulation is removed an identical image of the red-hot filament remains for a considerable length of time and is seen as

(Continued on page 2697)

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Smooth Movement of Pictures Explained

(Continued from page 2696)

if it were projected out in space in front of the eyes. Move your eyes and you will find this image follows the movements of the eye, showing that it is not imaginary but really in the retina. This phenomenon is due to the inertia and is termed retinal persistence.

This retinal persistence is always present and the experimental procedure simply accentuated it in a manner to make it readily observable. All ordinary visual images persist for about three thousandths of a second at the full intensity of the original stimulus, even after it has ceased to act upon the eye. Intense stimulation, such as the gas-filled bulb main for a much longer time.

This identical image which remained after the stimulus was withdrawn is known as the positive after-image. After this positive after-image fades away it is followed by another which is the exact reverse in coloring and hence called the negative after-image.

If you will try the light bulb experiment again you will observe, after the positive after-image has disappeared, a line identical in form and position with the red-hot filament, but opposite in coloration. This is the negative after-image. Under these conditions it is usually so dark as to be easily seen even in the already dark field of the eye. Usually this dark image is seen fringed with a narrow light greenish-yellow band. When colors are used to cause these negative after-images, they always have the complementary coloration. For example, the negative after-image of a blue square of paper is yellow, the negative after-image of a green paper is red.

(To be concluded next week)

Supplies Frames for N. Y. Celebration

Agnes E. Cobb, Selling Agent of the Ritz Frame Company, New York City, had the honor of being selected to supply the frames for the Aldermanic Booth (the Marriage License Bureau) in the Grand Central Palace, by the Mayor's Committee on Celebration of the twenty-fifth anniversary of the Greater City of New York. Alderman Thomas A. Williams notified Mrs. Cobb of the preference and invited her to assist them in artistically arranging their booth for the occasion. President Murray A. Hulbert and sixty-five Aldermen have had their photographs taken, which will be framed and hung on the wall in the booth.

Mrs. Cobb has a very handsome line of leather frames and can carry out any color scheme that may be desired for theatre lobbies, window displays, exploitation ideas or photograph frames.

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J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

Warner Brothers Items

THE cast for the "Gold Diggers," under the direction of Harry Beaumont, includes Hope Hampton in the lead, Alec. Francis, Wyndham Standing, Louise Fazenda, Gertrude Short, and Margaret Seddon. Production is to start upon the arrival of Mr. Belasco.

Raymond Cannon has signed a contract with Warner Brothers under the terms of which he will appear in "The Printer's Devil." This Julian Josephson photoplay will be directed by William Beaudine and features Wesley Barry.

With Paramount Units

C. B. De Mille has started actual production on "The Ten Commandments" on a spectacular set of the throne room of the Palace of Rameses II, on completion of which he will take 2,500 people to location at Guadeloupe, Calif. The opening scenes were witnessed by delegates to the convention of the Pacific Coast department of distribution, under the chairmanship of S. R. Kent. The feature of the convention was Lasky's announcement of the production schedule for the coming year.

Herbert Brenon starts direction about June 1 of "The Spanish Dancer," Pola Negri's next.

George Melford is nearing completion of Bret Harte's "Salomy Jane." Melford's next is to be "North of Thirty Six," the latest novel by the late Emerson Hough, the same to feature Ernest Torrence of "Covered Wagon" fame.

Jerome Storm and company are at Catalina Island for location for "Children of Jazz." The cast includes Theodore Kosloff, Ricardo Cortez, Eileen Percy, Robert Cain, Irene Dalton, Frank Currier, Alec. Francis and Smitz Edwards.

Final scenes for "The Heart Raider," a Paramount picture starring Agnes Ayres under the direction of Wesley Ruggles, were shot this week at the company's Long Island studio.

Alfred Hustwick, title writer since 1919 with the Paramount West Coast studio, has just been signed to a long-term contract to continue in that capacity.

Thomas Meighan and a company of players have gone to New London, Conn., where exterior scenes will be made for "Homeward Bound," a Paramount picture adapted by Jack Cunningham from Peter B. Kyne's sea story, "The Light to Leeward," under the direction of Ralph Ince.

Antonio Moreno, having finished his work in "The Exciters," with Bebe Daniels has returned to the Lasky studio at Hollywood where he will play opposite Pola Negri in "The Spanish Dancer," an adaptation of "Don Caesar de Bazan," which Herbert Brenon will direct.

Jerome Storm's company making "Children of Jazz" for Paramount has returned to Hollywood after a week's stay on location at Catalina Island.

Ferdinand Gottschalk, and Lucille LaVerne, who recently completed work in "The White Rose," have been chosen by Allan Dwan for two important roles in his next Paramount production, "Zaza." Mr. Gottschalk will play the part of Duke DeBrissac and Miss LaVerne will be Aunt Rosa. Gloria Swanson will have the title role of Zaza and H. B. Warner will play Bernard Dufrene.

Maurice Campbell has completed the filming of "The Exciters," with Bebe Daniels and Antonio Moreno, at the Paramount Long Island studio. The cast includes Burr McIntosh, Diana Allen, Cyril Ring, Ida Darling, Jane Thomas, Allan Simpson and George Backus.

F. B. O. Production Notes

Ruby Miller has been engaged for the feminine lead in "Alimony," under the direction of Emile Chautard, beginning this week. The cast includes Warner Baxter, Jackie Saunders, Viola Vale, Ralph Lewis.

Mary Beth Milford has been engaged for the feminine lead in the new "Fighting Blood" series under the direction of Mal St. Clair. Director Al Santell is completing "Lights Out."

At Universal City

"Havoc," an all-star Jewel directed by Harry Carson, is to be completed in four weeks. Completion of "The Hunchback of Notre Dame" is expected in the same period.

Harry D. Brown, chief engineer, has completed a one hundred and ninety thousand power plant.

The William Desmond company has returned from two weeks location in the Feather River country, making "The Skyline of Spruce," under the direction of Robert Hill. Virginia Brown Faire is opposite Desmond.

Mary Philbin, who plays the little hand organ girl in "Merry-Go-Round," the Universal spectacle of Vienesse life, soon to be released as a Universal-Jewel production, has been cast for the leading feminine role in "Where is This West?" in which Jack Hoxie is starred.

Miss Patterson Dial has been cast by Fred Datig, Universal casting chief, and Hobart Henley director, to play in "A Lady of Quality," the Henley production starring Virginia Valli that now is being filmed at Universal City.

With Roach Comedians

Harold Lloyd starts for New York next Wednesday as a result of the completion of his latest seven reel comedy still untitled.

Elmer Pearson, Pathe general manager, arrives Friday to confer

with Hal Roach on a production schedule. Director Kitty Howe with comedian Paul Parrott has completed a burlesque on "The Covered Wagon," titled "The Uncovered Wagon."

On the Goldwyn Lot

Marshal Neilan company including Lucile Ricksen and Conrad Nagel are in San Francisco making waterfront scenes for "The Rendezvous."

Claire Windsor returned from New York to prepare for her new production. Richard C. Travers has been engaged by Neilan for a part.

Director Tod Browning has started photography on "The Day of Faith." He has added Winter Hall, Ruby Lafayette and Henry Hebert to the cast which already includes Eleanor Boardman, Raymond Griffith, Tyrone Power, Ford Sterling and John Curry.

Pauline Starke, who recently was declared by Miss Neysa McMein, celebrated illustrator, to be the most beautiful actress of the screen, has an important role in Emmett Flynn's first Goldwyn picture, "In the Palace of the King."

News of First National

Chester Franklin and Frances Marion have been engaged by Joseph Schenck to co-direct Norma Talmadge in "Dust of Desire," from an adaptation by C. Gardner Sullivan and Willard Mack. Sullivan goes to New York, Wednesday, to select plays as the Talmadge sisters' vehicles.

William Collier, Jr., has been engaged by Arthur H. Jacobs for the Frank Borzage production, "Dust in the Doorway," with Virginia Pearson and William Truesdale.

James Young is preparing for production of Cynthia Stockley's South African story, "Ponjola," with Anna Q. Nilsson, James Kirkwood and Ford Sterling. It is rumored Cynthia Stockley is to come to the Coast to collaborate.

Richard Walton Tully, producer of "Trilby," plans a screen version of "The Bird of Paradise" as his next subject, with scenes in the Hawaiian Islands.

Maurice Tourneur is cutting and editing "The Brass Bottle" and plans a new production within two weeks.

"The Huntress," featuring Colleen Moore and Lloyd Hughes, under the direction of Lynn Reynolds, is on location in the high Sierras at Mammoth Lake for two weeks. Others in the cast are, Russell Simpson, Walter Long, Snitz Edwards, Wilfred North and Charles E. Anderson.

Robert McKim, Virginia Brown Faire and Edwin Booth Tilton have been added to the cast of "Lord of Thundergate," featuring Sylvia Breamer, under the direction of Joseph De Grasse.

Here and There

Several additions have been made to John M. Stahl's cast for his new Louis B. Mayer-First National attraction, "The Wanters," in the signing of Eddie Gribbon, Lillian Langdon, William Buckley and George Fisher to play in the picture.

Louis B. Mayer has placed Hedda Hopper, former Broadway star, under contract for future Mayer productions.

Director Reginald Barker is finishing "Master of Woman," many scenes of which were taken in the Canadian Rockies.

Director W. S. Van Dyke has been loaned to Associated Authors for direction of "Bar Harbor," upon completion of which he will return to the Mayer studio to produce "The Span of Life," a spectacular circus story.

"Sky Larking," Mack Sennett's third for Pathe, has been shipped to the Pathe New York headquarters.

Roy Del Ruth completed "Knip and Tueck," Wednesday, for Sennett.

"Three O'Clock in the Morning," the latest C. C. Burr production, has been completed.

East and West with Fox

Director Jack Ford is beginning production of "Cameo Kirby," with Jack Gilbert, Gertrude Olmstead, Allan Hale, Richard Tucker, Jack McDonald.

Scott Dunlap is starting direction of Charlie Jones in "Skidproof," with Jacqueline Gadsen, Peggy Shaw and Earl Metcalf.

Henry Otto is to make the "Temple of Venus," an allegorical phantasy on Undine theme, with exteriors in Santa Cruz.

Tom Mix leaves Wednesday for Prescott, Ariz., where he will make "The Lone Star Ranger," from a story by Zane Grey, under the direction of Lambert Hillyer.

Shirley Mason is recovering from an appendicitis operation and is soon to go to New York for production at the Fox eastern studio.



"Mad Love" ad run by the Century theatre, Baltimore

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?	Special Cast	Al Lichtman Corp.	6 reels	Mar. 17
Bolted Door, The	Frank Mayo	Universal	5 reels	Mar. 3
Brass	Monte Blue	Warner Bros.	9 reels	Mar. 17
Call of the Hills	Special Cast	Lee-Bradford-S.R.	5 reels	Mar. 17
Can a Woman Love				
Twice?	Ethel Clayton	Film Book. Offices	6 reels	Mar. 10
Daddy	Jackie Coogan	First National	6 reels	Mar. 17
Does It Pay?	Hope Hampton	Fox		
Down to Sea in Ships	McKee-Courtrot	Hodkinson	8 reels	Dec. 2
Driven	Special Cast	Universal	6 reels	Dec. 9
East Side, West Side	Special Cast	Principal Pict.	5 reels	Apr. 21
Fourth Musketeer, The	Johnnie Wawker	Film Book. Offices	6 reels	Mar. 31
Gallopin' Through	Jack Hoxie	Sunset Prod.	5 reels	Mar. 31
Glimpses of the Moon	Bebe Daniels	Paramount	7 reels	Apr. 14
Good-By Girls	William Russell	Fox	5 reels	Mar. 24
Good Men and Bad	Sais-McCormick	Amer. Releasing	4 reels	Mar. 17
Gossip	Gladys Walton	Universal	5 reels	Mar. 10
In the Devil's Bowl	Neal Hart	Wm. Steiner-S. R.	5 reels	Mar. 24
Isle of Lost Ships	Nilsson-Sills	First National	7 reels	Mar. 24
Is Divorce a Failure?	Leah Baird	Asso. Exhib.	6 reels	Mar. 17
Just Like a Woman	Special Cast	Hodkinson	5 reels	Mar. 17
Lamp in the Desert	Special Cast	C. B. C-S. R.	5 reels	Mar. 17
Leopardess, The	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around				
the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lion's Mouse, The	Standing-Marsh	Hodkinson	5 reels	Mar. 17
Lost and Found	Special Cast	Goldwyn	7 reels	Mar. 17
Luck	Johnny Hines	Mastodon-S. R.	7 reels	Apr. 14
Mad Love	Pola Negri	Goldwyn	6 reels	Feb. 24
Midnight Guest, The	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His				
Dime	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newboro, A	Viola Dana	Metro	6 reels	Apr. 28
Outlaws of the Sea	Marguerite Courtrot	Amer. Releasing	5 reels	Mar. 17
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Racing Hearts	Special Cast	Paramount	6 reels	Feb. 24
Refuge	K. McDonald	First National	6 reels	Apr. 14
Scars of Jealousy	Special Cast	First National	6 reels	Mar. 17
Shrek of Araby, The	Ben Turpin	Allied Prod. & Dist.	5 reels	Mar. 3
Single Handed	Hoot Gibson	Universal	5 reels	Mar. 31
Smilin' On	Pete Morrison	Sanford Prod.	5 reels	Mar. 31
Success	Special Cast	Metro	6 reels	Feb. 24
Temptation	Special Cast	C. B. C-S. R.	6 reels	Mar. 17
Tents of Allah	Blue-Alden	Asso. Exhib.	7 reels	Mar. 17
Three Jumps Ahead	Tom Mix	Fox	5 reels	Apr. 14
Vanity Fair	Mabel Ballin	Goldwyn	8 reels	Mar. 17
Vengeance of the Deep	Special Cast	Amer. Releasing	5 reels	Apr. 28
Western Justice	Caldwell-Hill	Arrow	4 reels	Mar. 17
When a Woman Turns	Tom Kennedy	Norcia Pict.-S. R.	5 reels	Mar. 17
Where the Pavement				
Ends	Special Cast	Metro	7 reels	Mar. 24
White Flower, The	Betty Compson	Paramount	6 reels	Mar. 10
Your Friend and Mine	Special Cast	Metro	6 reels	Mar. 31

APRIL

Feature	Star	Distributed By	Length	Reviewed
Abysmal Brute, The	Reginald Denny	Universal	8 reels	Apr. 21
Alice Adams	Florence Vidor	Asso. Exhibitors	7 reels	Apr. 21
Backbone	Special Cast	Goldwyn	7 reels	May 12
Bella Donna	Pola Negri	Paramount	8 reels	Mar. 31
Bright Lights of Bway	Special Cast	Principal Pict.	5 reels	Mar. 31
Bright Shawl, The	Dick Barthelmess	First National	8 reels	Apr. 28
Bucking the Barrier	Dustin Farnum	Fox	5 reels	Apr. 21
Clansmen of the North	Travers-R. Dwyer	Amer. Releasing	5 reels	Apr. 21
Cordelia the Magnificent	Clara K. Young	Metro	6 reels	Apr. 21
Crashing Thru	Harry Carey	Film Book. Offices	5 reels	Apr. 7
Dead Game	Ed Gibson	Universal	5 reels	Apr. 21
Flames of Passion	Special Cast	Independent Pict.	5 reels	Jan. 20
Forbidden Lover, The	Bedford-Sparling	Amer. Releasing	5 reels	Apr. 21
Go-Getter, The	Special Cast	Paramount	8 reels	Apr. 21
Grumpy	Roberts-McAvoy	Paramount	7 reels	Mar. 31
Her Fatal Millions	Viola Dana	Metro	6 reels	May 5
High Speed Lee	Reed Howes	Arrow	5 reels	May 19
Lovebound	Shirley Mason	Fox	5 reels	May 19
Madness of Youth	John Gilbert	Fox	6 reels	Apr. 28
Man From Ten Strike	Guy Bates Post	Principal Pict.	6 reels	Apr. 28
Nobody's Bride	Herbert Rawlinson	Universal	5 reels	Apr. 28
Old Sweetheart of Mine	Dexter-Eddy	Metro	6 reels	Apr. 14
Prodigal Daughters	Gloria Swanson	Paramount	6 reels	Apr. 28
Safety Last	Harold Lloyd	Pathe	7 reels	Mar. 3
Salty Saunders	Neal Hart	Wm. Steiner-S. R.	5 reels	Mar. 3
Slander the Woman	Dorothy Phillips	First National	6 reels	May 19
Snow Bride, The	Alice Brady	Paramount	6 reels	May 26
Snowdrift	Charles Jones	Fox		
Souls for Sale	Special Cast	Goldwyn	8 reels	Apr. 7
Sunshine Trail, The	Douglas MacLean	First National	5 reels	Apr. 7
Tansy	Special Cast	Burr Nickle Prod.	5 reels	Apr. 7
Temporary Marriage	Special Cast	Principal Pict.	6 reels	May 12
Tiger's Claw, The	Jack Holt	Paramount	5 reels	Mar. 31
Town Scandal, The	Gladys Walton	Universal	5 reels	Apr. 14
Trailing African Wild				
Animals		Metro	7 reels	May 19
Trail of the Lonesome				
Pine	Mary M. Minter	Paramount	6 reels	Mar. 31

Feature	Star	Distributed By	Length	Reviewed
Timmed in Scarlet	Special Cast	Universal	5 reels	Apr. 7
Westbound Limited	Ralph Lewis	Film Book. Offices	7 reels	May 5
What Wives Want	Special Cast	Universal	5 reels	May 5
Within the Law	Norma Talmadge	First National	8 reels	May 12
Wonders of the Sea	Lulu McGrath	Film Book. Offices	4 reels	Nov. 4
You Are Guilty	Kirkwood-Kenyon	Mastodon-S. R.	5 reels	Mar. 31
You Can't Fool Your				
Wife	Special Cast	Paramount	7 reels	May 5

MAY

Feature	Star	Distributed By	Length	Reviewed
Affairs of Lady Hamilton	Liane Haid	Hodkinson	8 reels	Apr. 28
Bavu	Wallace Beery	Universal	8 reels	Apr. 28
Black Shadows		Pathe	5 reels	Apr. 28
Boston Blackie	William Russell	Fox	5 reels	Apr. 28
Burning Words	Roy Stewart	Universal	5 reels	Apr. 28
Crossed Wires	Gladys Walton	Universal	5 reels	May 19
Double Dealing	Hoot Gibson	Universal	5 reels	May 26
Fighting Strain, The	Neal Hart	Wm. Steiner-S. R.	5 reels	May 26
Fog Bound	Dorothy Dalton	Paramount	8 reels	May 26
Fools and Riches	Herbert Rawlinson	Universal	5 reels	May 14
Girl of the Golden West	Kerrigan-Breamer	First National	7 reels	May 14
Girl Who Came Back	Special Cast	Al Lichtman Corp.	6 reels	Apr. 21
Lonely Road, The	Kath. MacDonald	First National	6 reels	May 12
Man From Glengarry	Special Cast	Hodkinson	5 reels	Mar. 31
Ne'er-Do-Well, The	Thos. Meighan	Paramount	7 reels	May 12
Power Divine, The	Special Cast	Independent Pict.	5 reels	May 12
Ragged Edge, The	Lunt-Palmeri	Goldwyn		
Remittance oman, The	Ethel Clayton	Film Book. Offices	7 reels	May 19
Rustle of Silk, The	Compson-Tearle	Paramount	7 reels	May 12
Sixty Cents an Hour	Walter Hiers	Paramount	6 reels	May 26
Soul of the Beast	Madge Bellamy	Metro	5 reels	Apr. 21
Stepping Fast	Tom Mix	Fox	5 reels	May 26
Sunken Rocks	Alma Taylor	Burr Nickle Prod.	5 reels	May 26
Wandering Daughters	Special Cast	First National		
Wolf Tracks	Jack Hoxie	Sunset Prod.	5 reels	May 26

JUNE

Feature	Star	Distributed By	Length	Reviewed
Bargains	Special Cast	Burr Nickle Prod.	5 reels	May 26
Below the Rio Grande	Neal Hart	Wm. Steiner-S. R.	5 reels	May 26
Children of Dust	Special Cast	First National	5 reels	May 26
Critical Age, The	Special Cast	Hodkinson	5 reels	May 19
Daughters of the Rich	Special Cast	Al Lichtman Corp.	5 reels	May 19
Desert Rider, The	Jack Hoxie	Sunset Prod.	5 reels	May 19
Devil's Partner, The	Norman Shearer	Independent Pict.	5 reels	May 19
Don Quickshot of the				
Rio Grande	Jack Hoxie	Universal	5 reels	May 19
Last Moment, The	Special Cast	Goldwyn	6 reels	May 19
Man of Action	Douglas MacLean	First National		
Michael O'Halloran	Irene Rich	Hodkinson		
Paddy - the - Next-Best				
Thing	Mae Marsh	Allied Prod. & Dist.	6 reels	May 26
Penrod and Sam	Special Cast	First National		
Railroaded	Herbert Rawlinson	Universal	5 reels	May 26
Sawdust	Gladys Walton	Universal	5 reels	May 26
Trifling With Honor	Special Cast	Universal	5 reels	May 12
Youthful Cheaters	Glenn Hunter	Hodkinson	6 reels	May 26

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Ain't Love Awful		Universal	2 reels	May 26
Alley Cat, The	Aesop's Fables	Pathe	2/3 reels	Mar. 24
All Over Twisted	Buddy Messinger	Universal	2 reels	Mar. 24
Amateur Night on Ark	Aesop's Fables	Pathe	2/3 reels	May 26
Author, The	Al St. John	Fox	2 reels	Mar. 3
Babies Welcome	Dorothy Devore	Educational	2 reels	Mar. 3
Back Stage	Children	Pathe	2 reels	Mar. 3
Barnyard, The	Larry Semon	Vitagraph	2 reels	Mar. 3
Before the Public	Snub Pollard	Pathe	2 reels	Mar. 3
Borrowed Trouble	Carter DeHavens	Film Book. Offices	2 reels	Mar. 3
Bowled Over	Paul Parrott	Pathe	1 reel	Mar. 24
Boys to Board	Children	Pathe	2 reels	Mar. 3
Broke	Jimmie Adama	Educational	1 reel	Mar. 3
Bum Grafters	Neely Edwards	Universal	1 reel	Mar. 3
California or Bust	Snub Pollard	Pathe	2 reels	Apr. 28
Chop Suey Louie	Joe Rock	Jo-Rok Prod.	2 reels	May 26
Clothes and Oil		Fox	2 reels	May 26
Coal Dust Twins	Neely Edwards	Universal	1 reel	Mar. 3
Cold Chills	Louise Fazenda	Educational	2 reels	Apr. 28
Col. Heeza Liar and the				
Burglar		Hodkinson	1 reel	Mar. 3
Col. Heeza Liar in Un-				
cle Tom's Cabin		Hodkinson	1 reel	Mar. 3
Col. Heeza Liar, Nature				
Fakir		Hodkinson	1 reel	Mar. 3
Col. Heeza Liar's Vaca-				
tion		Hodkinson	1 reel	Mar. 3
Dad's Boy	Buddy Messinger	Universal	2 reels	Mar. 24



Kenneth Harlan, Ethel Shannon and Orville Caldwell, who are being featured in Preferred Pictures, distributed by Al Lichtman Corp.

Feature	Star	Distributed By	Length	Reviewed
Take Your Choice.....	Bobby Vernon	Educational	2 reels	Apr. 14
Taking Orders.....	Baby Peggy	Universal	2 reels	.....
This Way Out.....	.....	Educational	2 reels	.....
Three Gun Man, The.....	.....	Fox	2 reels	May 26
Tin Knights in a Hall-room.....	.....	C. B. C.-S. R.	2 reels	.....
To and Fro.....	Neely Edwards	Universal	1 reel	.....
Traffic.....	.....	Educational	1 reel	.....
Tramps of Note.....	Neely Edwards	Universal	1 reel	.....
Traveling Salesman.....	Aesop's Fables	Pathe	2/3 reels	.....
Two Auctioneers, The.....	.....	Universal	1 reel	.....
Two Twins, The.....	Bull Montana	Metro	2 reels	Apr. 28
Under Two Jags.....	Stan Laurel	Pathe	1 reel	.....
Uneasy Feet.....	Lloyd Hamilton	Educational	2 reels	Mar. 24
Vamped.....	Jack Cooper	Universal	2 reels	.....
Watch Dog, The.....	Snub Pollard	Pathe	1 reel	.....
Where Am I?.....	.....	Pathe	2 reels	Mar. 31
Where There's a Will.....	.....	Fox	2 reels	.....
Whiskers.....	Lewis Sargent	Universal	1 reel	.....
White Wings.....	Stan Laurel	Pathe	1 reel	.....
Why Dogs Leave Home.....	Brownie (dog)	Universal	.....	.....
Winter Has Come.....	Dorothy Devore	Educational	2 reels	May 5

Feature	Star	Distributed By	Length	Reviewed
Day By Day—In Every Way.....	Aesop's Fables	Pathe	2/3 reels	.....
Day By Day—In Every Way.....	.....	C. B. C.-S. R.	2 reels	.....
Don't Flirt.....	Buddy Messenger	Universal	1 reel	May 26
Don't Get Fresh.....	Paul Parrott	Pathe	1 reel	Mar. 3
Do Your Stuff.....	Adams-Vance	Educational	1 reel	Apr. 14
Dude, The.....	Neely Edwards	Universal	1 reel	.....
Easy Terms.....	.....	Educational	1 reel	.....
Exit Stranger.....	Edwards-Roach	Universal	1 reel	.....
Fakers.....	Eddie Barry	Educational	1 reel	Mar. 31
Family Troubles.....	Jack Cooper	Universal	2 reels	.....
Fare Enough.....	Aesop's Fables	Pathe	2/3 reels	May 5
Farmer Al Falfa's Bride.....	Aesop's Fables	Pathe	2/3 reels	May 5
Fish Story, A.....	Lloyd Hamilton	Educational	2 reels	May 5
F. O. B.....	Paul Parrott	Pathe	1 reel	May 26
For Art's Sake.....	Paul Parrott	Pathe	1 reel	Mar. 17
For Safe Keeping.....	Lewis Sargent	Universal	1 reel	.....
Fortune's Wheel.....	Larry Semon	Vitagraph	2 reels	May 5
Forward March.....	.....	Fox	2 reels	May 5
Fourflusher, The.....	Aesop's Fables	Pathe	2/3 reels	.....
Gambler's, The.....	Paul Parrott	Pathe	1 reel	Mar. 31
Get Your Man.....	Children	Pathe	2 reels	Mar. 31
Giants vs. Yanks.....	Paul Parrott	Pathe	1 reel	Apr. 14
Good Riddance.....	Jimmie Adams	Educational	2 reels	Apr. 14
Green as Grass.....	Stan Laurel	Metro	2 reels	.....
Handy Man, The.....	Charles Murray	Hodkinson	2 reels	.....
Helpful Hogan.....	Lige Conley	Educational	2 reels	Mar. 3
Hold Tight.....	Neal Burns	Educational	2 reels	Mar. 24
Hot Water.....	Brownie (dog)	Universal	2 reels	.....
Imperfect Lover, The.....	Neely Edwards	Universal	1 reel	.....
In Hock.....	Bert Roach	Universal	1 reel	.....
Jazz Bug, The.....	Aesop's Fables	Pathe	2/3 reels	.....
Jolly Rounders, The.....	Lige Conley	Educational	2 reels	.....
Kick Out.....	Baby Peggy	Universal	2 reels	.....
Kid Reporter, The.....	Lyons-Moran	Universal	1 reel	.....
Knockout, The.....	Buster Keaton	First National	2 reels	Mar. 24
Love Nest, The.....	Lewis Sargent	Universal	1 reel	.....
Maid to Order.....	Aesop's Fables	Pathe	2/3 reels	.....
Mouse Catcher, The.....	Hurd Cartoon	Educational	1 reel	Apr. 14
Movie Dare Devil, The.....	.....	Fox	2 reels	.....
Mummy, The.....	Stan Laurel	Pathe	1 reel	May 5
The Noon Whistle.....	Larry Semon	Vitagraph	2 reels	Feb. 10
No Wedding Wells.....	McKee-Anderson-	.....	.....	.....
Nuisance, The.....	Murray	Hodkinson	2 reels	Feb. 17
Oh, Nursie.....	Marcel-Cooper	Universal	2 reels	May 26
Oh, Sister.....	Adams-Vance	Educational	1 reel	Mar. 3
One Hard Pull.....	Aesop's Fables	Pathe	2/3 reels	.....
Peanuts.....	Lewis Sargent	Universal	1 reel	.....
Peg o' the Movies.....	Baby Peggy	Universal	2 reels	.....
Pharaoh's Tomb.....	Aesop's Fables	Pathe	2/3 reels	.....
Pill Pounder, The.....	Charles Murray	Hodkinson	2 reels	.....
Pleasant Journey, A.....	Children	Pathe	2 reels	Mar. 24
Please Arrest Me.....	Monty Banks	Federated- S. R.	2 reels	.....
Plumb Crazy.....	Bobby Vernon	Educational	2 reels	.....
Pop Tuttle's Lost Nerve.....	Dan Mason	Film Book. Offices	2 reels	May 26
Private, Keep Off.....	Carter DeHavens	Film Book. Offices	2 reels	.....
Radio Romeo.....	Walter Forde	Universal	1 reel	.....
Roaring Lions on Steamship.....	.....	Fox	2 reels	.....
Roll Along.....	Jimmie Adams	Educational	2 reels	May 26
Salesman, The.....	Al St. John	Fox	2 reels	Apr. 14
Say It With Diamonds.....	Carter DeHavens	Film Book. Offices	2 reels	.....
Sheik, The.....	Aesop's Fables	Pathe	2/3 reels	.....
Shoot Straight.....	Paul Parrott	Pathe	1 reel	Mar. 17
Should William Tell.....	Edwards-Roach	Universal	1 reel	.....
Skeletons.....	Neely Edwards	Universal	1 reel	.....
Small Change.....	Eugene-Vance	Educational	1 reel	May 26
Smarty.....	Buddy Messenger	Universal	2 reels	.....
Smile Wins, The.....	Paul Parrott	Pathe	1 reel	.....
Snowed Under.....	Bull Montana	Metro	2 reels	.....
Sold at Auction.....	Snub Pollard	Pathe	2 reels	May 26
So This Is Hamlet.....	Charles Murray	Hodkinson	2 reels	.....
Speed the Swede.....	Paul Parrott	Pathe	1 reel	Apr. 28
Spider and the Fly.....	Aesop's Fables	Pathe	2/3 reels	.....
Spooks.....	Aesop's Fables	Pathe	2/3 reels	.....
Spooky Romance, A.....	Jack Cooper	Universal	2 reels	.....
Stork's Mistake, The.....	Aesop's Fables	Pathe	2/3 reels	.....
Sunny Gym.....	Brownie (dog)	Universal	2 reels	.....
Sunny Spain.....	Paul Parrott	Pathe	1 reel	May 5
Sweet and Pretty.....	Brownie (dog)	Universal	2 reels	.....
Sweetie.....	Baby Peggy	Universal	2 reels	Feb. 24

Short Subjects

Better Than Gold (Drama), Roy Stewart.....	Universal	2 reels	.....
Broad Highway (Bray Romance).....	Hodkinson	1 reel	.....
City of Dreams (Bray Romance).....	Hodkinson	1 reel	.....
Crystal Ascension, The (Artfilm).....	Pathe	1 reel	May 26
Don Coyote (Drama), Reginald Denny.....	Universal	2 reels	.....
Double Cinched (Drama), Leo Maloney.....	Pathe	2 reels	Mar. 3
Drifter, The (Drama), Harry Carey.....	Universal	2 reels	.....
Duck, The (Rod-Gun Series).....	Hodkinson	1 reel	.....
Eagle's Talons, The (Serial).....	Universal	15 episodes	.....
Extra Seven, The (Drama), Leo Maloney.....	Pathe	2 reels	Mar. 31
Fight for a Mine, A (Drama), Roy Stewart.....	Universal	2 reels	.....
Fighting Blood (Drama), George O'Hara.....	Film Book. Offices	2 reels	Feb. 3
Forgetting the Law, Jack Daugherty.....	Universal	2 reels	.....
From the Windows of My House.....	Educational	1 reel	.....
God's Law (Drama), Roy Stewart.....	Universal	2 reels	.....
Guilty Hand, The (Drama), Roy Stewart.....	Universal	2 reels	.....
Hard to Beat (Drama), Roy Stewart.....	Universal	2 reels	.....
Haunted Valley (Serial).....	Pathe	15 epis'ds.	Apr. 28
Hyde and Zeke (Drama), Leo Maloney.....	Pathe	2 reels	.....
Immortal Voice (Bray Romance).....	Hodkinson	1 reel	.....
In the Days of Daniel Boone (Serial).....	Universal	18 episodes	.....
Jenkins and the Mutt (Wilderness Tales).....	Educational	1 reel	Feb. 3
Knight in Gale (Drama), Geo. O'Hara.....	Film Book. Offices	2 reels	.....
Knight That Failed, Geo. O'Hara.....	Film Book. Offices	2 reels	.....
Land of Tut Ankh, Amen.....	Fox	1 reel	.....
Lonesome Luck, Jack Daugherty.....	Universal	2 reels	.....
Moon Blind (Wilderness Tales).....	Educational	1 reel	Feb. 3
Naked Fists (Drama), Neal Hart.....	Universal	2 reels	.....
Night Riders, The (Drama), Harry Carey.....	Universal	2 reels	.....
One Hundred Per Cent Nerve (Leo Maloney).....	Pathe	2 reels	Apr. 28
One of Three (Drama), Roy Stewart.....	Universal	2 reels	.....
Oregon Trail, The (Serial).....	Universal	18 epis'ds.	Feb. 10
Outlaw and the Lady (Drama), Harry Carey.....	Universal	2 reels	.....
Partners Three (Drama), Leo Maloney.....	Pathe	2 reels	Mar. 17
Phantom Fortune, The (Serial).....	Universal	12 epis'ds.	Mar. 17
Radio Active Bomb (Drama), Roy Stewart.....	Universal	2 reels	.....
Right of Way Casey (Drama), Neal Hart.....	Universal	2 reels	.....
Romance of Life (Bray Romance).....	Hodkinson	1 reel	.....
Roped and Tied (Drama), Neal Hart.....	Universal	2 reels	.....
Secret Code, The (Drama), Roy Stewart.....	Universal	2 reels	.....
Shooting the Earth (Hodge Podge).....	Educational	1 reel	.....
Six-Second Smith (Drama), Geo. O'Hara.....	Film Book. Offices	2 reels	Feb. 3
Some Sense and Some Nonsense.....	Educational	1 reel	May 5
Speed Demons (Hodge Podge).....	Educational	1 reel	.....
Tarpon Fishing (Hodge Podge).....	Educational	1 reel	.....
Trail of No Return (Drama), Hart-Sedgwick.....	Universal	2 reels	May 26
Under Secret Orders (Drama).....	Universal	2 reels	.....
Unsuspecting Stranger (Drama), Pathe.....	Pathe	2 reels	May 26
Wandering Two (Drama), Reginald Denny.....	Universal	2 reels	.....
Weeping Waters (Artfilm).....	Pathe	1 reel	May 5
When Fighting's Necessary, Leo Maloney.....	Pathe	2 reels	Apr. 14
Widower's Mite (Drama), Reginald Denny.....	Universal	2 reels	.....
Wings of the Storm (Drama), Leo Maloney.....	Pathe	2 reels	.....



Tom Forman, Louis Gasnier, Victor Schertzinger and Gaston Glass, who are under contract with Preferred Pictures.

EASTMAN POSITIVE FILM

With an emphatically long scale of gradation it carries through to the screen the entire range of tones from highest light to deepest shadow that the cameraman has secured in the negative.

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Hollywood, California



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Edwin Carewe presents
"The Girl of the Golden West"
 Adapted for screen purposes by
 Adelaide Heilbron from the famous
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 Belasco. Photographed by Sol
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 Art director, Milton Menasco—
 Edited by Mr. Robert De Lacy—
 Wallace Fox, assistant director.
 Entire production personally
 Directed by Mr. Edwin Carewe.
 A thrilling story delightfully
 Portrayed by artistic players.
 An Edwin Carewe Production—
 A First National Picture—
 Rothacker Prints and Service.

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FILM MFG. CO. CHICAGO, U.S.A.

Look Better—
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Founded 1910
by
Watterson R. Rothacker

JUNE 9, 1923

Motion Picture News

Reg. U. S. Patent Office

GLENN HUNTER
in
"YOUTHFUL CHEATERS"
by Townsend Martin
a FILM GUILD production
directed by Frank Tuttle
Photographed & Supervised
by Fred. Waller Jr.
**HODKINSON
PICTURES**
A JAZZ PICTURE FOR A JAZZ AGE



VOL. XXVII No. 23

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y.,
under the Act of March 3, 1879

Published Weekly—\$3.00 a year

PRICE, 20 CENTS

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— 729 Seventh Avenue, New York —

Chicago

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SOMEONE asks, "Is it up to the standard?"
Another states, "It is below standard."

It seems that the word "standard" typifies that by which others of a class are measured. The standard is what is desired and sought.

The quality of STANDARD PRINTS reflects our appreciation of the meaning of the name.



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A

WILLIAM deMILLE
PRODUCTION

WITH

MAY McAVOY
LOIS WILSON
ELLIOTT DEXTER
and GEORGE FAWCETT

Here's a brand-new kind of mother-picture. The story of a pretty, young-old mother who decided to stop slaving for her selfish children and taste life! It's a bigger, better comedy - drama than "Grumpy" or "Clarence."

Screen play by Clara Beranger.

From the play by A. E. Thomas suggested by
Walter Prichard Eaton's story.



A
Paramount
Picture



A GOLD-MINE OF EXPLOITATION POSSIBILITIES—that's "Only 38." You can bank upon the interest of every woman in town once you tell them what the story's about. Turn this interest into dollars by "Only 38"-cent Sales at your department stores, "Rights for Mothers" clubs, and the like.

Paramount offers you a complete advertising campaign for insertion in your newspapers. See the Press Sheet on this production. The advertisement above is the 4-column Cut for your use. Mats and electros at Paramount Exchanges at nominal prices.



ADOLPH ZUKOR
PRESENTS

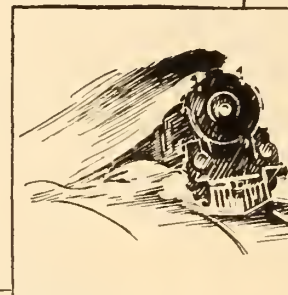
Bebe Daniels and Antonio Moreno

IN

"THE EXCITERS"

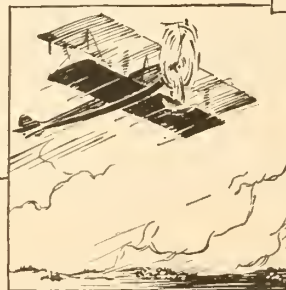
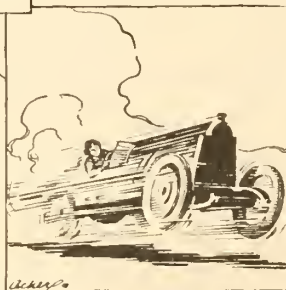


A Spring and Summer tip: Book "The Exciters"! Breezy romance, two stars with immense box-office followings, a fashionable summer resort as the setting of the story—it's made to order for big money.



A Paramount Picture

By Martin Brown.
Directed by
Maurice Campbell.



Scenario by
John Colton
and Sonya Levien

Above is the 3-column Ad from the Press Sheet. Mats and Electros at Exchanges.



Yours for a Prosperous Summer—

**From
Exhibitors' Box - Office
Reports in MOTION
PICTURE NEWS**

Bella Donna

Wonderful settings, excellent acting in this feature. Played to very good business for week. (Middle West.)

The Rustle of Silk

This picture did very good, although it was the beginning of the first pleasant weather to be outdoors. Everyone seemed to like it and the funny part was the women liked Miss Compson better than Conway Tearle. (Middle West.)

Adam's Rib

An entertaining picture. Business was good, so picture was held over for a second week. (West.)

The Ne'er Do Well

Played to good crowds for a week's run. (Middle West.)

**JUST FOUR OF THE 39
Current Paramount Hits!**



FAMOUS PLAYERS-LASKY CORPORATION
— ADOLPH ZUKOR, President —
NEW YORK CITY





Marshall Neilan's
The Strangers' Banquet
A Drama of the Pacific Shipyards



Sir Hall Caine's
THE CHRISTIAN
An event in motion pictures!



Rupert Hughes'
SOULS FOR SALE
The drama of Hollywood revealed!



J. Parker Read, Jr.'s
The Last Moment
A thrill story of the high seas



Allen Holubar's
BROKEN CHAINS
A drama of the West



E. Mason Hopper's
HUNGRY HEARTS
A great epic of Humanity



Frank Lloyd's
THE SIN FLOOD
A throbbing drama of Love



Lon Chaney in
A Blind Bargain
An amazing mystery drama

For Current Showing— Here is a Great Line-Up of Strong Box-Office Pictures!

THESE PICTURES are being booked everywhere today by exhibitors because they are Big attractions with featured names and strong entertainment qualities. Here is a great line-up of box-office productions that's making real money right now!

GOLDWYN
is doing big things.



Pola Negri in
MAD LOVE
The daring story of an adventuress!



A Distinctive
Picture

BACKBONE

From the thrilling Satevepost story



Hugo Ballin's

VANITY & FAIR

Thackeray's Immortal Love Story



R. A. Walsh's

LOST AND FOUND ON A SOUTH SEA ISLAND

With House Peters, Pauline Starke,
Antonio Moreno

Now is the Time to Insure
Yourself of Productions
With Drawing Power!

THE PRESENT time is the right time to make sure of the pictures you are banking on to make money. No guess-work about these Big productions—they have audience appeal. Watch for the announcement of "The



A Distinctive Picture

THE RAGGED EDGE

Watch for the
announcement!

Ragged Edge." It's a Distinctive Picture staged in the South Seas and it's got a wallop!

GOLDWYN
is doing big things



John Barrymore in

SHERLOCK HOLMES

With a Topnotch Cast of Stars!



E. Mason Hopper's

BROTHERS UNDER THE SKIN

The joys and battles of married life!



Rupert Hughes'

GIMME

A comedy-drama of domestic bliss



Rupert Hughes'

Remembrance

The story of American home life



Rupert Hughes'

LOOK YOUR BEST

A fun fest for the family

You'll Never

Mrs. WALL



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PRODUCTION

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LIGE
CONLEY

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—MOVING PICTURE WORLD.



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Are Nationally Advertised to YOUR Patrons.
These Short Subjects Are Your Best Bet
For the SUMMER SHOW

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, President

THE SATURDAY EVENING

(Continued from Page 62)

stocks as it is. How much have you lost by the I. O. so far, Mr. Shandon?"

"There has been invested six hundred thousand of my own money and one hundred thousand public bonus."

"Well, we will see you in the clear. Of course if our stock did go off it would cover as soon as the I. O. died of innutrition. But meantime you would secure some of our business; in brief, it's better to buy you off now than to bother with you."

"I am not to be bought off," but three million five hundred thousand will buy me out. That is the sum Burke Shandon collected for building the I. O., and I have now made it as good as on the day he turned it over to the stockholders."

This announcement raised all but Allison out of their chairs; he only smiled wearily. "Mr. Shandon, I know what your railroad will do. Even if you could secure through business in paying tonnage, which you cannot, you would practically have to rebuild at, say, ten thousand dollars a mile to hold it up."

"It is junk," laughed Creighton. "Look what happened when you tried to drive the mogul over it."

He said he had enjoyed the story of a wrecker chopping the bent of the trestle. Cole gave him an evil glance, and Allison observed hastily, "Whether you are actually getting business illegally, Mr. Shandon, or endeavoring to secure it legally, I trust Mr. Blair to show you that your position is absolutely untenable. He will call on you shortly at Elm."

As Cole walked out alone he was coolly joined by Barbara in the outer office. "Don't you think your devotion rather fantastic to throw a million and a half away in trying out the I. O.? Its building was an obscure job, and your father's reputation does not depend on proving it as monumental as the building he did in the Northwest."

"So you have learned that? And also that I have a million and a half?" commented Cole. Their shoulders hunched, almost pressed together; she glanced searchingly into his face.

"I have looked you up," she replied. "You are now an interesting figure."

"Upon the discovery that I have a million and a half?"

"Could you expect," she demanded levelly and with a trace of bitterness, "that I could afford an interest—otherwise?"

Cole with a smother in his breast was suddenly afraid of his enemy's daughter; he chose his words cautiously: "I'd respect myself very little to solicit an interest which was denied at a time I needed it."

"You mean while you stood in papa's office drying your eyes with the back of your hand. I was tired and bored that day. I am not always like that. And I have been used to people who cry for their relatives in public."

She gave her trivial excuses as reasons why one had not shown sympathy. Yet she was honest, and Cole could help a queer acknowledgment that Barbara for all her caste aloofness and stony still felt the human touch.

"It is evident that your own devotion will never be fantastic," he said at the platform, but not ill-humoredly.

She replied quickly and breathlessly though involuntarily, "Who could what it might be!"

Cole turning away saw Allison observing them interestedly from the headquarters window.

As for Barbara, she stood on the station platform of the car looking after steadily, meditatively.

"I could marry Shandon," she told self. "I ought to do it. I believe it become necessary. And it is not impossible that I should be in love with him."

Cole made a five-day junket on the End, covering grain elevators, tank and mercantile houses. He even came several big ranches to give emphasis to threat he made to certain elevator men.

"Not yourselves, but the ranches," farms are the source of grain shipping, told the latter. "You progressives with some Federal aid, covered all the nation with hard-surface highways. You reflect that those roads, which make farmer quicker, cheaper transport your elevators, also enable me to go with ten-ton trucks as part of the common-carrier system, and bill through from the ranch granary to the Make any ranch house my freight

72



The Spice of the Summer Program

is the Short Subject. The comedy, novelty, scenic drama, news reel, etc., are the ideal summer motion picture entertainment.

During the warm months ahead, every evening can be one of keen enjoyment if you will attend the theater whose Short Subjects are Educational Pictures.

You will know them by this trade-mark on the film and on lobby displays.



When you see this sign, go in—

It's the sign of a WHOLE evening's entertainment

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LYMAN H. HOWE'S
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SUMMER PROGRAM

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EVENING POST

June 9, Issue

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Mystery! Drama! Action! Romance!

The kind of entertainment that registers at the box office.
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JOSEPH DOWLING	GEORGE SIEGMAN
CLAIRE McDOWELL	EUGENIE BESSERER
WILLIAM BOYD	LUCY BEAUMONT
KATE PRICE	BOYD IRWIN
WARD CRANE	JAMES QUINN

Directed by Lilian Ducey

Under the Supervision of Victor B. Fisher

Story by George Gibbs

Fisher Productions

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315 Montgomery St., San Francisco.



"YOUTH TRIUMPHANT"

**A SKY-HIGH CONTINUED
FEATURE THRILLER!**

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Story by
THEO. WHARTON

Directed by
DUKE WORNE

"Excellent Box-office Attraction!"

"Should prove an excellent box-office attraction.
Speed, thrills and stunts in great abundance."
MOVING PICTURE WORLD

"A Peach of a Thrill!"

"There is a peach of a thrill at the end of each
episode, that should bring them back to see what
happens."
FILM DAILY

"For Excitement—The Last Gasp!"

"For those who choose to take their excitement
straight this is about the last gasp. Each of the
episodes has a fine climax and leaves the spectator
with an appetite whetted for the one to follow."
EXHIBITOR'S TRADE REVIEW

FRED THOMSON

(WORLD'S CHAMPION ATHLETE)

ANN LITTLE

(SCREEN'S MOST DARING ACTRESS)

Supported by **AL WILSON**

(WORLD'S CHAMPION STUNT AVIATOR)

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that the summer is what you make it — that Universal
can and does offer you the "MAKINGS" of a great sum-
mer — that one of the surest bets this summer is to

Play Universal Chapter Plays

COMING !

**A
TREMENDOUS
HISTORICAL
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CHAPTER-PLAY**

The biggest and most spectacular chapter play ever produced

Is there anyone in this whole country who has not
heard of Daniel Boone, his mighty exploits: who has
not been thrilled with the romance and adventure of
the great historical characters of his times? Who
would miss the chance to see historic battles such as
the defeat of Braddock by the Indians, produced on
the scale of the original great conflict? Is there any-
one in your town who would not walk miles to see
the great historical characters re-live again their
thrills, romances and adventures?

As a good showman you know that every good red-
blooded American will want to see every episode of
this chapter play!

Get your dates set now !

with a magnificent cast starring

**EILEEN
SEDGWICK and
JACK MOWER**

IN THE DAYS OF DANIEL BOONE

Story by **JEFFERSON MOFFIT**
Directed by **WM. J. CRAFT**



Upper left, Norman Kerry. Lower left, scene from "The Hunchback of Notre Dame"

Upper right, scene from "Merry Go Round." Lower right, Mary Philbin

Extraordinary Lineup of Big Universal Productions

THE eyes of the entire industry are focussed upon Universal, which will shortly announce the biggest array of productions ever released under the Universal banner. The following are the Jewel releases for the first six months of the coming season:

"MERRY GO ROUND," a mad whirl of life, love and luxury, is one of Universal's early Fall releases. One of the most beautiful love stories ever screened, this Super Jewel is a masterpiece from the standpoint of lavish production, splendid settings, and contains a great cast of thousands headed by Mary Philbin and Norman Kerry. This Super Jewel has been in production for over a year and is destined to prove a sensation.

"A LADY OF QUALITY," starring Virginia Valli, with an extraordinary cast including Milton Sills, Earl Fox and Mary Philbin. It was adapted by Frances Marion from the famous play and novel by Frances Hodgson Burnett, and is to be presented as a Hobart Heuley Production.

"A CHAPTER IN HER LIFE," from the story of "Jewel" by Clara Louise Burnham, will be presented by Carl Laemmle as a Lois Weber Production. This story, taken from the famous novel read by millions throughout the world, has been produced with a remarkable cast headed by Jane Mercer, Claude Gillingwater and Jacqueline Gadsden.

"THE ACQUITTAL," from George M. Cohan's sensational successful production of Rita Weiman's powerful play, will shortly go into production. The cast for this has not definitely been decided with the exception of Norman Kerry, who will play one of the big leading roles.

"THE SIGNAL TOWER," Wadsworth Camp's tensely dramatic story, will also appear on the first half year's list. A great surprise is promised when the cast and director are announced.

"UP THE LADDER," the big New York stage success, now a great hit in Chicago, will also shortly go into production. Owen Davis, the author, has just been awarded the Pulitzer prize for his current New York success, "Icebound." "Up the Ladder" was originally produced by William A. Brady.

(Advertisement)

Following these productions there will be released by Universal the pictures hereinbelow mentioned:

"DRIFTING," from the famous Wm. A. Brady stage success by John Colton, starring Priscilla Dean, with a cast including Wallace Beery, Matt Moore and Anna May Wong.

"THE TURMOIL," Booth Tarkington's famous novel, will be made as a special all-star production.

BABY PEGGY will appear at the head of a large cast in a special production as yet unnamed and now being directed by King Baggot.

"THE STORM DAUGHTER," from an original story by Leet Renick Brown, is sure to prove a thriller of the first degree.

"THE MAGICIAN," the remarkable novel by W. Somerset Maugham, author of a series of successful novels and plays, of which "Rain" is the New York sensation of the current year.

"DAMNED," the sensational best seller by an anonymous author, is another big picture worth waiting for.

"WHITE TIGER," starring Priscilla Dean, with a big cast, including Wallace Beery, Matt Moore, will also be released during the coming year.



Priscilla Dean

Reginald Denny in Special Productions

MEETING an overwhelming demand from exhibitors and the public, Universal has announced that during the coming year Reginald Denny will be featured in a group of special de luxe productions in which this gifted star will have the best in stories, direction and production the facilities of Universal City affords. Lovers of romantic actionful, thrilling dramas will find them in these new Denny productions.

Big Variety in Century Comedies

Variety being the spice of life—and the spice of most exhibitors' programs—showmen will be interested in plans of Century Comedies for the coming year. Besides popular little Baby Peggy in a number of new subjects and Buddy Messinger in a series of his inimitable comedies of boyhood, Century has added a number of other funmakers to its list of stars—notably Billy Engle, Jack Cooper, the Century Dollies Girls among others. All of which would seem to point to a highly successful year, both for Century and for showmen who feature its products.

The Gumps Come to Life in Movies

AT last The Gumps are in the movies—and with Joe Murphy and Fay Tincher, inimitable funsters, playing Andy and Min these famous characters will find a following of millions upon the silver sheet, just as Sidney Smith's famous cartoons are read and chuckled over by millions who read the newspapers in which they appear. Produced by Samuel Van Ronkel, directed by Norman Taurog, and released through Universal, they will be the comedy aces of the coming year.



Hoot Gibson



Virginia Valli



Reginald Denny

High Praise for Universal Jewels

Exhibitors everywhere are enthusiastic in praise of "The Abysmal Brute," starring Reginald Denny, of which the New York *Tribune* critic says: "One of the most entertaining pictures we have seen in a long time. Don't miss it." This is a Hobart Henley production, from Jack London's sensational story.

"This is a corking good picture," says the N. Y. *Morning Telegraph* of "Trifling With Honor," which is Universal's latest success, in which Rockliffe Fellowes, Fritz Ridgway, Buddy Messinger and Hayden Stevenson head a superb cast. It is directed by Harry Pollard, and is from a *Collier's Weekly* story by Wm. Slavens McNutt.

These two current Universal Jewels are vying with H. A. Snow's "Hunting Big Game in Africa with Gun and Camera," the wild animal masterpiece of which the Broadway Strand Theatre, Detroit, recently wired: "Have had the most remarkable audiences that ever entered the theatre"; and this is but a repetition of its huge success wherever shown.

Another timely Jewel, the everlastingly exciting "Bayu," is also cleaning up for exhibitors. From Earl Carroll's play, and directed by Stuart Paton, it "keeps you glued to your seat and your eyes glued to the screen," as Grace Kingsley said in the Los Angeles *Times*.

Still another big success is "The Shock," starring Lon Chaney, with Virginia Valli. This absorbing drama of faith, love and adventure, with the productions listed above, rounds out one of the most successful seasons in Universal's career.

Star Series to be Released by Universal

EXHIBITORS everywhere are eagerly waiting for the first releases under the Star Series recently announced by Universal. In this group will be found the best of stories, casts and direction, with a list of stars which includes Jack Hoxie, Herbert Rawlinson, Gladys Walton, Roy Stewart, and William Desmond.

Pictures in this series will be released upon a schedule which will give exhibitors at least one good picture every week, of a wide variety of themes.

Big Reception for Leather Pushers

THE best two-reelers ever made! That was the verdict of the thousands of showmen who played and profited with the first two series of "The Leather Pushers," starring Reginald Denny.

And now the new Third Series—the de Luxe Edition—is off to a flying start, the first Round being featured at the Rivoli, Broadway, New York, and being enthusiastically received by critics. Harriette Underhill in the New York *Tribune* said: "We went to see three motion pictures, two at The Rivoli and one at The Strand, and by far the best of the lot was 'The Wandering Two' at the Rivoli, the first of the new Leather Pushers."

Directed by Harry Pollard, and with the original cast, including Hayden Stevenson, these new "Leather Pushers" are the biggest and best of the entire series.

Bert Roach to Star in New Comedies

His tremendous success in Universal one-reel Comedies created such an overwhelming demand for a series of comedies in which he has starred alone, that Universal will offer Bert Roach in a series of hilarious one-reel subjects. Exhibitors who have shown the "Nervy Ned" series, in which Roach appeared with Neely Edwards, will look forward to some real laughmakers in this new series—and, according to all indications, they will not be disappointed.

More Tramp Comedies With Neely Edwards

Wherever Neely Edwards, as Nervy Ned, the Comical Tramp, has played in Universal Comedies there are fans who will be interested in the new series planned by Universal to star this inimitable comedian. With bigger and better stories, and with the best direction obtainable, this funmaker will be eagerly awaited in his new subjects, released one a week.

"Bump the Summer Slump" Advises Laemmle

Universal advises exhibitors to "bump the summer slump" with tried and proven pictures, and offers the following list of Universal Jewel productions as examples of pictures which have been overwhelmingly successful at box-offices all over the country:

Virginia Valli and Honsel Peters in "The Storm," from Langdon McCormick's play, directed by Reginald Barker; "Human Hearts," with Honsel Peters and a superb cast, from Hal Reid's play, directed by King Baggot; Priscilla Dean in "Under Two Flags," from Ouida's immortal novel, directed by Tod Browning; Reginald Denny in "The Kentucky Derby," from C. T. Dazey's "The Suburban," directed by King Baggot; Booth Tarkington's masterpiece, "The Flirt," a Hobart Henley production; Priscilla Dean in "The Flame of Life," from the novel and play by Frances Hodgson Burnett, a Hobart Henley production; "Driven," with a great cast, a Charles Brabin production.

Thousands of wires and letters shouting the praises of the above productions as box-office attractions have been received by Universal. Every one is a PROVEN success—an attraction which has lined them up at the box-office.

Universal Releasing Powerful Serials

At least three recent Universal Chapter Plays have opened the eyes of exhibitors all over the country to the power of this form of feature to get and hold paying crowds. The first of these is "The Oregon Trail," starring Art Acord and directed by Edward Laemmle. This is a story of thrilling adventure in the Northwest. Showmen everywhere have sounded its praises.

"The Eagle's Talons," a ripping, gripping story of a fight for a fortune, starring Fred Thomson, world's champion athlete; Ann Little, the world's most daring actress, and Al Wilson, world's champion stunt aviator; directed by Duke Worne.

Universal's next big historical serial is "In the Days of Daniel Boone." This is planned to be the most pretentious Chapter Play ever released by Universal. It stars Jack Mower and Eileen Sedgwick, and is directed by William Kraft.



Upper left, William Duncan; lower left, Jack Mower; center, Eileen Sedgwick; upper right, Jack Hoxie; lower right, Fred Thomson

(Advertisement)

Selznick Distributing Corporation

ANNOUNCES the acquisition of the entire product of the American Releasing Corporation for sales and distribution. All exhibitor contracts executed by the American Releasing Corporation will be faithfully fulfilled by the Selznick organization and no interruption of service will occur.

Because of economies effected through the centralization of sales and distribution we are enabled to offer a representative volume of product to exhibitors at live-and-let-live prices.

Because of this policy toward exhibitors we are in a position to offer to producers a wide, remunerative circulation for their product and an immediate and assured return on their invested capital, backed by the assurance that their revenue will at all times be protected by our Trust Fund Policy.

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We welcome producers who have something worthwhile in motion picture entertainment. Their product will be intelligently handled and their interests safeguarded.

The executive personnel of the Selznick Distributing Corporation will be found on the opposite page.

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"Will prove entertaining to every audience that sees it"

MOTION PICTURE NEWS



M. P. NEWS: Through a splendid treatment of its salient points, coupled with a first rate production and a capital interpretation, "The Critical Age" will prove entertaining to every audience that sees it. The sponsors deserve credit for telling it in five reels, thus heightening the action and making the scenes compact.

It is thoroughly pleasing and capably conceived and executed in every department.

M. P. WORLD: Pauline Garon is a type that is immensely popular right now and proves in this picture that she is well qualified to act.

It is an interesting picture because it is in some ways apart from the stereotyped and is wholesome and youthful.

HARRISON'S REPORTS: It is a delightful little Canadian tale of romance at the "puppy-love" stage, and easily holds the interest. It is an outdoor picture and includes many lovely scenes of natural beauty.

"The Critical Age" should be satisfactory entertainment for any audience.

FILM DAILY: . . . is handled in the right way, given a good production and played by a company that is well suited and capable, as well as being carefully directed.

Pleasing offering that is short and can fit on any program.

Pauline Garon, the latest screen flapper and a very busy one judging from all the pictures she has appeared in recently, will be well liked in the role of Margie Baird and will gain more friends for her work in this.

The CRITICAL AGE

adapted from "Glengarry School Days"

This is pleasant entertainment that should satisfy almost any audience. It is a short picture and should satisfy the demands of exhibitors crying for features

that do not run into seven and eight reels. With this one they can use a good program of short reels and with the feature offering a good entertainment, it should give their patrons a nice bill.

MORNING TELEGRAPH: A charming little thing touched lightly and skillfully and making a delightful entertainment.

Pauline Garon is delightful as the girl.

It is a good picture, light and agreeable, and should meet with success.



**HODKINSON
PICTURES**

Another great RALPH CONNOR success "The Man from Glengarry"

Produced by OTTAWA FILM PRODUCTIONS LTD.

"The Man Next Door" Is a Splendid Picture

It is a big jump from cowpuncher on the western plains to a debutante in New York society, but Miss Alice Calhoun did it with ease and grace last night in a new picture by Emerson Hough, entitled "The Man Next Door" which will run only this week at the Cameo Theatre, in West Forty-second street. It is a Vitagraph production and one of the best this season.

Miss Calhoun, playing the leading role, is the daughter of the richest ranchman in Wyoming and as a cowpuncher she looks just as pretty as she does in evening clothes. Aside from the many stars appearing in the cinema there is also one of the most remarkable dogs on the screen. His name is Peanuts, and he does everything but talk.

To carry out the dying wishes of Mrs. Wright the ranchman, Colonel Wright (David Torrence), desires that his daughter should have an education, which she obtains and then, just as a surprise to her father, she builds one of the most fashionable mansions in this city. But her neighbors refuse to recognize her, despite her father's vast wealth. In the West all persons are neighbors, but the daughter finds this custom does not obtain in this city.

Heartbroken, she falls in love with Jimmie the gardener (James Morrison), who is merely working as a gardener to be close to the beautiful daughter of Colonel Wright. They become fast friends, despite the objections of her father, who wishes her to marry into society.

Following an elopement in which the young couple disappear for several weeks, Colonel Wright decides to go to his neighbor next door to complain against his daughter marrying their gardeners. Just then the couple come in and following a little explanation, the bride is radiantly happy, when her father gives them his blessing. The gardener is almost as rich as the girl with the result that the young girl is not only taken into society but is its favorite.

Frank Sheridan as Curley, foreman of the ranch, and Colonel Wright's best friend, was humorous throughout the picture.

Larry Semon, in "Midnight Cabaret" is perhaps the best of his funny pictures. Despite his vocation as a waiter he is in love with the star of a review at a cabaret and after almost insurmountable obstacles he wins her.

THE EVENING WORLD, NEW YORK

and screenically, is well up to the standard set by the Capitol.

"The Man Next Door," by the late Emerson Hough, author of "The Covered Wagon," is the feature offered on the Cameo screen for the week.

It is a corking good story of the East and West and goes right on to prove that Kipling was right.

The story, starting as it does by showing a rancher's daughter raised by cowpunchers and then sent East to a finishing school, and her discoveries in re society, has been done countless times before on and off the screen, but never quite so well as in "The Man Next Door."

The company, presenting the film is an excellent one and the principal roles are played by such folks as David Torrence, Frank Sheridan, James Morrison and Alice Calhoun. To Victor Schertzinger, the director, must go a great deal of the credit for the real "finish" of the picture, and Vitagraph has given it as fine a production as could be desired.

It is a pity Emerson Hough did not live long enough to see his story screened, for those who do not see it will, in our opinion, miss a whole lot.

Dorothy Dalton, as far as we could

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The Footlight Ranger Boss of Camp 4



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Life and Love in New York



**DUSTIN
FARNUM**
in
Oathbound The Buster
The Yosemite Trail Three Who Paid
While Justice Waits Bucking the Barrler



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An Honest Melodrama



SHIRLEY MASON

in

Youth Must Have Love Lovebound
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The New Teacher



TOM MIX

in

Arabia Romance Land
Just Tony 3 Jumps Ahead
Do and Dare Catch My Smoke
Stepping Fast

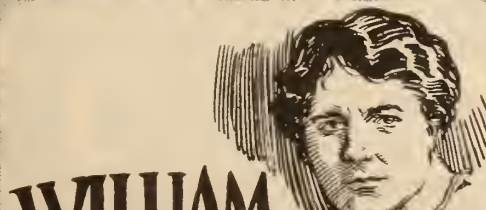


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in

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in

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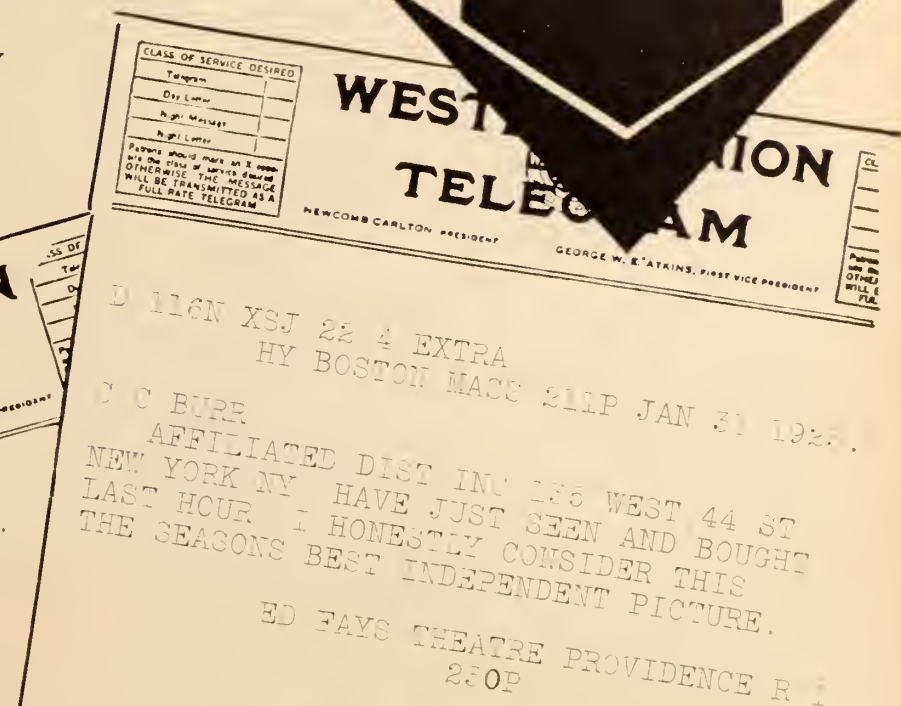
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THE MOTION PICTURE STUDIO DIRECTORY

The 1923-24 Edition of
The WHO'S WHO of the INDUSTRY
Is Now Being Compiled

In addition to members of the profession listed in previous issues, who have made their reservations for advertising and who have provided us with accurate biographies, are these:

MAE MURRAY

Charming star of many film successes.

J. STUART BLACKTON

Pioneer producer. Recently resumed his post as Vice-President of Vitagraph.

HARLEY KNOLES

One of the best known directors in the industry. He has recently finished a production abroad.

E. K. LINCOLN

As star and leading man he is recognized as one of the screen's sterling actors.

JOHN LOWELL

Star and Producer of Blazed Trail Productions for Arrow, "Ten Nights in a Barroom" and "Lost in a Big City," current successes.

EVANGELINE RUSSELL

By her portrayal of Blanche Maberly in "Lost in a Big City" establishes herself as a star of great promise.

L. CASE RUSSELL

One of the industry's most successful scenarists. Scenario Editor of Blazed Trail Productions.

JANE THOMAS

Popular emotional artiste rapidly forging to the front. Star and leading roles in Fox, D. W. Griffith, Famous Players and Blazed Trail Productions.

MAUD HILL

A prominent figure in well-known productions. Just completed her work in "The Scarecrow." Signed by Fox for "Six-Cylinder Love."

WILLIAM LOWERY

Appeared in "Robin Hood" and is now at work in pictures on the West Coast.

DALLAS M. FITZGERALD

Well-known director.

JOSEPH HENABERY

He has handled the megaphone over many standard pictures. Recently directed "Making a Man" and "Missing Millions" for Paramount.

RICHARD THOMAS PRODUCTIONS

Pictures that speak for themselves.

EDWARD GRIBBON

You'll remember his work in "The Fourth Musketeer," but that's only one of his many roles.

JACK H. GIDDINGS

Appeared in "The Young Rajah," starring Valentino.

RALPH LEWIS

From the days of "The Birth of a Nation," and at this moment, one of the screen's leading character actors.

EULALIE JENSEN

Our records show a great number of successful subjects in which she has had important parts.

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Critic calls it
100% Picture

From the story by JOSEPH HERGESHEIMER; Adapted by EDMUND GOULDING; Art Direction by Everett Shinn; Photographed by George Folsey



Inspiration Pictures, Inc.
Charles H. Duell, President,
presents a

John S. Robertson
Production

**RICHARD
BARTHELMESS**

with Miss Dorothy Gish

in

"The BRIGHT SHAWL"

A First National Picture

By ROBERT GARLAND

THOSE motion-picture critics who deal knowingly in percentages have been dismissing Richard Barthelmess and "The Bright Shawl" with a mere 95 per cent. After telling the world that the screen version of the Joseph Hergesheimer story is flawless, that the narrative is top-hole,



the scenario skillfully devised, the acting superb, the backgrounds everything they should be, the scribblers in question pause to deduct 5 per cent. from perfection when they come to their summary. Value, they say, 95 per cent.

Now, what I want to know is this: Where is the 5 per cent. of imperfections to be found? Looking at the Rivoli's current offering for the second time, I most certainly cannot find them. To my mind, the photoplay which enters upon its second week today at Mr. Wonders' movie palace on the City Hall Plaza is just about as good as a photoplay can be. As you know, I'm no slacker where faultfinding is concerned. This being so, "The Bright Shawl" looks to be like a first-rate example of motion picture perfec-

tion.

The cast, like the picture, is flawless. As the American Lafayette, Richard Barthelmess is at his best, which is fine indeed. From start to finish he is the humorless young adventurer of Mr. Hergesheimer's imagining. Dorothy Gish is excellent as La Clavel. Her projection of the Andalusian dancer comes as a revelation. Mary Astor makes an adorable Narcissa, although hers is a rather thankless role. The photography is as good as the backgrounds, while the backgrounds are as good as the photography.

Were I given to percentages, I'll sum up "The Bright Shawl" in this fashion: Type of film, romantic drama; Theatre, Rivoli. Value, 100 per cent.

*Penrod's Sweetheart**Gareth Hughes as
The Lover**Ben Alexander as
Penrod**Mary Philbin
Penrod's Sister**Herman*

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Sam" is one of the best we've
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showman? Can you make
when you get it? "Penrod and
ever handled! It will please
100%! The same human qual-
a big picture! It's the kind
you're a showman you'll tell
Don't say we didn't warn you!



Presented by J. K. McDonald

Scenario by Hope Loring and Lewis Lighton

Directed by William Beaudine

A First National Picture

The Most Absorbing



*"Just home in time to
bring in the milk in the
morning!"*

Sam E. Rork presents

Wandering

What's wrong with the flapper? Has the Jazz gone to her pretty head, and is she straight on the road to Perdition as the moralists would have us believe? Or is she just as good as her grandmother, only more frank? Here is a problem that is being discussed throughout the country, in every pulpit, in every class room, in every magazine, in every home. It is the burning topic of the day. Imagine the interest that will be aroused in your patrons by a picture dealing with this question. Here it is—a peep into the forbidden romance of two girls who wandered into an unknown world, and of one girl who returned.

A James Young Production.

Problem of the Hour!



"What are you doing in this man's studio at this time of night?"

Daughters

Wandering Daughters—What a title to bring them in! Look over this list of cast names. Every one is a stellar attraction at the Box Office—Marguerite de la Motte, William V. Mong, Mabel Van Buren, Marjorie Daw, Noah Beery, Pat O'Malley, Allen Forrest, Alice Howell. You have seldom seen a bigger aggregation of stars in a single picture. James Young's name as the director, also will have drawing power. They'll remember him from "The Masquerader" and other big successes. The picture was adapted from the story by Dana Burnet. Book it now for the Summer and give your patrons a taste of Jazz for the hot weather.

A First National Picture

"Business Extraordinary!"

Read

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

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C L YEARSLEY

BX CHICAGO ILLINOIS 1210PM MAY 21

ASSD FIRST NATIONAL PICTURES INC 383 MADISON AVE NY
GIRL OF THE GOLDEN WEST OPENED TO-DAY TO EXTRAORDINARY BUSINESS GREAT
GROWDS IN ATTENDANCE AS INDICATED IN PHOTOGRAPH MAILED TODAY STOP MANY
THEATRE OWNERS HERE FOR NATIONAL CONVENTION ATTENDED SHOWING AND ALL
EXTREMELY ENTHUSIASTIC STOP EDWIN CAREWE'S DIRECTION SPLENDID STOP
PERFORMANCES OF SYLVIA BREMER KERRIGAN SIMPSON ROSEMARY THEBY OF
HIGHEST CALIBRE STOP CRITICS AND AUDIENCE CALL PICTURE GENUINE HIT
REGARDS

BALABAN AND KATZ

330PM



Edwin Carewe presents

"The GIRL of the GOLDEN WEST"

AN EDWIN CAREWE PRODUCTION OF
DAVID BELASCO'S POWERFUL DRAMA

An all-featured cast; story by David Belasco; adapted to the screen
by Adelaide Heilbron; photographed by Sol Polito, A. S. C., and
Thomas Storey; Assistant Director, Wallace Fox.

A First National Picture



Crowds lined up in front of Balaban and Katz's Big Chicago Theatre

Motion Picture News

Build It Right

THE Convention is over and so are our editorials on the subject.

As to the election of Mr. Cohen as President, we have only to repeat the honest and sensible remarks made on the convention floor by W. S. MacLaren of Michigan.

He said, substantially: *If you intend to elect this man President—then get back of him. Give him more than hurrahs and applause. Give him a treasury to work with. Give him an organization.*

Right! Give him an organization. That's your job, you exhibitors who elected him—not Mr. Cohen's.

A President is only a presiding executive. Give him an organization.

Otherwise, when the year rolls around and the admissions tax is still milking your business of hundreds or thousands of dollars and no real effort has been made to repeal or modify it, don't charge it up to Sydney Cohen.

Unless, of course, you consider that a convention should only be a circus and that a national exhibitor organization exists merely to elect a President and to pass high-sounding resolutions.

The choice is yours—and the job is yours.

* * *

We have nothing more to say about the convention—its personalities and politics. All these were duly recorded in our news columns.

But we have something to say about national exhibitor organization. And that is the one important thing.

* * *

There is something wrong—fundamentally and radically wrong—with the present scheme of exhibitor organization.

It was apparent enough at Chicago. It was evident at Washington; and in one form or another the writer has seen it, in its painful, discouraging nakedness, at twelve national conventions beginning in 1913. At each of these

conventions I have seen leading exhibitors go home discouraged and never to appear again. They were men dis-interested politically but strong and hopeful for a national organization that would protect their business.

* * *

Under the present scheme national organization is not cohesive. And because it isn't cohesive, it is a good deal of an empty shell.

It should be a federation of state units but it isn't—except once a year, at election time. This occasion is called a national convention, but it isn't. It is a political election. When that is over the spirit is utterly gone. On Saturday at Chicago there were by actual count not over forty men in the convention hall including newspaper men.

The futility of the thing is best evidenced by the fact that once a state or local unit becomes powerful—becomes simply what it should be in numerical and financial strength—the so-called Federation cannot hold it. There is either an actual or threatened split. There is bitterness, disintegration open or suppressed.

* * *

Now, gentlemen, the trouble is not with Sydney Cohen. He has worked harder, more ably and with better success than any previous President. The mistakes he has made, the limitations he has are largely due to his blueprint plans. And the trouble with these plans is that they build down from the roof instead of up from the foundation. The roof is national organization and the foundation stones are state and local units. And every practical man knows that you can't build a house that way.

* * *

We don't want to tear down. If the present scheme of things is right—right to accomplish national organization, we are for it. We are open to the proofs; we'll publish them in black face type. But, if on the other hand, the building scheme is futile, the sooner it is known the better. The better for national exhibitor organization! That is all that counts.

The thing is serious, gentlemen. If you don't achieve national organization—and do it quickly, you're a loser in cash and security. There's no argument about it; and every thinking exhibitor in the country knows that. It's a plain business proposition.

You want national organization. Then you've got to build it—build it just as sensibly and shrewdly as you build your own business. Build it right!

W.M. A. JOHNSTON

RECENTLY there was produced a play in New York entitled "The God of Vengeance," which was condemned as a violation of public morals. Its sponsor and cast were indicted and the producer and leading man were fined and placed on probation, while the subordinate players were given suspended sentences. This answers any argument for censorship.

The trial served to show (to quote an editorial in the New York World) the superior effectiveness of legal prosecution over censorship in determining charges of immorality brought against works of drama or literature. It accomplishes directly and by due process of law the result which under a most rigorous censorship would remain inconclusive, and convicts or acquits on the evidence. The Penal Code contains an adequate remedy for all offenses in the name of art against public decency, and it is well to have the facts exemplified by this case.

Certainly the action against "The God of Vengeance" knocks the props away from State censorship to protect public morals which are fully safeguarded by the law. The case places an effective argument in the hands of the screen powers who are determined to do away with censorship.

IF its New York run is any criterion, Goldwyn-Cosmopolitan's "Enemies of Women," based on the novel by Ibanez, author of "The Four Horsemen," is likely to prove another record-breaker. Opening for a run at the Central theatre, it was taken to the Rivoli. Its success at the Rivoli was such that it was moved to the Rialto for two weeks. Now it is to go into the B. S. Moss Cameo theatre for an indefinite run.

HOWARD ESTABROOK of *Distinctive* was invited by Columbia University to speak to the motion picture class last Tuesday night. He was introduced by Dr. Rowland Rogers.

PAUL KIMBERLEY, O.B.E., director and manager of Hepworth Picture Plays (1922), Ltd., and managing director of Hepworth Film Service, Ltd., has arrived in New York.

During the last six weeks he has visited Glasgow, Newcastle-on-Tyne, Leeds, Manchester, Liverpool and other prominent British cities, in order to study the various problems from every angle. He is bringing with him some of the newest Hepworth Productions, including "The Pipes of Pan" (by George Dewhurst)—a subject which is filling the picture houses in the old country and has achieved the distinction of being shown simultaneously in 14 of London's largest Super Cinemas.

Paul Kimberley was created an Officer of the Order of the British Empire for services rendered to the Allied cause during the Great War. His record in the industry is a long one and too well known to need repeating. No man is better informed than he of the actual conditions in Great Britain as they exist today. Anyone desirous of talking "shop" with him will find him in the offices of T. F. McMahon, 1400 Broadway.

THE elite of England's film world gathered recently at the Savoy Hotel, London, to welcome Betty Compson on English soil. The star is to play the leading role in Graham Cutts' production, "Woman to Woman." A good time was reported by all, and when Betty was called upon to make a speech she replied with commendable brevity (a virtue which should be acquired by several of our best film speakers) that she was in England to do her job, and meant to do it well.

PICTURES AND PEOPLE

And then she thanked the Britishers for their hospitality.

NO * this week from the National Board of Review. How come? Are the exceptional pictures being kept back 'till fall?

WILLIAM LE BARON, production manager; Joseph Urban, designer, and Luther Reed, scenario writer of *Cosmopolitan* are off to California to begin the preliminaries for the filming of

Marion Davies' next picture, "Yolanda." This is an adaptation of the romance by Charles Major, the same author who wrote "When Knighthood Was in Flower." While abroad the star will attend the world premier of "Little Old New York" which opens in London, on June 11th, and then travel on to Italy to collect atmospheric backgrounds for "Yolanda."

CHARLIE CHAPLIN'S latest, "The Pilgrim" is in "dutch" again. The comedy aroused the ire of California clergymen out Venice way. They sent out a petition to the board of trustees to prevent further exhibition of the film in the beach city.

SPEEDING across the vast open spaces of what constitute these United States is Sid Grauman, the Los Angeles impresario, on his way to New York. He will be parked at the Ambassador during his stay in the metropolis.

EVERY once in a while some defender of the morals of the screen announces from his position behind the speaker's table during a film luncheon or dinner that the press is largely to blame for blighting Hollywood and the film colony which composes the Los Angeles suburb. No matter how small the item may appear in print—no matter if it is buried in an inconspicuous place on the most unimportant page, someone who loves to indict the screen discovers it, pounces upon it and airs it before his fellow up-lifters. True it is that many screen players have been wrongly condemned without benefit of giving them a chance to prove their innocence.

Which is by way of commending the Hearst papers for squaring Bill Hart's reputation. The editors have not buried the story, but have prominently displayed it in big, bold type on the front pages. And the actor who put westerns on the screen map stands vindicated.

Bill Hart showed himself every inch a man by his willingness to go into retirement and save his profession from further prejudices. Now that his innocence is established his popularity will carry him to still further heights. Who knows but that his silent suffering through the stigma which was attached to his name will make him even a more gifted artist!

The story of his vindication reads like a fanciful tale out of Balzac or de Maupassant. The heroine of this morbid drama was carried along through an infatuation which led her to do a strange and almost inexplicable thing. Her's was no infatuation of the boarding school miss who is satisfied with a portrait of her favorite. Her infatuation is a subject for psychologists and psychiatrists—a wish fulfillment for a child—and whose imagination painted a fanciful picture of Bill Hart as the father of her borrowed baby.

And now the ugly indictment of Bill is quashed through the press. How easy it is to blast reputations. An evil whisper, gossiped about—and printed without substantiation can wreck happiness and homes. Such calumny has made martyrs. Bill Hart is big enough not to suffer martyrdom.

SPEAKING of Bill Hart all of Hollywood must be rejoicing over the exoneration of the disciple of the big, open spaces. It is said that Jesse Lasky hopes to be able to announce the return of Bill to the screen in Paramount pictures. And the famous executive speaks for all the screen's well wishers when he says that his personal happiness will be shared by hundreds of thousands.

WE would like to know the identity of the film star who kept Bonar Law, the British ex-premier, waiting in the lounge while checking out of the Hotel Crillon in Paris.

WITH no bombast of trumpets or ostentatious noise, but on account of his huge physique unable to hide his identity, Fatty Arbuckle arrived in Chicago last Wednesday, where he has an engagement to do a skit at the Marigold Gardens. What a difference just a few years make.

A. C. BROMHEAD, chairman of the Gaumont Company, Ltd., sends us a pamphlet which introduces his company as possessing the best equipped laboratory in the world. In his accompanying letter he writes of the efficient printing of negatives and the presentation of perfect technical results on European screens must be a matter of paramount importance to American negative owners who have hitherto considered it impossible to get first class laboratory results in England.

J. LEO MEEHAN, the director, has heard the call of romance. Jeanette Porter, daughter of Gene Stratton Porter, is to be his bride. Mr. Meehan directed Mrs. Porter's picture, "Michael O'Halloran," an adaptation of the novel of the same name.

A RAPID-FIRE courtship of ten days which terminated at the altar was realized recently when Charles Schoen Johnson of Philadelphia married Katherine MacDonald. The happy husband first met the screen star when she was working in Betzwood productions. A brief introduction led to an uninterrupted correspondence which has continued for several years.

HARRY REICHENBACH had his day recently when the A. M. P. A. turned out to pay him homage. If the boys tried to razz Harry they had their hands full—for he is there with the snappy retort. Some day it is possible that the prize publicity purveyor of pictures will make capital of his busy and varied career. A biography of his life would make very interesting reading. Come, come Harry.

BERT LYTELL is on his way to New York to begin work on "The Lone Wolf." Since the star formerly appeared in stock in Schenectady and Troy, a car-load or two of residents of these cities will tender him a banquet as soon as he gets time to register and arrange the articles of his portmanteau.

THE popular musical comedy success, "Maytime," which is in its seventh year of stage presentation, has been purchased by the Al Lichtman forces and will be adapted to the screen for release next season. A quaint romance of the days when grandma was a girl is "Maytime"—a play which is saturated with charm and sentiment.

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THE casualty list among the screen luminaries has been increased—the latest entry to be rendered hors de combat was Johnny Hines. While on location he received a deep cut in his hand which forced him to forego further production for ten days. The injury was received aboard a tramp steamer in San Pedro Harbor, Los Angeles.

LARRY SEMON, the human jumping jack of comedies, has signed with Truart. This contract calls for a different type of production than what he has been associated with heretofore. No more two-reelers and slapsticks, but five reel comedy dramas. The first will be "The Girl in the Limousine."

A SURE enough indication that the picture industry has grown by leaps and bounds and that it is firmly established among the major industries of the country is proved in the maintenance of its executive offices. There isn't an important company, but what has offices which will compare favorably with those conducted by large railroad and shipping interests—or with high class insurance companies.

First National is the latest company to be installed in offices which may be called the last word in appointment and efficiency. Anyone passing the portals of 383 Madison Avenue will be immediately impressed by the floor space, appointments, equipment and the atmosphere of **BIG BUSINESS**—especially **BIG BUSINESS**. It carries the background of the New York Central's executive offices and testifies to the truth of the statement that the picture industry is being conducted on a scale in keeping with its important position among the first five industries of the country.

IT is being whispered about that the best entertainer of the stage—a man who always packs a house from Coast to Coast—whose salary and royalties net him a tidy fortune each year—who is known far and wide as a sure-fire box-office attraction will soon be enlisted under the banner of D. W. Griffith. Gentlemen, his name is Al Jolson, the blackface songbird and comedian. It is said that as soon as his present theatrical engagement is ended, at the Winter Garden, New York, he will make a picture for D. W. in a role which calls for burnt cork.

D. W. saw the possibilities in a blackface star when he found the role of the Negro retainer in "One Exciting Night" attracted the sympathy and admiration of audiences all over the country. Jolson's comic ability and pantomime in the legitimate has convinced D. W. that the man who made the "Mammy" song a national characteristic could act before the camera. It is said that the comedian expects to sign a contract very shortly.

PLAYWRIGHTS, novelists, editors, writers of all descriptions will be heard at the International Congress of Motion Picture Arts to be held next week. The Authors' League is sponsoring the meeting—the first of its kind ever held. The importance of the story in picture making will of course be emphasized. And that is as it should be. Because the sooner the original story is given the pre-eminent place in the screen scheme of things the better for the whole industry. The authors and playwrights who will participate in the Congress include practically every nationally known writer in America.

Crandall Houses for School Courses

Washington Education Board Conducts Studies with Educational Pictures

HARRY M. CRANDALL, owner of the Crandall theatres in Washington, D. C., through the agency of his Public Service and Educational Department, of which Mrs. Harriet Hawley Locher is director, has the distinction of being the first motion picture exhibitor in America to turn his neighborhood theatres over to the Board of Education for the purpose of visual instruction upon topics that can be more readily grasped by being seen than by merely being read about.

Visual education of our public school children, which Thomas A. Edison recently predicted would comprise one of the most important future uses of the motion picture, thus already is a reality in the National Capital.

A co-operative scheme has been devised by which the Crandall neighborhood theatres, covering all but one school section of the Capital, are thrown open to the public schools on specified dates for the attendance of scholars in charge of supervising principals and teachers, not for a period of recreation but for a study hour of very tangible value. This arrangement has been duly authorized by the Board of Education and the plan has been perfected by Dr. Stephen Kramer, assistant superintendent of schools, working in conjunction with Mrs. Locher.

To date there have been four consecutive sessions of visual instruction made possible solely through the co-operation of the Crandall Public Service and Educational Department and the District of Columbia Board of Education. The films used have been supplied by the Interior and Agricultural Departments of the United States Government, which signalizes another immediate advantage of the plan in operation.

Owners of chains of theatres in both the East and West have sent representatives to Washington to confer with Mr. Crandall and

Mrs. Locher and to secure for themselves the privilege of exhibiting the Government's educational pictures. Thus has there been put in motion in Washington an activity that will be initiated throughout the nation. Mr. Crandall by this move has pioneered one of the most important forward steps the picture industry has ever taken.

The classes in visual instruction have been discontinued in the Crandall houses for the examination period in the public schools, but will be resumed when that period is over. Next season this branch of the public school work will be in charge of a specially appointed teacher who will work in conjunction with the Crandall Public Service and Educational Department exclusively in the presentation of a regularly scheduled series of releases which will afford an outlet for the most valuable educational subjects produced. It is believed that by that time a national circuit will have been established with the Crandall unit as its center.

Dahnken Buys American at Salt Lake City

The American theatre and the American Dansante in Salt Lake City together with the site on which it stands has been sold by the Swanson Theatre Company to Fred Dahnken & Co., Inc., owners of many West Coast theatres. It is said that the consideration involves about \$530,000.

A. J. Davis will remain as manager. Photoplay plans include the booking of a series of the biggest pictures of the year, a number of which have not been shown in Salt Lake. The first of this series, Mr. Dahnken said, would be the film version of "The Girl of the Golden West."

Denies First National Has Bought Allen Theatres

ARUMOR that Associated First National had purchased the 36 theatres of Allen Theatres, Limited, throughout Canada on May 23 became widespread. The report was so persistent that G. T. Clarkson, trustee of the Allen affairs, found it necessary to issue an emphatic denial on May 25. It had been generally stated that First National had taken over all assets of the many Allen theatres which are now in bankruptcy.

"There have been negotiations with a number of parties but nothing definite is in prospect," it was stated by Mr. Clarkson. In the meantime, the theatres are being operated under his supervision.

Kansas City Exhibitors Perfect Organization

The Kansas City Division of the Motion Picture Theatre Owners of America was organized in Kansas City this week, marking a new move in exhibitor organization.

A. M. Eisner, formerly secretary of the M. P. T. O. Missouri and a veteran exhibitor of Kansas City, was elected president of the new league, which was organized at a meeting of exhibitors and chamber of commerce officials in the Hotel Baltimore. Other officers are J. Means of the Murray theatre, Kansas City, vice-president; A. F. Gibbons, of the Prospect theatre, Kansas City, secretary, and Archie Josephson, of the Victory theatre, Kansas City, treasurer.

The formation of the new association, in that it includes a tieup with the Kansas City Chamber of Commerce, is regarded as one of the most important moves towards advancing the industry that ever has been made in Kansas City. The new organization, it is believed, will do away with the consolidation of the Western Missouri and Kansas units, which has been pending for some time.

In the future the motion picture industry officially will be recognized by the chamber of commerce, exhibitors will constitute a motion picture committee, to work with the chamber of commerce, and this committee will co-operate with the Kansas City Parent-Teacher Association, an organization which has done much for the screen in Kansas City.

It is estimated, that under the plan of finance adopted, that the Kansas City division will be able to raise \$7,000 annually from membership dues, which will be graduated from \$3.50 to \$25 a month, each theatre paying as its dues the amount of money obtained from running slides.

To Establish Better Film Library in Seattle

Several hundred women, members of the State of Washington Parent-Teacher Associations, meeting in Seattle last week, passed resolutions urging the establishment of a better film library in Seattle and encouraging the production of better films generally. The resolutions were later passed and an organization composed of state and city motion picture P.-T. A. workers was founded.

A list of ninety-six current subjects being released in Seattle this season by fifteen national and local distributing organizations were announced at the P.-T. A. convention as "endorsed pictures."

M. P. T. O. A. Delegates Adopt Code of Ethics

A CODE of ethics was unanimously adopted at the Chicago convention of the M. P. T. O. A. which if lived up to would dispense with the necessity of censors and add much to the patronage of the motion picture theatre. The code as adopted in full is as follows:

To build ever upon the firm foundation of honor and integrity, even when a different course might offer greater monetary profit.

To recognize my duty as a moulder of public opinion and an educator of youthful minds, by refusing to show upon my screen any picture that might have an unpatriotic, unwholesome or immoral effect upon the life of mind of any auditor.

To give full co-operation with City, State and National Governments and to all movements that will tend to raise the standards of morality and society and the ideals of the human race.

To so conduct my business as to reflect honor upon my industry to the end that the Motion Picture Theatre may take its rightful place as a real and valued asset to the community in which I reside.

To honestly advertise all attractions with no effort to overpraise or misrepresent them for the sake of momentary gain.

To deal fairly and honorably with my fellow man, whether he be one whom I am serving or one serving me.

To use the full power of my screen to further the cause of education, helpful science and all religions, in order that the world may be a better place in which to live because of my work.

To be loyal to my patrons, honorable with my competitor and just to my employees.

To seek only such profit as is just and not attained at the sacrifice of truth, honor or manhood.

To deliver to all with whom I deal the highest quality of service, resolving all doubts against myself and remembering at all times that any dishonest or dishonorable act of mine will reflect upon everyone engaged in the great industry of which I am but a small part.

Arbitration in Effect on Nation-Wide Scale

Boards Are Named in Various Exchange Centers Under Terms of Uniform Contract

ARBITRATION, under the provisions of the uniform contract, is now a reality throughout the country.

The boards have been constituted in thirty-one exchange centers and they are functioning. Equal representation is accorded distributors and exhibitors and selection of this personnel is practically completed.

With the perfecting of the machinery for arbitration on a nation-wide scale, distributors will, as rapidly as possible, it is learned, put the uniform contract into effect in booking pictures to exhibitors. In many instances it is already being employed. The list of exchange members of the arbitration boards indicates that the use of the uniform contract will be standard throughout the industry.

Following are the Arbitration Boards in the various exchange centers so far learned to date:

Atlanta—Exchanges: H. W. Starrett, Goldwyn Pictures Corp.; Robert M. Savini, Savini Films; U. T. Koch, Film Booking Offices. Alternates: Ralph B. Williams, Universal Film exchange; W. W. Anderson, Pathe exchange.

Exhibitors: Sig. Samuels or W. C. Patterson, Metropolitan theatre; N. V. Darley, Alpha theatre; Adolph Samuels, Alamo No. 2. Alternate: (Any prominent out of town exhibitor).

Butte—Exchanges: H. Sigmond, First National; F. H. Smith, L. J. McGinley, Famous Players-Lasky; W. J. Hineman, Warner Bros.

Exhibitors: Merle Davis, Ansonia theatre, Butte; W. Woolfall, Harrison Avenue theatre, Butte; A. Nadeau, Bluebeard theatre, Anaconda.

Charlotte—Exchanges: H. H. Everett, Bromberg Attractions (educational); C. E. Peppiatt, Famous Players-Lasky; R. J. Murray, Fox Film Corp.

Chicago—Exchanges: O. W. Bolle, Famous Players-Lasky; R. Simmons, W. W. Hodkinson Corp.; E. Silverman, Select Pictures Corp.; J. A. Steinson, Vitagraph, Inc.; I. M. Schwartz, Educational Film exchange.

Exhibitors: J. C. Miller, Princess theatre, Woodstock, Ill.; William Pearl, Pearl theatre, Highland Park; G. Reynolds, Princess theatre, DeKalb, Ill.; D. Robinson, Madison theatre, Peoria, Ill.

Cincinnati—Exchanges: O. P. Hall, Select Pictures, serving four months; J. M. Johnston, Educational, serving three months; E. S. Stewart, Goldwyn, serving two months.

Exhibitors: A. G. Hettesheimer, Orpheum theatre, serving four months; Dr. George Kolb, Empire, Imperial, Woodward, Aragon, Norwood theatres, serving three months; J. A. Lackman, Washington theatre, serving two months.

Cleveland—Exchanges: George Erdman (chairman), First National; C. E. Almy, Metro exchange; J. E. Beck, Vitagraph, Inc.

Exhibitors: J. P. Dunlevy, V. P., M. P. T. O. of Ohio, Strand theatre, Akron; O. E. Belles, Cleveland M. P. Ex. Assn., 2502 Seoville Avenue, Cleveland; A. E. Ptak, M. P. T. O. of Ohio, Cleveland M. P. Ex. Assn., 4108 Broadway, Cleveland.

Dallas—Exchanges: P. K. Johnson, Fox Film Corp.; Ralph A. Morrow, W. W. Hod-

New York State M.P.T.O. to Meet June 19-21

The annual convention of the Motion Picture Theater Owners of New York State will be held at Syracuse, June 19-20-21. Official announcement of the convention date was made this week by Charles L. O'Reilly, president of the organization.

The detailed program will be announced later. Advance indications are that the convention will be the biggest ever held by the Empire State exhibitors.

Many important problems are to come up for discussion, and it would not be surprising if exhibitor leaders from other States attended.

Sessions of the convention will be held in the Onondaga Hotel.

kinson Corp.; W. G. Underwood, Specialty Film Co.

Denver—Exchanges: M. S. Wilson, Famous Players-Lasky, 1625 Court Place, Denver; Earl H. Steele, W. W. Hodkinson Corp., 1942 Broadway, Denver; Eugene Gerbase, Universal Film Ex., 801 21st, Denver.

Exhibitors: Max Schubach, Mid-West Theatres Co., 202 McMann Bldg., Denver; George Heffernan, Alcott theatre, 41st and Tennyson, Denver; Jacob Epler, Ogden theatre, Colfax, Ogden, Denver.

Des Moines—Exchanges: A. W. Nicolls, Famous Players-Lasky Corp.; F. L. Davie, Universal Film exchange; A. H. Kaln, Educational Film exchange.

Detroit—Exchanges: Harry Loreh, Goldwyn Dist. Corp.; F. J. Nugent, Metro Pictures Corp.; J. L. Saxe, Favorite Film exchange.

Exhibitors: H. R. Pfeifle, Priscilla theatre; Harlan Hall, Russell theatre; J. E. Neibes, Dawn theatre.

Indianapolis—Exchanges: Dudley Williston, Selznick Dist. Corp.; Harry Bailey, Fox Film Corp.; Floyd Brown, Asso. First National.

Exhibitors: E. H. Bingham, Colonial theatre, Indianapolis; A. C. Zaring, North Star theatre, Indianapolis; O. I. Demaree, Franklin Opera House, Franklin, Ind.

Kansas City—Exchanges: R. E. Churchill, Film Booking Office; S. L. Haldeman, Metro Film exchange; L. W. Alexander, Universal Film exchange.

Exhibitors: John Coreoran, Kansas City, Kans.; Adolph Eisner, Kansas City, Mo.; Jack Roth, Kansas City, Mo.

Los Angeles—Exchanges: C. L. Theuerkauf, Universal Film exchange; J. H. Goldberg, Federated Film Exchange; A. B. Lamb, Goldwyn Pictures Corp.

Exhibitors: D. B. Vanderlip, Inglewood theatre, Inglewood, Calif.; B. N. Berinstein, Savoy theatre, 54th & Central Ave., Los Angeles; Glenn Harper, Vermont theatre, Los Angeles.

Milwaukee—Exchanges: Chas. Trampe, Mid-West; Neil Agnew, Famous Players-Lasky; Ed. Vollendorf, Asso. 1st National.

New Orleans—Exchanges: Bernard F.

Dudenhefer, Fox Film Corp.; M. W. Osborne, Vitagraph; J. Dumestre, Educational.

Exhibitors: H. Lazarus, J. E. Pearce.

Minneapolis—Exchanges: Chairman, Frederick Streif, Famous Players-Lasky; Associate Members on Arbitration Committee: Chas. Stombaugh, Pathe Exchange; A. H. Fischer, Metro Pictures Corp. Alternating on Arbitration Committee: E. E. Reynolds, W. W. Hodkinson Corp.; F. H. Knispel, Vitagraph, Inc.

New York City—(Wednesday Board) Exchanges: Sam. Zierler, Commonwealth Exchange; B. Berger, American Releasing; Mr. Murray, Metro Exchange.

Exhibitors: Sol Raives, Aeme Theatre, 56 E. 14th St.; W. A. Landau, Heights Theatre, 150 Wadsworth Ave.; Joseph Jame, Bronx Plaza theatre, 2408 Washington Ave.

Friday Board—Exchanges: C. Rosenzweig, F. B. O. Exchange; F. Goldfarb, Climax Exchange; S. Fabian, First National of N. J.

Exhibitors: H. Gainsboro, Flushing theatre, Flushing, L. I.; H. Brandt, Parkside theatre, Brooklyn; Mr. Wilson, Greenwich theatre, Greenwich, Conn.

Oklahoma City—Exchanges: Wallace Walthall, Enterprise Dist. Corp.; C. N. Peacock, Southern Enterprises, Inc.; A. C. Buchanan, Fox Film Corp.

Exhibitors: Maurice Lowenstein, Majestic theatre, Oklahoma City; Harry Britton, University theatre, Norman, Oklahoma; Josh Billings, Liberty theatre, Norman, Oklahoma.

Omaha—Exchanges: Sidney Baker, Associated Exhibitors; Harry Heyman, Fox Film Corp.; A. Levine, Sterling Film Corp.

Exhibitors: Geo. McArdle, Benalto; Morris Cohen, Strand, Council Bluffs; L. E. Kirk, Grand.

Philadelphia—Exchanges: William Heenan, Associated First National; Ben Amsterdam, Masterpiece Film Attractions; M. Landau, Famous Players-Lasky.

Exhibitors: L. Pizor, Colonial theatre, Phoenixville, Pa.; Chas. Rappaport, Ideal Theatre, Philadelphia; Harry Stevenson, Fay's theatre, Philadelphia.

Pittsburgh—Exchanges: Earl Rife, Universal Film exchange; M. C. Hughes, Paramount Pictures Corp.; One of the Board of Governors, A. S. Davis, First National, when available. Substitutes: Lester Sturm, Goldwyn Pictures Corp.; M. Fisher, Federated Film exchange; A. H. Schnitzer, Film Booking Offices.

Exhibitors: Jerome Casper, President M. P. T. O., Western Pennsylvania; C. A. Gable, Sharon, Pa.; H. B. Kester, Cameraphone theatre, Pittsburgh. Substitutes: Dennis Harris, Harris Amusement Co., Pittsburgh; Mr. Wheat, Sewickley, Pa. Mr. Alderdice, Pittsburgh.

Portland, Ore.—Exchanges: J. N. MacMeekin, Universal Film exchange; M. G. Winstock, Warner Brothers; L. A. Samuelson, Pathe Exchange, Inc.

Exhibitors: George Guthrie, Oregon theatre, Salem; Fred Norman, Circle theatre, Portland; Lesser Cohen, Union theatre, Portland.

Salt Lake City—Exchanges: C. L. Cloward (Chairman), Metro Pictures; C. Messenger, Educational; J. A. Rugar, Vitagraph, Inc.

(Continued on page 2741)

Attitude of Several M.P.T.O. Units in Doubt

Formation of Organizations in Central West and Southeast Talked; Steffes Declares He Personally Is "Through"

THE future relations of various state organizations with the Motion Picture Theatre Owners of America, whether they would continue to be affiliated, to take an active part in the work of the organization and contribute to its financial support, are questions which have agitated those who attended the convention at Chicago and who know from first hand observation—the bitterness of feeling engendered by the events of that week.

There has been considerable talk of several states seceding from the M. P. T. O. A. and forming a central west organization, also rumors of a new organization among the states of the Southeast, but neither of these movements have developed into anything tangible up to the present time and it is problematical as to whether action in furtherance of these plans will be taken.

After adjournment of the convention and previous to his departure for his home in Minneapolis, Al Steffes made a sizzling statement, which follows:

"I absolutely refuse to be affiliated with an organization headed by a double crosser. I

am reiterating the statement I made on the floor of the convention that if Sydney Cohen repudiated his promise not to run, that personally I was absolutely through. In making this statement I want it understood that I am speaking for myself and not as president or on behalf of the Motion Picture Theatre Owners of Minnesota."

Mr. Steffes refused to predict what his state unit would do, but Director Kaplan, of the Minnesota organization, made the following significant comment:

Minnesota's Attitude

"We will go back and tell the story of the convention to our members and leave the question of further affiliation with the national organization to them. They have always found Al Steffes a square and upright leader in the past. He has never double crossed them and they have always gone along with him. We are for Steffes and organization."

H. M. Richey, of Michigan, just before leaving for Detroit, issued a careful written statement which appears elsewhere in this issue.

Michigan's Attitude Defined in Statement by H. M. Richey

THE following statement was issued by H. M. Richey, General Manager of the Michigan M. P. T. O., after the Convention at Chicago:

"Michigan has only well wishes for President Sydney S. Cohen and his assistants. It is our sincere wish that those who were insistent that he become the next president of the Motion Picture Theatre Owners of America will stand behind him, will help him by their efforts and financial backing.

"Michigan leaves Chicago with no apologies. That we are for national organization is best told by the records of the National organization and the cancelled checks on file in the Association Headquarters.

"The impression should not be gained that because the Michigan delegation left after the election of a first Vice-President that Michigan bolted the convention. At that time the entire list of officers had been nominated and the work of the afternoon practically done, and many of the delegates were anxious to catch afternoon trains.

"James C. Ritter entered the field as a candidate with a definite platform. He became a candidate because of the published and personally given statements of Mr. Cohen that he would not be a candidate. Confident that Mr. Cohen's word meant more to him than the insistence of advisers, Michigan put up a clean campaign for its candidate ran him on a business platform, prompted only by a desire to put into the background inactivity and to give the exhibitors of the United States service and results.

"When it became known that Mr. Cohen was going to run, when he was nominated on the floor of the convention, Michigan realized that there was not the slightest opportunity of any man bucking Mr. Cohen's organization. Therefore, Mr. Ritter's name was not given to the delegates.

"An attempt was made to get Mr. Ritter to reconsider under the arrangement that a new office, Chairman of the Board of Directors, be created, contrary to the Constitution and By-Laws, and to give Mr. Cohen this office. This Mr. Ritter refused, knowing that such an arrangement would mean that he would be little more than President in name only, a condition that would not permit the successful application of the plan that it was his conviction would result advantageously for the organization.

"Sydney Cohen's statement that Mr. Ritter's idea of the selection of a Board of Directors would mean the elimination of certain leaders is untrue. Mr. Ritter's signed statement, which Mr. Cohen himself read, specifically stated that Mr. Cohen, W. A. Steffes, always a tireless worker in national organization, and one Michigan man should be placed on the Board, leaving the selection of the balance of the Board to the list nominated by the convention.

"Michigan intends to go back to its state and exert every effort to make Michigan organization worth while to the exhibitors of Michigan, make it a real asset, and to carry on with the sincere desire that the time will come when the exhibitors of the country will all be united in a functioning, cohesive organization, democratically run, as a business proposition, entirely devoid of personal ambitions, personalities and petty politics.

"And when any big, constructive movement comes along that needs any help that Michigan can give, as it has in the past, so it will in the future, assist in its small way.

"And, if Michigan has a single apology to offer, it is to the exhibitors of Michigan who came to Chicago and wasted a week of valuable time in doing nothing more than to elect a president of their organization, without getting down to the things that are next to the heart of the exhibitor."

The directors of the Illinois Motion Picture Theatre Owners will take action on convention results at their next regular meeting to be held on June 6th. There is considerable talk of secession among them, but it is thought that after more mature consideration, they will stay by the present national organization.

President Griffin, of Northern California, whose organization is not officially affiliated with the M. P. T. O. of A., as its constitution presents its acceptance of certain provisos in the national constitution, stated that this matter would again be taken up after his return to the coast, but it was impossible to predict what action would be taken.

Wisconsin from present indications will not take any drastic action for the present time, although if the talked of central west association plan comes to a head they may at least consider joining.

The final session of the M. P. T. O. A. convention at Chicago was in an atmosphere which may be likened to calm after storm. The electric tension had been so apparent at the session where the nominations for national officers were made and the day following, when Sydney S. Cohen and the other officials of the organization were elected, had disappeared, and only about forty of the delegates were in their seats.

Atlantic City, Los Angeles and Rochester, New York, extended invitations to the national organization to hold the next annual meeting in those cities. Rochester appeared to be the favorite but many delegates favor some central west city. As in the past this matter will be decided by officials of the M. P. T. O. A. at a later date.

The report of the insurance committee was delivered by Julian Brylawski and a number of resolutions adopted before adjournment of the session, which lasted only about two hours.

Resolutions Adopted

Among the more important resolutions was one authorizing the directors to propose a budget plan which will be referred to the state units for approval, a two-thirds vote of the state organizations represented officially in the M. P. T. O. of A. being necessary to approve:

A resolution calling for the abolishment of the music tax and pledging the organization to continue the fight against its collection:

A resolution calling on the national organization, through its president and officers, to sit in with the producers in an effort to avoid wastage of film by continued making of extra long features, to the end that varied programs may be offered to patrons of theatres and high cost of feature pictures reduced:

A resolution calling for the providing of ways and means for establishing and maintaining a lobby at Washington to protect the interests of the industry:

A resolution condemning the increasing activity among producers and distributors in purchasing theatres and operating in opposition to independent exhibitors; this practise was characterized as unfair and tending to encourage monopolistic control of the industry:

A resolution calling for a showdown on the distributor's policy in the non theatrical field and the abandonment of leasing pictures to

non theatrical organizations, and showing of pictures in opposition to professional exhibitors:

A resolution condemning the alleged boycott of the Motion Picture Palace of Progress by the Hays organization and producing-distributing companies affiliated with it:

A resolution authorizing the selection of a representative committee of exhibitors to confer direct with producers and distributors on the establishment of a uniform contract:

A resolution proposing the widening of the functions of the public service department and commending its work during the past year:

A resolution condemning propagandists outside of the industry for propaganda tending to show the screens of the country were purchasable and affirming President Cohen's statement that the screens are independable and incorruptible:

A resolution opposing daylight savings, opposing road shows endorsing Movie Chats, and endorsing Mrs. Wallace Reid for her undertaking in the picture field, were also passed.

Mr. Cohen reported that applications for new charters had been received from Northern Illinois, the City of Chicago and Eastern Missouri, and declared that contrary to reports heard at the Sherman Hotel and the Coliseum, Minnesota, Wisconsin, Kansas and Michigan would remain in the national organization, and added that this was "much to the displeasure of those interested who would like to see this happen otherwise."

Joseph W. Walsh, of Hartford, Conn., was elected third vice-president to fill the place of W. W. Whitson, who declined to accept the office.

A code of ethics prepared for exhibitors by the Fourth Vice-President Eli W. Collins, was read by the author, and received hearty praise. Among the highlights of Mr. Collins' code was the pledge by exhibitors not to run unpatriotic, immoral or unwholesome films and promise to co-operate with state and civic bodies in all possible ways; a pledge to honestly advertise; to use the full power of their screens to advance the cause of education, science and all religions; to be honest with competitors, just with employees and loyal to patrons; to deliver the highest quality of service, refraining from any dishonest or dishonorable act that will bring discredit upon himself or others engaged in the industry.

Following the report of Clarence Cohen, brother of Sydney Cohen, who is in charge of the adjustment bureau at national headquarters, which set forth how the bureau had helped many small town exhibitors, and that not one claim had been sent in without being settled, the convention came to a close.

Cohen Issues Statement

Upon his return to New York, President Cohen issued the following statement:

"The conclusion of the big convention of the Motion Picture Theatre Owners of America in Chicago, finds the organization in the best position that it has occupied since its inception at Cleveland, and better able to give the fullest measure of protection to the independent theatre owner now than at any other time in its history.

"Despite the allusions made by one publication, in particular to alleged walkouts at this convention as a result of misunderstandings and dissatisfaction, there was no walkout. This statement was made very plainly at the sessions of the convention on Friday, illustrating that the theatre owners generally want a strong, cohesive organization and realize that in the Motion Picture Theatre Owners of

Text of Resolution Adopted by M. P. T. O. A. Rejecting Uniform Contract

FOLLOWING is the text of the resolution adopted by the M. P. T. O. A. Convention at Chicago, turning down the uniform contract:

"Whereas, one year ago our convention ordered a conference with Will H. Hays following his speech 'Confidence and Co-Operation' made before our members; Whereas, the contract offered by the Hays' organization contains these obnoxious clauses:

"The clause containing the ownership by the distributing company of advertising accessories after the exhibitor has paid for them.

"The clause requiring cash deposits.

"The clause denying us the right to cut out any part of a film, even advertising matter skilfully worked in, objectionable scenes or political propaganda.

"The clause requiring us to advertise the name of the producer and distributor in our paid newspaper advertising.

"The cumbersome method of fixing play dates and the omission of any method of changing play dates.

"The clause affecting the automatic rejection of applications for contract.

"The arbitration clause which attempts to deny our constitutional right to trial by jury and to compel our members from California to Maine to arbitrate under the laws of the state of New York and under rules drawn up by the distributors."

"Resolved that we heartily approve the action of our officers and directors in rejecting the so-called uniform contract, and

"Be it further resolved, that we urge all exhibitors not to sign this unfair, inequitable, un-American contract that members of the Motion Picture Producers and Distributors of America, Inc., are attempting by concerted action to force upon the exhibitors of this country."

The resolution is signed in behalf of the theatre owners by W. W. Whitson, chairman; Charles T. Sears, Martin G. Smith, C. C. Griffith, Tom Arthur, Howard Smith, C. E. Williams.

America that desire is being fully satisfied.

"We hope to make this year the most constructive and helpful in the history of the organization. In this relation there are no yesterdays with us. We desire the complete co-operation and assistance of every theatre owner in the country. Not only is this co-operation asked for, but we want all to feel at liberty to participate in the affairs of the organization to the fullest possible extent and make themselves active living progressive units in all that appertains to the general welfare of the motion picture theatre owner.

"One of the outstanding events associated with this convention, was the direct participation of five of the Government Departments—the Post Office, Departments of Commerce, Labor, Agriculture and Interior, wherein the different elements associated in these divisions of Federal service, were brought to the direct attention of the theatre owners, and lines of cooperation established which will be productive of wonderful results for the people in all parts of the United States.

"The screen power of the nation has been placed at the disposal of the United States Government in this relation and this great element of expression and means of transmitting information—the screen, will bring to the attention of every citizen of the country, these wonderful lines of service and secure hearty cooperation from millions of Americans who have up to the present given but passing attention to these elements of Government service.

"The Board of Directors and officers of the Organization convened immediately after the adjournment of the Convention and prepared a comprehensive plan of action for the year, appointing such committees as will enable this governing body to function best in all parts of the country.

"Leading exhibitors from every state represented in the convention, came to the National Officers of our Organization at the conclusion of the sessions and pledged their complete support and cooperation, holding themselves in readiness at all times to be of such service to the organization and the cause of the independent exhibitor represented through our Na-

tional Body, as was within their power to render.

"A considerable sum of money was pledged in the convention and additional pledges have been made by prominent exhibitors and state and regional organizations throughout the country, assuring the National Organization of sufficient revenue to enable the officers to conduct its affairs along constructive and efficient lines during the year.

"A pleasing circumstance connected with the convention was the announcements of several states for the introduction of the paid business managers plan of action and that an intensive organization program in these territories has been adopted and is now being put into execution.

"With the great strides that theatre owners organization is making, it augurs well for the advancement of the industry generally, because the theatre owner is gradually taking the dominant position in the industry, being the only direct line of contact with the public, and thus furnishes the only means by which motion picture films can be properly presented to the people of the United States.

"The Motion Picture Theatre Owners of America will seek to establish lines of cooperation with the other divisions of the industry to take care of National legislative matters and also to advance the general welfare of our industry along all lines.

"We look to the coming year to be productive of many lines of real advantage to the theatre owner and the business generally, and we will miss no opportunity to effect real lines of cooperation and progress in the industry.

"The Motion Picture Theatre Owners of America, having passed through various lines of difficulties associated with its three years of life and weathered successfully every crisis, is now reaching a point in our industry where it is on substantial ground, capable of affording the most complete kind of protection to the independent theatre owner, and we will advance and develop it along these lines for the advantage of every section of our great industry."

Federal Hearing Adjourns for Two Weeks

Will Be Resumed in New York June 11; Sydney Cohen Among Witnesses to Be Examined

ONLY one witness—N. Dipson, an exhibitor of Batavia and Olean, N. Y.—has testified in the hearing on the Federal Trade Commission charges against the Famous Players-Lasky group since the last issue of MOTION PICTURE NEWS.

By agreement of counsel, the hearing was adjourned on May 28 until Monday, June 11, when it will be resumed in New York at the local offices of the commission, No. 105 West Fortieth street. Among those who will testify is Sydney S. Cohen, president of the M. P. T. O. A.

It is expected the New York sessions will be finally concluded within a week after they are resumed, and the scene of action will be transferred to Philadelphia. Other cities on the schedule are Boston, Washington, Atlanta, Dallas and Los Angeles.

At the brief session held on May 28, Marvin Farrington, of Government counsel, stated that the Federal attorneys had been unable to get in touch with certain witnesses who had been at the Chicago convention and for that reason a two weeks' recess was requested. Examiner E. C. Alvord then granted the recess.

Testifying on May 25, Mr. Dipson explained that he was the owner of the Grand and Family theatres, Batavia, houses of 500 and 650 seats, respectively. He had played Paramount from 1914, with one interruption, he said, until the 1922-1923 season, when Paramount wanted him to book the entire "41" at an average of \$85 per picture. He considered the price too high, and the number of pictures too great, and offered to buy four specials. Again the price was prohibitive, said the witness, who added that he was asked \$400 for each special.

Harry H. Buxbaum, F. P.-L. district manager, and Allan Moritz, Buffalo exchange manager, called on him, he continued, and in an effort to convince them that the price was too high he showed them his books, Dipson testified.

"I also let them look at my contracts with other exchanges—Fox, Goldwyn and First National—" the witness went on, "and I finally offered \$30 per picture. Mr. Buxbaum said I wouldn't get the specials at that price."

The witness then said he had offered a little more than \$30, and fixed the figure at \$34.50.

Subsequently, he testified, the assistant manager of the Paramount Buffalo exchange "clocked" his houses when he was showing "Smilin' Through" and a Goldwyn film.

Shortly afterwards, Mr. Dipson said, he

Fox Managers Are Arriving for Convention

FOREIGN representatives and delegates to the Tenth Annual Sales Convention of Fox Film Corporation are arriving in New York to attend the yearly meeting of branch managers, district representatives and sales executives. The convention this year will be held at the New York headquarters of the Fox company for one week starting June 11.

In addition to Branch managers from the twenty-seven key cities there will be representatives from Canada, England France and Australia at this meeting which promises to be the most important convention ever held at the Fox studio.

Special significance is given the convention this year because it also marks the twentieth anniversary of the entrance of William Fox into the motion picture field. One of the chief subjects to be taken up at the meeting will be the sales policy for the coming year. All the special productions completed or now being edited will be screened for the managers during their stay in New York.

heard from the Buffalo Goldwyn office and the First National exchange there, both of which claimed he was doing enough business to pay higher rentals. The Goldwyn manager, he declared, accused him "of stealing pictures" at the price he was paying, although Dipson gave the former an affidavit on his receipts on Goldwyns, which averaged about 34 per cent of his gross.

"I figured everybody was going to raise the price on me," Mr. Dipson added, "so I decided to book Paramount in a hurry because Paramount pictures are easier to put over than those of any other company."

He then booked the "41" and seven pictures from the previous season, paying an average of \$50 per picture, the witness declared, adding that he had to promise to run two a week.

He came to New York to complain to Adolph Zukor about the treatment he said he had received, but Mr. Zukor was not in town. He tried without success to see S. R. Kent and finally went with Charles L. O'Reilly and Samuel I. Berman to see E. J. Ludvigh, of F. P.-L., so the witness testified.

Mr. Ludvigh had a stenographer take down Mr. Dipson's complaint, and told him, according to the witness, that he (Ludvigh) would see that copies of it went to Messrs. Zukor and Kent.

The "clocking" of his theatres was ordered by Mr. Buxbaum, the witness declared. In the presence of himself and Mr. Cranides, manager of one of the Olean theatres, Mr. Moritz admitted to Mr. Buxbaum that he (Moritz) has informed the First National Buffalo manager of the prices Dipson was paying for Paramount. Metro wanted the same rentals as F. P.-L., said the witness.

The witness then explained that he and his associates had formed a corporation in Olean and that his two theatres and those of his competitors were leased to it. This was after the Gem theatre, playing Paramount solid, had opened in Olean. After the corporation

was formed, two of the four theatres in the town were closed, and the remaining two have not played Paramount for a year, the witness said, because of "prohibitive prices."

The result was, he went on, that Paramount sent about 3,000 letters into Olean, advising the people of the town to demand Paramount pictures.

On cross-examination by Robert T. Swain, Mr. Dipson stated that the "war" between his interests and the Gem continued for about a year, and that the formation of the corporation referred to above had become necessary to prevent the town from remaining over-seated. He admitted that admission prices had been raised.

The witness also admitted that F. P.-L. did not have any monopoly on current methods of bargaining between exhibitor and exchange.

Asked which distributor had the best consistent average of pictures for the past five years, he said "Famous Players."

"What about the last two years?" Mr. Farrington queried.

"The main thing today is pictures like 'Robin Hood' and 'Safety Last,'" the witness replied. "Nobody would compare 'Bella Donna,' for example, with them."

Scalping Bills Sidetracked by Penn. Senate

The so-called anti-ticket scalping bills which early in May precipitated a fight in the Pennsylvania Senate in Harrisburg between Senators Barr and Eyre, have been sidetracked and may not be revived during the present session of the Legislature, which is likely to be adjourned before June 1. After a hearing on them on May 15, the Senate Judiciary General Committee voted to take no action on reporting the bills from committee.

Several other measures relating to the motion picture industry, including the bill giving equal rights to negroes with whites in theatres, are still in committees and may never be brought to light again in the present session of the Legislature.

Universal Will Screen Novel "Damned"

UNIVERSAL will screen "Damned," the anonymous novel of the other world, which in seven weeks is said to have gone through eight editions. Its purchase by Universal was ordered by President Carl Laemmle, who after reading the book ordered Leon d'Usseau eastern head of the scenario department, to secure it immediately.

Over four weeks were consumed in negotiations because the anonymous author, through the publishers, wished to have it made into a play first.

Nearly all the action takes place after death—in Heaven or Hell—and the earth sequence before the heroine dies is merely a sort of prologue to introduce one to the characters.

Universal has not made up its mind yet as to the rest of the cast but the leading role of Dolores has been given to Barbara La Marr. Production will not be started until next October when Miss La Marr will be back from Europe.

Hays Invited to Speak in North Carolina

WILL H. HAYS will be requested to make a public address to the people of Wilmington and Wrightsville Beach, N. C., he attends the North Carolina M. P. T. O. convention at Wrightsville Beach, June 28 and 29. Plans for the convention are progressing nicely and a large attendance is looked for.

South Carolina and Virginia exhibitors have been requested to meet with the Tar Heel organizations.

Report Submitted on Conferences

Hays Organization Dealt Unfairly on Uniform Contracts, Is Claim

WD. BURFORD submitted to the M. P. T. O. A. at the Chicago convention a report on the conferences between the organization and Will Hays representing the Motion Picture Producers and Distributors of America relative to the uniform contract.

It was agreed, according to the report, that special committees be named to go into the accessory matter. It was alleged in the report that no notification of the appointment of such a committee was ever received from Mr. Hays.

With regard to advance payments and cash deposits the report alleges that the M. P. T. O. A. was unable to get any concession on this payment.

The exhibitors contended that they were the best judges in their own communities regarding necessary eliminations in films and pointed the impossibility of conferring with distributors regarding them. No agreement, it is alleged, was ever reached on this point, nor was any reached on the contention of the exhibitor that as he paid for newspaper advertising he had the right to use such copy as he saw fit.

In regard to an arbitration clause on differences over contracts, the report says the entire question of arbitration was to be elaborated and when completed was to be embraced in some document outside of the contract. In spite of this, according to the report, Mr. Hays submitted a contract on September 28, 1922, with an arbitration clause included and with a drastic penalty against the exhibitor who should refuse to arbitrate any case or refuse to abide by the decision of the arbitration board.

Just before the conferences broke up, the report says, Mr. Hays made a statement of the wonderful progress made and suggested printing of the contracts to include the seven clauses not agreed upon. The M. P. T. O. A. Committee pointed the unfairness of such a contract to the exhibitors without concessions being made on both sides. The report says the committee left the conference room with a definite understanding that no contract forms would be printed until the next conference. No further negotiations were conducted, it is said, but on January 27, 1923, a letter was received by National headquarters containing twenty copies of a proposed contract with a request from Mr. Hays for a meeting on February 2. Mr. Cohen, the report says, pointed out to Mr. Hays the impossibility of a meeting at such an early date. It is alleged in the report that Mr. Hays held a meeting at which his organization and a few New York exhibitors were present. At this meeting on February 2, the report says the Motion Picture Producers and Distributors of America adopted a contract form of their own draft and promulgated, advertised and attempted to apply it to theatre owners of the country without consulting the M. P. T. O. A. and entirely without the sanction of the organization.

The contract, the report says, brought a letter of protest from Sydney S. Cohen and numerous letters of protest from exhibitors throughout the country to the effect that it would be business suicide to accept the contract adopted by the Hays organization.

As a result of all this resolutions were adopted at the Chicago convention, as prepared by a special committee of which W. W. Whitson

of San Diego was chairman. These resolutions will be found printed elsewhere in this edition.

"Human Wreckage" Booked for N. Y. Lyric

Mrs. Wallace Reid's anti-narcotic photodrama "Human Wreckage" distributed by the Film Booking Offices opens in New York at the Lyric theatre, July 1st.

The arrangements for the booking of the Lyric theatre were made last week with a definite date of July 1st set with a chance of going into the house before that time if a vacancy occurs. That Mrs. Reid has the heartfelt sympathy and support of the entire motion picture industry in her film venture can be seen by the action taken at the convention last week when over twelve thousand visiting exhibitors adopted resolutions of sympathy for Mrs. Reid and support in her "fight against the drug evil."

For the New York showing the Film Booking Offices are making arrangements to bring Mrs. Reid on from her Los Angeles home to make a personal appearance with some of the members of her cast, including Bessie Love, and, if possible, James Kirkwood.

Katherine MacDonald Weds Charles Johnson

Katherine MacDonald, film star, was married to Charles Johnson at Atlantic City on May 23 at the home of Dr. R. Johnson Held, uncle of the bridegroom. The ceremony was performed by Rev. Marna S. Poulson, pastor of the Ventner Congregational Church.

This marked the second venture into matrimony for Miss MacDonald. In 1911 she married Malcolm Strauss, a New York artist, whom she divorced in 1916.

The bridegroom is a grandson of Charles Shean, millionaire inventor of the pressed steel railroad car. The couple left for an auto tour following the ceremony. The destination and the length of the tour were not divulged.

Mrs. L. A. MacDonald, mother of the bride, and Miss Mary McClaren, a sister were present at the ceremony, as were Mrs. Charles T. Shean, grandmother of the bridegroom, Dr. and Mrs. Held, and others.

T. & D. Junior Circuit Buys Two Theatres

One of the largest theatrical transactions in San Francisco recently was the sale of the Royal and Polk theatres for a price stated by J. R. Saul, theatre broker who represented the various interests involved in the transaction, to be \$250,000. The two theatres were purchased by the Turner & Dahnken Junior Circuit, with which are associated R. A. McNeil and the Nasser Brothers, all of San Francisco, representing twenty-seven theatres throughout northern California. The sellers were A. C. Karski, Frank Levy, H. W. Jacobs, and Mrs. Esther Oppenheimer.

Improvements, refurbishing and other alterations contemplated by the purchasers of the two theatres will add about \$30,000 to the quarter of a million involved in the initial transaction.

Governor of N. Y. Vetoes Steingut Film Bills

ALFRRED E. SMITH, Governor of New York, on Wednesday afternoon of this week stated that he disapproved both of the Steingut measures, the Steingut bill being a proposed law to regulate the use of motion picture projectors outside of fireproof booths and authorizing the use of standard width projectors with non-inflammable film.

"These bills are disapproved because of the strong recommendation against their enactment by the local authorities of New York City," said the governor. "I am particularly impressed by the statement of the chief of the Bureau of Fire Prevention, who pointed out at the hearing that the introduction of projection machines capable of being operated with inflammable film presents a dangerous fire hazard."

Arbitration in Effect Throughout Nation

(Continued from page 2737)

Exhibitors: A. J. Davis (Chairman), American theatre; H. R. Rand, Isis theatre; Ray Peterson, Cozy theatre.

St. Louis—Exchanges: C. D. Hill, W. W. Hodkinson Corp.; George H. Ware, Vitagraph, Inc.; Harry Strickland, American Releasing Corp.

Exhibitors: Dr. J. L. Price, Liberty, Grand & Star theatres, E. St. Louis, Ill.; John Kargin, Casino, Olympia & Lincoln theatres, St. Louis, Mo.; M. J. Camp, Pestalozzi theatre, St. Louis, Mo.

San Francisco—Exchanges: Morgan A. Walsh, George A. Oppenheimer, Inc.; Carol A. Nathan, Universal Film exchange; Fred W. Voigt, Metro Pictures Corp.

Exhibitors: George M. Mann, Eureka and Ukiah, Calif.; R. A. McNeil, San Francisco, Calif.; Thomas D. Van Osten, M. P. T. O. of Northern Calif.

Seattle—Exchanges: George P. Endert, Famous Players-Lasky; Paul G. Lynch, Pathe exchange; Al. Rosenberg, DeLuxe Feature Film.

Exhibitors: W. H. Bruen, Ridgemont theatre, Seattle, Wash.; J. A. McGill, Liberty theatre, Pt. Orchard, Wash.; F. W. Walton, American theatre, Bellingham, Wash.

Washington, D. C.—Exchanges: Robert Smeltzer (Chairman), Associated First Natl.; Samuel Fla., Liberty Film exchange; Harry Hunter, Famous Players-Lasky.

Exhibitors: Harry Crandall, Metropolitan theatre, Washington, D. C.; Harry Bernstein, Colonial theatre, Richmond, Va.; Frank Durkee, Palace theatre, Baltimore, Md.

"Skid Proof" Is Only Fox June Release

"Skid Proof," the Charles Jones vehicle scheduled for release on June 17, probably will be the only release by Fox Film Corporation during the coming month, in view of the intense efforts being exerted in the preparation of the program which the company will announce shortly for the season of 1923-24.

"Skid Proof" was written for Jones by Byron Morgan and adapted to the screen by Harvey Gates.

Scott Dunlap will direct, with Jones in the cast are Carmel Meyers, Peggy Shaw, Fred Eric, Jacqueline Gadson, Claude Peyton, Earl Metcalf and Harry Tracy.

PHILADELPHIA

Stanley Theatre—

Film Numbers—The Famous Mrs. Fair (Metro), Current Events (Fox and Pathe), Topics of the Day (Pathe), Vanity Thy Name Is Woman, Springtime (Pathe). Musical Program—"Phedre" (Overture), Quaker City Quartet, in "The Blue Danube" and Italian Street Song from "Naughty Marietta" (Vocal), "Philadelphia" (Organ Number), Recitation, "Our Flag" (Special Feature).

Stanton Theatre—

Film Numbers—The Ne'er-Do-Well (Paramount), Current Events (Fox and Pathe), Felix Revolts (State Rights), Nippagone Trail (State Rights).

Garrick Theatre—

Film Number—The Greatest Menace (State Rights).

Arcadia Theatre—

Film Numbers—Are You a Failure? (Al Lichtman), Current Events (Pathe), Movie Chats (Hodkinson), Four Flusher (Fox).

BOSTON

Boston Theatre—

Film Numbers—Stepping Fast (Fox), Aesop's Fables, Topics of the Day, and News Weekly (Pathe), Comedy (Selected). Musical Program—Organ overture, Orchestra overture, Songs.

Loew's Orpheum Theatre—

Film Numbers—The Tiger's Claw (Paramount), Pathe News, Topics of the Day (Pathe), comedy.

Musical Program—"Oriental Fantasy" (Overture), Organ selections.

Modern and Beacon Theatres—

Film Numbers—Paddy-the-Next-Best-Thing (Allied P. & D.), The Heart of Wetona (Selznick), Round 2 of Fighting Blood (F. B. O.), International News, Topic of the Day (Pathe).

Musical Numbers—Organ overture and selections.

Loew's State Theatre—

Film Numbers—The Rustle of Silk (Paramount), The Trail of the Lonesome Pine (Paramount), Pathe News and Topics of the Day (Pathe) Comedy.

Musical Numbers—"Poet and Peasant" (Overture), Organ selections.

LOS ANGELES

California Theatre—

Film Numbers—Safety Last (Pathe), Current Events (International and Fox), Amateur Day on the Ark (Pathe), Topics of the Day (Pathe).

Musical Program—Selections from "Prince of Pilsen", "Poet and Peasant" and Syncopated Impressions (Orchestra Concert).

Miller's Theatre—

Film Numbers—The Man from Glengarry (Hodkinson), continued from California theatre.

Rialto Theatre—

Film Numbers—Enemies of Women (Goldwyn-Cosmopolitan), continued.

Grauman's Hollywood Egyptian Theatre—

Film Numbers—The Covered Wagon (Paramount), continued.

Kinema Theatre—

Film Numbers—Within the Law (First National), continued.

Pantages Theatre—

Film Numbers—Breaking Home Ties (Associated Exhibitors). Musical Program—Six acts of vaudeville.

Hillstreet Theatre—

Film Numbers—Youth to Youth (Metro), International News-Amateur Day on the Ark (Pathe), Disposing of Mother.

Musical Program—Six acts of vaudeville.

Loew's State Theatre—

Film Numbers—Success (Metro), International News, When Knights Were Cold, Fun from the Press (Hodkinson).

Musical Program—"My Fans of Beauty" (Ten Girls), Mosconi Dancers, "Orpheus," (Cornet Solo), "Flocktonian Polka" and "Crying for You" (Orchestra).

Mission Theatre—

Film Numbers—Down to the Sea in Ships (Hodkinson), International News, For Art's Sake (Pathe).

Musical Program—"Dance of the Serpents" (Orchestra), "Humoresque" (Violin Solo), "Speed" (Xylophone Solo), "You've Got to See Mamma Every Night" (Organ Solo).

Metropolitan Theatre—

Film Numbers—Only Thirty-Eight (Paramount), Fighting Blood (F. B. O.), Pathe News.

Musical Program—"Southern Rhapsody" and "Song of India" (Overture), Song Review with Six People, Jazz Band.

Grauman's Million Dollar Theatre—

Film Numbers—The Heart of Wetona (Selznick), Pathe News-Musical Program—"Old Folks at Home" (Overture), Three Song Medleys (Organ Solo), Dance Extravaganza, Indian Ballet (Divertissement Serving as Prologue to Feature).

DETROIT

Adams Theatre—

Film Numbers—Enemies of Woman (Goldwyn-Cosmopolitan), Current Events (Detroit Free Press & International).

Broadway Strand Theatre—

Film Numbers—The Shriek of Araby (Allied P. & D.), The Hero (Al Lichtman).

Capitol Theatre—

Film Numbers—The Bright Shawl (First National), Current Events (Pathe).

Musical Program—Atmospheric Prologue, Andalusian Dances.

Fox Washington Theatre—

Film Numbers—Madness of Youth (Fox), Current Events (Pathe and Fox), Sunnyside, Aesop's Fable (Pathe), Trailing African Wild Animals (Metro).

Musical Program—Songs (Selected).

Madison Theatre—

Film Numbers—The Isle of Lost Ships (First National), Current Events (Pathe & International), Babies Welcome (Educational). Musical Program—Songs (Selected).

CHICAGO

Chicago Theatre—

Film Numbers—Literary Digest, Scenic, Cartoon, Brass (Goldwyn).

Musical Program—"Orpheus" (overture) Walter Vaughan's Banjo Artists (Specialty) "Through the Night" and "Mellow Moon" (organ) "In Flanders" (Specialty).

Tivoli Theatre—

Film Numbers—Weekly Digest, The Girl of the Golden West (First National) Kick Out.

Musical Program—The Six Brown Brothers in the Days of King Tut (Specialty) "Babbling Brook" (Organ solo) The Girl of the Golden West (Prologue).

Riviera Theatre—

Film Numbers—Weekly, Digest, The Girl of the Golden West (First National) Kick Out.

Musical Program—Selections from "Pagliacci" (Overture) Holt & Leonard, vocalists (Specialty) "Tivoli Syncopators" playing "Wolverine Blues," "Wonderful One," "Mad" (Specialty).

Roosevelt Theatre—

Film Numbers—Weekly (Pathe) Enemies of Women (Goldwyn).

Stratford Theatre—

Film Numbers—Topical Events (Stratford), No Wedding Bells (Vitagraph), You Can't Fool Your Wife (Famous Players).

Musical Program—"Jubilee" (Overture), Tableau in Memoriam, "Flanders Fields," "Big Guns in Action" and "American Patrol" (Specialty), "Falling" (Organ Solo), "Answer," Butterfly Ballet, "Parade of the Wooden Soldiers," (Divertissement), Gerald Griffin with his famous Irish tenor in new songs (Specialty).

Randolph Theatre—

Film Numbers—H. A. Snow's Hunting Big Game in Africa With Gun and Camera (Universal).

Woodlawn Theatre—

Film Numbers—Woodlawn News and Views, Topics of the Day, Review (Pathe), No Wedding Bells (Vitagraph), You can't Fool Your Wife (Famous Players).

Musical Program—"Tannhauser" (Overture), Violin Solo.

McVicker's Theatre—

Film Numbers—Modern Marriage, Hot Water (Educational).

Musical Program—"The North and the South" (Overture), Mlle. Miriown Klein in songs (Specialty), Dance Presentation, "A Breath of Egypt" (Specialty), Beverly Bayne and Francis X. Bushman in person.

DES MOINES

Des Moines Theatre—

Film Numbers—International News, Girl of the Golden West (First National), Cold Chills (Educational).

Musical Program—"Girl of the Golden West" and novelty numbers by Golden West trio, "Falling" (Organ Solo).

Strand Theatre—

Film Numbers—Jazzmania (Metro), Kinograms (Educational).

Musical Program—"Mae Murray Jazz Doll Dance" (Divertissement).

Garden Theatre—

Film Numbers—The Hero (Al Lichtman), Broke (Educational).

Rialto Theatre—

Film Numbers—Where the Pavement Ends (Metro), Fare Enough (Universal), Stories of Great Authors (Hodkinson).

ST. LOUIS

Missouri Theatre—

Film Numbers—The Tiger's Claw (Paramount), A Midnight Cabaret (Vitagraph), Current Events (Pathe), Fun from the Press (Hodkinson).

Musical Program—Overture (Orchestra), Givot and Gillham Vocal and Piano, "Yes, We Have No Bananas" (Organ), Sascha Jacobsen (Violin).

Grand Central, Lyric, Skydome and Capitol Theatres—

Film Numbers—Brass (Warner Brothers), Extra, Extra (Educational), Topics of the Day (Pathe), Current Events (Pathe).

Musical Program—"Blue Paradise" (Overture), Hammond Bailey Xylophone, Virginia Johnson (Vocal), Organ solos.

Pershing Theatre—

Film Numbers—Nanook of the North (Pathe), Current Events (Pathe), Topics of the Day (Pathe).

Musical Program—Overture (Selected).

Delmonte Theatre—

Film Numbers—Masters of Men (Vitagraph), Buster Keaton comedy, Screen Snapshots (Federated), Current Events (International), Fun from the Press (Hodkinson).

Musical Program—Overture (Orchestra), West and Wyse (Vocal and Piano).

William Fox Liberty Theatre—

Film Numbers—The Innocent Cheat (Arrow), If I Were King (Fox), Current Events (Fox), Sunshine comedy (Fox).

Musical Program—Overture (Orchestra).

Rivoli Theatre—

Film Numbers—The Shock (Universal), Current Events (International News), Fun from the Press (Hodkinson).

KANSAS CITY

Newman Theatre—

Film Numbers—The Rustle of Silk (Paramount), Newman News and Views (Pathe News and Kinograms), This Way Out (Educational) Fun from the Press (Hodkinson).

Musical Program—"Stradella" (Overture), Eddie and Billy Gorman (Musical Entertainers), Grace Foster (Soprano), Organ Selections.

Liberty Theatre—

Film Numbers—Suzanna (Allied P. & D.), Pathe and Fox News,

High and Dry, Capitol Shots (Selected).
Musical Program — Selections (Overture), Organ Selections.
Royal Theatre—
 Film Numbers — Thorns and Orange Blossoms (Al Lichtman), Royal Screen Magazine (Pathe News and Kinograms), Where Am I? (Pathe).
Musical Program — Selections (Overture), Organ Selections.
Twelfth Street Theatre—
 Film Numbers—Quicksands (American Releasing), Gymnasium Jim, Twelfth Street Screen Magazine (Pathe News and Kinograms), Aesop's Fable (Pathe).
Musical Program — Selections (Overture), Organ Selections.

BUFFALO

Shea's Hippodrome—

Film Numbers — The Ne'er-Do-Well (Paramount), The Shriek of Araby (Allied P. & D.), Current Events (Pathe and International News).
Musical Program — "Phantasma" (Overture) Organ Solo, Special Music for Prologue, "Lest We Forget."

Lafayette Square Theatre

Film Numbers—The Isle of Lost Ships (First National), Paul Parrot comedy (Pathe), Current Events (Fox).

Musical Program — "Little Nelly Kelly" Selections (Overture), Organ Solo.

Loew's State Theatre—

Film Numbers—The Trail of the Lonesome Pine (Paramount), Mutt and Jeff (Fox), Current Events (Pathe), Hallroom Boys comedy.

Musical Program—Medley of popular airs by Emmett Luedeke's Harmonists.

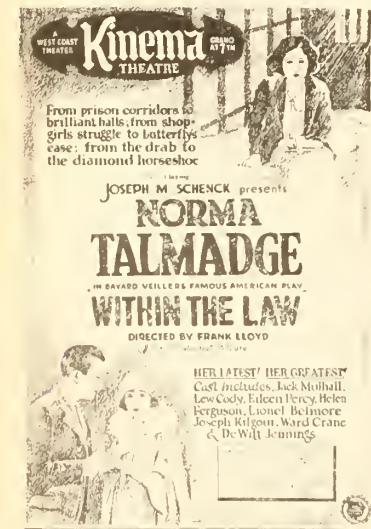
New Olympic Theatre—

Film Numbers—The Town Scandal (Universal), Willard-Johnson and Firpo-McAuliffe fight pictures (Universal), Current Events (International News).

Musical Program — Organ Selections.

Palace Theatre—

Film Numbers — The Footlight Ranger (Fox), Fighting Blood, Ninth Round (F. B. O.), Current Events (International News).



Hand drawn crayon ad on "Within the Law" at the Kinema, Los Angeles



The Ohio theatre's ad for "Can a Woman Love Twice?" in Indianapolis.

Shea's North Park Theatre—

Film Numbers — Safety Last (Pathe), Fruits of Faith (Pathe), Current Events (Pathe and International News).

ROCHESTER

Eastman Theatre—

Film Numbers—Prodigal Daughters (Paramount), Eastman Theatre Current Events Magazine (Selected), Toonerville Trials (Educational).

Musical Program—"Morning, Noon and Night in Vienna" (Overture), "Meditation" from "Thais" (Violin Solo), "Soiree de Danse" (Divertissements), "A Kiss in the Dark" (Vocal), Recessional (Organ).

ST. PAUL

Capitol Theatre—

Film Numbers—Prodigal Daughters (Paramount), Capitol Digest (Pathe and International News), Old Glory, Felix Tries for Treasure (State Rights), The Empty House (Educational).

Musical Program—Impressions from "Pagliacci" (Overture with Specialties), "Rose of the Rio Grande" (Organ Novelty), Seymour and Jeanette, (Dance Specialty), "An Indian Fantasy" (Vocal), "My Red Headed Gal" (Organ Recessional).

CLEVELAND

Stillman Theatre—

Film Numbers—The Ne'er-Do-Well (Paramount), Traffic (Educational), The Haunted Castle (Tony Sarg), Oases of Sahara (Prizma).

Musical Program—Excerpts from "Martha" (Overture).

Allen Theatre—

Film Numbers — The Shriek of Araby (Allied P. & D.), The Love Nest (First National), Extra, Extra (Educational), Ropin' Fool (Pathe), Fun from the Press (Hodkinson), International News (Universal).

Musical Program—"New World Jazz Symphony" (Overture).

State Theatre—

Film Numbers — Slander the Woman (First National), Local-Grams.

Musical Program — "Southern Rhapsody" (Overture).

Park Theatre—

Film Numbers — Sunshine Trail (First National), The Champeens (Pathe), An Old Fashioned Flapper, Fun from the Press (Hodkinson), Local-Grams, Chicken Reel (Prizma), Kinograms (Educational).

Musical Program—"Chimes of Normandy" (Overture).

Standard Theatre—

Film Numbers—Burning Words (Universal), Rolling Stones (Educational), International News (Universal).

Reade's Hippodrome—

Film Numbers—Has the World Gone Mad? (State Rights), International News (Universal), Plain Dealer Screen Magazine.
Musical Program—Excerpts from Popular Musical Comedies (Overture).

OMAHA

Sam Theatre—

Film Numbers—Hunting Big Game in Africa (Universal), Taking Orders (Universal), Current Events (International News).

Musical Program — "Martha" (Overture).

Moon Theatre—

Film Numbers—Lost and Found (Goldwyn), So This Is Hamlet (Hodkinson), Current Events (Selected).

World Theatre—

Film Numbers—One Stolen Night (Vitagraph), Round Two, Fighting Blood (F. B. O.), Current Events (Selected).

Musical Program—Six acts of vaudeville.

Rialto Theatre—

Film Numbers—The Girl of the Golden West, (First National), The Love Nest (First National), Kinograms (Educational), Fun from the Press (Hodkinson).

Musical Program — "The Red Man" (Overture), "Carolina Mammy" (Organ Solo), Rialto Usherette Review, Coll House and His Colorado Cowboy Jazz Orchestra.

Strand Theatre—

Film Numbers—The Ne'er-Do-Well (Paramount), Plumb Crazy (Educational), Current Events (Fox News).

Musical Program—"Mill on the Cliff" (Overture).

Empress Theatre—

Film Numbers—The Darling of the Rich (Selznick), High and Dizzy (Pathe), Current Events (Pathe Review).

MILWAUKEE

Ascher's Merrill Theatre—

Film Numbers — The Shock Universal, Leather Pushers (Universal), Mirror (Universal).

Butterfly Theatre—

Film Numbers — Garrison's Finish (Allied P. & D.), A Pleasant Journey (Pathe), Current Events (Fox).

Musical Program—"Where the Old Savannah Flows" (Solo).

Strand Theatre—

Film Numbers — You Can't Fool Your Wife (Paramount), Winter Has Come (Educational), Current Events (Kinograms).
Musical Program—"Barney Google" (Novelty).

Alhambra Theatre—

Film Numbers — The Snow Bird (Paramount), Midnight Cabaret (Vitagraph), Fun from the Press (Hodkinson), Current Events (Pathe).

Musical Program—"Marche Francaise" (Organ), "Shadow Song from 'Dinorah'" (Solo).

Rialto Theatre—

Film Numbers—The Face on the Barroom Floor (Fox), Forward March (Vitagraph), Current Events (Fox).

Garden Theatre—

Film Numbers—Heart of Weton (Select), Current Events (Fox), Topics of the Day (Pathe) and Pathe Review.

MEMPHIS

Loew's Palace Theatre—

Film Numbers — Within the Law (First National), Look Out Below (Educational), Fun from the Press (Hodkinson), International News (Universal).

Musical Program — "Orpheus in der Unterwelt" (Overture), "Love Sends a Little Gift of Roses" (Soprano Solo), "The Fortune Teller" (Organ Solo).

Strand Theatre—

Film Numbers—The Little Church Around the Corner (Warner Brothers), The Leather Pushers (Universal).

Musical Program—"Melody in F" (Overture), "Large" (Organ Solo).

Majestic Theatre—

Film Numbers — Thorns and Orange Blossoms (Al Lichtman), Any Old Rags.

Musical Program — "Hearts and Flowers" (Organ Solo).



Opening ad for "Bavu" at the Columbia theatre, Seattle.

NEW SY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 752 S. WABASH AVE.

BALABAN & KATZ will break ground early this summer for what is expected to be the finest and largest of their magnificent houses and it is said it will surpass, in splendor and size, both the Chicago and the Tivoli, the seating capacity running well over the five thousand mark. Rapp & Rapp, the architects who designed the Chicago and Tivoli, have been at work on plans for the new house for some time and their representatives have been scouring America and Europe for the latest theatre developments which can be incorporated in the proposed north side cinema palace. This house will be located at Lawrence and Broadway, on the site which is now occupied by the Greenmill Gardens, and will have a greater floor area than either of the other Balaban & Katz houses and the architecture will be a radical departure from that used heretofore by this firm. Tom Chamales, owner of the Greenmill Gardens, is retaining the corner of Lawrence Avenue and Broadway for an office building and the theatre will be built around this site. It will have a Broadway entrance lobby sixty feet wide, extending back 110 feet, 25 feet deeper than the Chicago lobby, to the theatre proper, which will have a floor area of 181 x 188 feet. The frontage on Lawrence Avenue will be 181 feet, the west line of the house 188 feet and the north line of the property 291 feet. Chicago's north side is the fastest growing portion of the city and Balaban & Katz have been searching for the past two years for a suitable location in this district. The decision to put in a new L station at Lawrence Avenue, is said to have been the determining factor in choosing the new site. The Riviera theatre, across the street from the new location, on which Balaban & Katz hold a long term lease, will be retained by this firm, but no announcement has been given out as to the policy under which it will be operated after completion of the new house.

Duke Kemp, owner of the Owl theatre, at 4653 South State Street, has purchased the Atlas theatre at 4715 South State Street from H. J. Dooley and was scheduled to take possession of his new house on June 1st. Mr. Kemp is one of the old time Chicago exhibitors and has a wide acquaintance among the trade.

Edward A. Bertram, technical secretary of the Chicago Rothacker Laboratory, has received word of his election to membership in the Society of Motion Picture Engineers, this action having been taken at the recent Atlantic City convention. Mr. Bertram is entering his sixth year with the Rothacker organization. George Gibson,

superintendent of the Chicago Rothacker Laboratory, is now saying hello to friends on the west coast. He has been transferred to the Rothacker-Aller plant for a period of several months in keeping with Watterson R. Rothacker's policy of an occasional interchange of executives between the Chicago and Hollywood plants. Mrs. Gibson accompanied him west.

L. J. Trevor, formerly manager of the Empire theatre at Aledo, Illinois, has taken possession of the Opera House, formerly controlled by John Edwards, the lease of which was recently announced in this column.

Theodore Coleman, of the American theatre, Mount Carmel, Illinois, has bought out the Hurley B. Gould interests in Mount Carmel and has taken over the Gem theatre.

General Representative Ralph Kettering, of Jones, Linick & Schaefer's, is back at his desk after vacationing at West Baden Springs, Indiana, with his family for a few days.

Van and Bohler, two well known Chicago production managers, have entered the motion picture field and are now prepared to give exhibitors anything in the way of high-class singing acts, prologues or specialties. Mr. Bohler has had the review at the Terrace Gardens in the Hotel Morrison, Chicago, and also, one at the Baltimore Hotel, Kansas City, for several months, and his Peacock Parade was considered a hit of Ruben & Finklestein's programs in Minneapolis and St. Paul. His prologue, The Butterfly Parade and the "clock novelty," have also made hits in motion picture theatres.

McVicker's Jazz Week program proved such a success that it was held over for a second week's record business. Jones, Linick & Schaefer, their production and musical staffs deserve congratulations on the splendid program offered and the masterly way in which it was presented. Another interesting program is on for the current week, Beverly Bayne and Francis X. Bushman appearing in their newest offering, "Modern Marriage," a novel webbing of the silent with the spoken drama. The co-stars appear in person on the stage with their assisting players and enacting a thrilling climax to the story told on the screen.

"Safety Last," Harold Lloyd's feature which is as full of laughs and thrills as an egg is of meat, got away to a good start at Orchestra Hall on May 28th and it is expected will have a run of several weeks. This is probably the first time that an independent exhibitor in Chicago has rented both the

picture and the house to show it in. Martin Henoch of the Stratford theatre is the man to initiate this practise in Chicago. Mr. Henoch has installed a high class orchestra to give musical setting for the picture and has arranged for several specialties calculated to give it a high class presentation. Donald Brian was host at a private, midnight showing of this picture on May 24th in Sam Harris' theatre and many convention visitors availed themselves of the opportunity of viewing "Safety Last."

J. L. Stiner, of the Yorkville-Casino theatre on 86th Street, New York City, made some interesting comments on Chicago exhibitors while he was here for the convention. He finds a difference between the advertising campaigns of New York and Chicago exhibitors, the latter devoting much more time and money to this important work than their New York brethren. Stiner also finds Chicago exhibitors work and worry continuously about their houses and from his viewpoint the Chicagoan carries this too far. Eastern men are more inclined to get a little more out of life in so far as he, Stiner, can observe the time they spend in recreation and relaxation does not militate against their box office records. Better get the golf clubs out, boys.

W. K. Lendon, Universal's traveling auditor, well known to many exhibitors throughout the country, has left for New York where he will prepare for an extended trip through the Orient, where he will be engaged in special work for Universal in the nature of a general survey of motion picture conditions. Before his departure from Chicago, the local Universal staff presented Mr. Lendon with a beautiful wrist watch.

Manager Simmons of Hodgkinson states that the opening of "Down to the Sea in Ships" at the Roosevelt theatre on July 29th, for a four weeks' run, will be heralded by an extensive billboard campaign, starting July 10th, which will be continued till Sept. 10th, so that theatres throughout the territory showing this important feature will receive the benefit of the out-door advertising. The picture will be given general release immediately following this Chicago loop run.

Paramount's team of ball tossers went down to defeat when they played Universal's huskies last week. The game was close as the score six to five indicates. A return game was played on May 26th, which ended in a tie, nineteen to nineteen after the heavy hitters had developed "charlie horses" running the bases and the outfielders had been worn to a frazzle chasing drives.

Herb Hayman has succeeded Otto Bolle as sales manager of Famous Players-Lasky Chicago exchange, the latter having been transferred to Detroit as branch manager.

David Bader, who has been acting for some time past as west coast representative for Century Comedy Company, passed through Chicago, Sunday last, en route to New York where he will take up the duties of general publicity director for the same producing company.

Herman Stern, assistant general sales manager of Universal, lived up to the reputation he has made for himself as a live wire, by his activities in arranging for the pleasure and comfort of visiting film men during the convention. Automobiles were available for free service between Universal exchange, the Coliseum and the Hotel Sherman. A convention number of Universal Weekly was placed in the hotel room of each exhibitor guest and the entire Universal sales staff remained in the city to act as assistant hosts and apparently contributed their full share towards the good time had by exhibition visitors. Wednesday a motion picture of the crowds visiting Universal offices was taken—the boys returning to their respective theatres with this evidence of their visit to show the home folks.

George A. Hickey, district supervisor of Goldwyn Pictures, and Manager B. B. Reingold, of the Chicago exchange, have returned from Atlantic City where they attended the convention of their organization. Eddie Bonns and Howard Dietz, of Goldwyn's home office, are expected to arrive at the Chicago exchange this week for a short visit.

Manager Meyers, of Fox's Chicago exchange, plans to leave for the annual sales convention of his organization the end of this week. Executives, branch managers and star salesmen from all over the world will be present and will get first hand knowledge of Fox's program and plans for the balance of the year. "The Town Which Forgot God," which was released in New York several months ago, will have its premier Chicago showing some time in July, according to Mr. Meyers.

Manager Jack Sampson and Sales Manager Gettelson, of F. B. O's Chicago exchange, were in New York this week for a conference with home office officials. They are expected to return in a few days.

Word comes from Adolph Linick, who is vacationing in Europe, that he is at present in Germany. It may be several months before this member of the Jones, Linick & Schaefer organization returns to headquarters.

Forty - four from Goldwyn - Cosmopolitan

22 Goldwyns, 12 Cosmopolitans, 8 from Distinctive
and 2 Others for New Season

GOLDWYN-COSMOPOLITAN will deliver 44 productions next season. Each production it is stated, will be a picture produced by a director whose name has been associated with an important achievement.

Of the 44 pictures that Goldwyn-Cosmopolitan will release 12 are Cosmopolitan Productions, 8 are Distinctive Pictures, 22 are Goldwyn pictures and Jesse D. Hampton and Achievement Films will provide one each.

F. J. Godsol, in announcing the next season's product, makes the following statement:-

"An exhibitor must have pictures of outstanding merit and, in order to attract patrons to the box-office, each picture must have strong selling features in director, artists and story. Theatre profits depend upon these things. Also, exhibitors must be assured of a continuous volume of pictures with these magnetic, profit-making promotion angles.

"The merger of our distributing organization with Cosmopolitan Productions and the association of Distinctive Pictures together with certain other extraordinarily high class individual productions, makes the exhibitor who presents our product dominant in his field."

J. R. Grainger, General Manager of Sales, has increased the number of branch offices to thirty-one and the country has been divided into ten districts each under the supervision of a District Manager. The nine new exchanges that have been opened by Goldwyn during the past year are: Indianapolis, Ind.; Milwaukee, Wis.; Portland, Ore.; New Haven, Conn.; Albany, Des Moines, Ia.; Oklahoma City, Okla.; Charlotte, N. C.; and Butte, Mont.

It is estimated that the 44 Goldwyn-Cosmopolitan productions for the coming year will be as follows:

From Goldwyn Pictures Corporation: "The Eternal Three," written and directed by Marshall Neilan, with a cast including Hobart Bosworth, Claire Windsor, Raymond Griffith, Bessie Love, Tom Gallery, Peaches Jackson, Alec Frances, Helen Lynch and George Cooper. It is the story of a great surgeon and a love-thief, his own foster-son, who steals the love of his young bride.

"Greed," adapted from Frank Norris' realistic San Francisco novel, "McTeague," and directed by Erich von Stroheim. Its cast includes Gibson Gowland, ZaSu Pitts, Jean Hersholt, Sylvia Ashton, Dale Fuller, James Marcus, Chester Conklin, Cesare Gravina and Joan Standing.

"Three Wise Fools," directed by King Vidor, who also adapted the picture from Austin Strong's play. Its principal players are Eleanor Boardman, Claude Gillingwater, William H. Crane, Alec Francis, William Haines, John Sainpolis and Brinsley Shaw.

"The Master of Man," adapted from Sir Hall Caine's latest novel by Paul Bern and directed by Victor Seastrom. Leading roles will be acted by Joseph Schildkraut and Mae Busch.

"In the Palace of the King," adapted from F. Marion Crawford's novel by June Mathis and directed by Emmet J. Flynn. In the cast are Blanche Sweet, Hobart Bosworth, Edmund Lowe, Pauline Starke, Aileen Pringle, Charles Clary, Lucien Littlefield and William V. Mong.

"The Rendezvous," by Madeleine Ruthven, directed by Marshall Neilan and Frank Urson.

Hearst Papers Print Exhibitor Views on "Knighthood"

IN conjunction with the nationwide success of "When Knighthood Was in Flower," the Cosmopolitan feature starring Marion Davies which played sixteen consecutive weeks at the Criterion theatre, New York, the New York American and nineteen other Hearst papers throughout the country will carry a special half-page story and 4-column layout on June 3. The story will treat the photoplay from a trade standpoint, with excerpts of reviews and opinions of "Knighthood" from theatre owners in all parts of the country.

Louis O. Malcloon, Director of Publicity for Cosmopolitan, evolved the idea following the commendation that "Knighthood" has won from exhibitors.

This is a story of Russia under the Soviet. Heading its cast are Conrad Nagel, Lucille Ricksen, Emmett Corrigan, Sydney Chaplin and Elmo Lincoln.

"Six Days," adapted by Ouida Bergere from Elinor Glyn's story, and directed by Charles J. Brabin who made "Driven." In the cast are Corinne Griffith, Frank Mayo, Claude King, Myrtle Stedman, Maude George, Charles Clary and Robert de Vilbis.

"Three Weeks," from Elinor Glyn's romance of a royal intrigue.

"The Day of Faith," adapted by June Mathis from Arthur Somers Roche's novel, and directed by Tod Browning. Its cast includes Eleanor Boardman, Raymond Griffith, Ford Sterling, Carmel Myers, Wallie Van, and Tyrone Power.

"The Merry Widow," from the most famous light opera of the century. Erich von Stroheim will direct the picture version.

"Tess of the D'Urbervilles," from Thomas Hardy's novel, co-directed by Marshall Neilan and Frank Urson, with Blanche Sweet and Conrad Nagel featured.

"Wild Oranges," from Joseph Hergesheimer's novel, directed by King Vidor.

"Red Lights" from Edward E. Rose's mystery play, directed by Clarence G. Badger, with Marie Prevost, Alice Lake, Raymond Griffith, Johnny Walker and Dagmar Godowsky.

A new picture written and directed by Rupert Hughes.

"Ben-Hur," from Gen. Lew Wallace's famous novel and play. Other productions will be announced later.

From Cosmopolitan:

"Enemies of Women," adapted from Vicente Blasco Ibanez's new novel, and directed by Alan Crosland. In the cast are Lionel Barrymore, Alma Rubens, Pedro de Cordoba, Gladys Hulette, Gareth Hughes, William H. Thompson, William Collier, Jr., and Mario Majeroni. The pictures was made mostly at Monte Carlo and Nice.

"Little Old New York," starring Marion Davies, adapted by Luther Reed from Rida Johnson Young's drama, directed by Sidney Olcott. In the cast supporting Miss Davies are Harrison Ford, Montague Love, Sam Hardy,

J. M. Kerrigan, Louis Wolheim, Courtenay Foote, Mahlon Hamilton, Norval Keedwell, Riley Hatch, Gypsy O'Brien, Mary Kennedy and Spencer Charters.

"The Daughter of Mother McGinn," from one of Jack Boyle's "Boston Blackie" stories, adapted by Frances Marion, and directed by Miss Marion and George Hill. In the cast are Colleen Moore, Forrest Stanley, Margaret Seddon and George Cooper.

"Unseeing Eyes," from an Arthur Stringer novel, featuring Lionel Barrymore and Seena Owen. The scenario was made by Bayard Veiller. E. H. Griffith is directing.

"Under the Red Robe," from Stanley J. Weyman's romance, directed by Alan Crosland. The cast includes Robert B. Mantell, as Cardinal Richelieu, John Charles Thomas and Alma Rubens.

"Yolanda," adapted by Luther Reed from the novel by Charles Major, author of "When Knighthood Was in Flower." Marion Davies will be starred in the title role.

"The Flaming Forest," from a James Oliver Curwood story. "Alias the Lone Wolf," by Louis Joseph Vance, with Bert Lytell.

"The Temptress" from the Vicente Blasco Ibanez story now running in Hearst's International. Bayard Veiller is writing the scenario. "The Country Beyond," by James Oliver Curwood. "A Gentleman of France," from Stanley Weyman's romance, with Bert Lytell. "Alice of Old Vincennes," by Maurice Thompson, in which Marion Davies will be starred.

From Distinctive Pictures Corporation:

"The Green Goddess," adapted by Forrest Halsey from William Archer's stage success. Mr. Arliss will be starred in the screen version, supported by Alice Joyce, David Powell, Harry T. Morey and Ivan Simpson. Sidney Olcott is directing it.

"The Weavers," adapted by John Lynch from Sir Gilbert Parker's Egyptian novel, with Alfred Lunt and Mimi Palmeri. Harmon Weight will direct it.

"A Salome of the Tenements," adapted by John Lynch from Anzia Yezierska's novel, directed by Sidney Olcott.

"Life and the Lady," adapted by Philip Lonergan from I. A. R. Wylie's novel, "The Inheritors," with Alfred Lunt and Mimi Palmeri. Harmon Weight will direct.

"Two Can Play," by Gerald Mygatt, with Alfred Lunt, Mimi Palmeri, Hedda Hopper and Macklyn Arbuckle. Directed by Harmon Weight.

"The Steadfast Heart," adapted by Philip Lonergan from Clarence Budington Kelland's story, directed by Sheridan Hall. In the cast are Marguerite Courtot, Mary Alden, William B. Mack, Joseph Striker and Joseph Depew.

From Achievement Films: "The Magic Skin," adapted by Charles Whitaker from Balzac's novel and directed by George D. Baker. Heading the cast are Bessie Love, George Walsh and Carmel Myers.

From Jesse D. Hampton: "The Spoilers," adapted from Rex Beach's novel of the Klondike gold-rush, directed for Jesse D. Hampton by Lambert Hillyer. The cast includes Milton Sills, Anna Q. Nilsson, Barbara Bedford, Robert Bedford, Robert Edeson, Noah Beery, Mitchell Lewis, Robert McKim, Wallace MacDonald, Sam de Grasse, Ford Sterling, Louise Fazenda and Rockliffe Fellowes.

Fox Signs Favorites for Productions

The demands of the stories now in production both at the Hollywood and New York studios of Fox Film Corporation have necessitated the company's signing to contracts many of the screen's leading favorites, according to announcements this week.

Among the artists who have been engaged to appear in the forthcoming Fox releases of 1923-24 are Barbara La Marr, Doris May, Bessie Love, Ruth Clifford, Billie Dove, Alma Tell, Irene Rich, June Elvidge, Eva Novak, Martha Mansfield, Richard Tucker, Alla Hale, Mabel Julienne Scott and Ernest Truex. These are, of course, in addition to regular Fox stars, leading ladies and character actors.

Barbara La Marr has been assigned a prominent part in the Fox version of Augusta Evans's famous novel, "St. Elmo," in which John Gilbert is to be featured.

Ernest Truex, the latest newcomer under the Fox banner, has starred on Broadway for the past two years in William Anthony McGuire's comedy, "Six Cylinder Love," which was purchased recently by William Fox for screen adaptation.

Mabel Julienne Scott, another addition to the Fox constellation, will play opposite William Russell, the virile star of Western melodrama.

"Meanest Man" Premiere at Cohan Theatre

"The Meanest Man in the World," produced by Principal Pictures Corporation in Los Angeles, will have its world premier on Broadway, New York, with the George M. Cohan theatre as its "home."

Sol Lesser, president of the organization, announces the release of the Cohan piece will be early in the fall.

The cast consists of Bert Lytell, Blanche Sweet, Bryant Washburn, Maryon Aye, Helen Lynch, Lincoln Stedman, Frances Raymond, Victor Potel, William Conklin, Carl Stockdale, Forrest Robinson, and others. The picture was directed by Edward F. Cline.



Doris Kenyon, who has just signed a long term contract with C. C. Burr



Metro Pictures presents Clara Kimball Young in "A Wife's Romance" from which these scenes were made

Schenck Plans \$3,500,000 Program To Produce Nine Features This Year; Four New Directors Signed

JOSEPH M. SCHENCK has announced four new directors for 1923; also what is said to be the largest program ever outlined for a single year by an independent producer. He will spend \$3,500,000 on nine feature plays to be produced before January, 1924.

Frances Marion will co-direct with Chester Franklin on forthcoming Norma Talmadge pictures. Victor Herman will assume direction of Constance Talmadge productions, starting upon her next picture, "The Dangerous Maid," an adaptation from the novel, "Barbara Winslow, Rebel," by Elizabeth Ellis, dealing with Revolutionary days of England in the seventeenth century, on June 18. The productions of the Talmadges will be distributed by First National.

The three stories for Norma Talmadge, which will follow the making of "Ashes of Vengeance," now nearing completion under the direction of Frank Lloyd, are: "Lost of Desire," by Margaret Peterson, an English author; "The Mirage," by Edgar Selwyn, and "Secrets," by Rudolph Besier and May Edgington.

The three stories for 1923 in which Constance Talmadge will star, and which will follow her present production of "Duley," by George S. Kaufman and Marc Connelly, with Sidney Franklin at the megaphone, are "The Dangerous Maid," "Madame Pompadour," a story of Napoleonic days, adapted by John Emerson and Anita Loos from a foreign play, and a third story as yet unnamed. The Talmadge pictures will be made at the United studios.

C. Gardner Sullivan, for many years associated with Thomas Ince, will head the Schenck productions' scenario staff, with Willard Mack, playwright, actor and author, acting in an advisory capacity.

"This \$3,500,000 will not be spent recklessly, merely for big sets and elaborate settings," says Mr. Schenck, "but for better casts and better stories, and everything that will in any way insure better pictures. I do

not believe that the peak of motion picture prosperity will be reached this year. I am firmly convinced that 1924 will be an even greater year for pictures."

"A Wife's Romance" Is New Metro Title

"A Wife's Romance" is the new title of the Clara Kimball Young picture which Harry Gerson is now producing on the West Coast for Metro release. This picture has hitherto been announced as "In Old Madrid."

It is taken from H. W. Roberts' novel, "La Rubia." It was adapted to the screen by Frank Berestford. In the cast with Miss Young are Lewis Dayton, Louis Bates Mortimer, Albert Roscoe, Lillian Adrian, Wedgewood Howell, Arthur Hull and Robert Canterio.

Additions Made to Cast of "The Huntress"

The latest additions to the cast of "The Huntress," which is being made at the United Studios, under Lynn Reynold's direction, for First National, are Wilfrid North and Charles E. Anderson.

North plays the part of a society man in this picturization of Hulbert Footner's novel. Anderson plays the part of a "heavy" in "The Huntress."

Shipman to Make Special in Morocco

As the emissary of Ernest Shipman, Rene Batigne sailed for France last week, to lay the preliminary plans for the formation there of a new company to produce a big, spectacular production in Morocco, during the latter part of the current year. Shipman has not announced the title of the story he has in mind for this latest enterprise.

West Coast Planning New Houses

Lesser Interests Estimate Construction Costs to Total \$3,500,000

IN their announcement of the huge theatre construction program for the first eight months of the 1923 season, officials of the West Coast Theatres, Inc., see prosperity ahead for every community, which will benefit materially by an estimated total expense of \$3,500,000 for the construction of new theatres.

It is contemplated that every one of these houses will be ready by September 1, 1923. Seven new theatres are now being built in various parts of Southern California.

They include an 1,800-seat house in San Pedro, which will be ready for opening within five weeks. This theatre will represent an investment in excess of \$500,000, it is said.

In Pomona, California, a 1,500-seat house is being built for the Gore Brothers, Ramish and Sol Lesser interest by the Milwaukee Building Company, in the heart of the city. This house will be ready for opening about August 1 of this year and represents an investment of \$200,000.

At Herman Beach, California, one of the most prominent citizens there, Mr. Mattison, is constructing a huge block into which are incorporated a bank building, a theatre, stores and offices. The theatre will have 1,000 seats.

At Santa Monica, California, a high-class theatre and office building is being constructed by West Coast Theatres, Inc. The theatre will be 1,700 seats capacity, equipped with all modern facilities.

In Hollywood the Hollywood theatre, near Highland, will be entirely remodeled at an expense of \$75,000. It will be a 1,000-seat capacity house.

On Western avenue, at 54th street, on the southwest corner, a Class A theatre seating 1,500, fully equipped, with stores and offices.

is being built by R. F. D. List for West Coast Theatres, Inc.

On the corner of Washington, Vermont and New Hampshire, a Los Angeles key corner, will arise a magnificent 2,500-seat theatre of Class A construction. Plans for this theatre are now being prepared so that construction can begin at an early date. The total investment of the building alone, not including real estate, will be in excess of \$750,000, it is said.

On York Boulevard, between 51st and 52nd streets, J. A. Badeley is erecting a theatre which will be of an Egyptian architectural design. Construction and real estate costs are estimated at \$165,000.

For all of these houses Messrs. Gore Bros., Ramish and Sol Lesser are awarding contracts for organs, masonry, carpentry, decorating and other manual labor, the sum total of these contracts being estimated to keep thousands of workmen busy for an entire year.

Three more deals are now pending for theatres contemplated and in stage of negotiation ready for announcement at a very early date. All of them will be situated in Los Angeles at a total investment of \$750,000.

"Man of Action" Booked for N. Y. Strand

"A Man of Action," Thomas H. Ince's mystery comedy with Douglas MacLean in the featured role, will be seen on the screen of the New York Strand during the week beginning June 3rd. It is the latest Ince-MacLean production on the First National program.

Supporting MacLean in the leading feminine role is Marguerite de la Motte, and William Courtright is seen in a character role.



Scenes from "Bright Lights of Broadway," a Principal Pictures production

Pickford, Fairbanks Plan Future Productions

The Pickford-Fairbanks studios will be a place of perpetual picture activity during all the present year, according to production plans which have just been announced. Even though Mary Pickford expects to finish "The Street Singer," her new photoplay for United Artists release, by the end of May, there will be no let-down, as it is expected that Douglas Fairbanks' newest contribution, "The Thief of Bagdad," will be in full production swing by that time.

With the completion of "The Street Singer" Miss Pickford expects to plunge right into the work of a new photoplay, either "Dorothy Vernon of Haddon Hall" or "Faust" for both of which she had scenario script prepared.

It is also expected that Jack Pickford will soon start production on a new film play. At the present time he is awaiting the preparation of a story of the Kentucky mountains.

Texas University Free Pictures Popular

More than a million people in the State of Texas during the past year saw the free films and slides which are furnished to various schools and civic organizations by the Bureau of Extension of the University of Texas, according to Dr. Joseph J. Weber, head of the division of visual instruction. In the same period 3,750 exhibitions of the films and 4,040 exhibitions of the slides, with their accompanying lectures, were given.

Belasco Play Enters Fox Production

"The Governor's Lady," the screen version of the Belasco stage play, is now being produced by William Fox under the direction of Harry Millarde. The story tells of the rise from poverty to wealth of Daniel Slade, the man who is elected to the highest office in his state. Robert T. Haines plays Slade.

Louis Brock Joins First National Forces

Louis Brock, formerly connected with the Joseph M. Schenck Foreign Department, has joined Associated First National, where he will assist Bruce Johnson in the capacity of assistant to the Manager of the Foreign Department.



Helen Holmes and J. P. McGowan are shown in this group of scenes from "Stormy Seas," an Associated Exhibitors picture

Shipman Gets Shackelton South Pole Pictures

Ernest Shipman announces that he has acquired from the Motion Picture Sales Agency, Ltd., of London, the exclusive American rights in "Southward on the Quest," the six-reel pictorial record of the late Sir Ernest Shackelton's last expedition to the South Pole.

The film begins with the departure of the tiny vessel from the coast of England, and takes up in sequence every step in the memorable journey, including the tragic burial of the noted leader. It is said to include many scenes of bird and animal life, as well as unusual geographical formations.

"Valley of Content" New Barker Production

Blanche Upright recently conferred with Irving G. Thalberg at the Louis B. Mayer studios regarding the production of one of her books, "The Valley of Content," the screen rights for which were purchased by Mr. Mayer some time ago. It will be a Reginald Barker production for Metro release, but it will be distributed under a different name not yet decided upon. No starting date for production on this has been announced, as Mr. Barker has left for the Canadian Northwest to film further exterior scenes for his forthcoming picture, "The Master of Woman," which is fast nearing completion.

Robert E. Lee on Staff of Hodkinson

Announcement is made by the W. W. Hodkinson Corporation to the effect that Robert E. Lee has joined the forces of the Hodkinson Corporation and will be henceforth connected with the Atlanta office.



Principal Pictures Corporation is offering "The Meanest Man in the World," with a cast they refer to as all-star. This layout shows scenes from the production

Bill Hart Completely Vindicated

Boston Woman Admits Charges Brought Against Star Were Without Foundation

WILLIAM S. HART has been vindicated of the charges brought against him some time ago by a Boston woman and which brought about his temporary retirement from the screen. Hart was charged by the Boston woman with being the father of her child. Through the efforts of the New York American, it was divulged that the boy had been borrowed for the occasion and when confronted with the evidence the alleged mother admitted the truth.

Following the complete vindication of Hart, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, gave out the following statement at his office in Hollywood:

"Following William S. Hart's retirement, which the whole photoplay-loving world hoped was only temporary, we had arrived at a point where we hoped to be able to announce his return to the screen. When this trouble, based on the charge which now has been absolutely repudiated, arose, I was firmly convinced of Mr. Hart's integrity and the public ability to reach just conclusions. Knowing him innocent, I repeatedly urged him to appear once again, as a star in Paramount pictures.

"Mr. Hart came to see me several times. I knew no one believed the charges against him and I strove to convince him this was so but Mr. Hart, splendid man that he is and super-sensitive, refused to return to the screen until there remained no shadow of doubt as to his innocence in the mind of a single person in the world. He possessed strong convictions upon the necessity of keeping faith with the public. He resolutely refused to return unless he could share his old-time sense of comradeship with those he worked to entertain. Mr. Hart said to me, 'I will never accept a dollar of the public's money until I have convinced them I am worthy to receive it. I want to be able to look out from the screen and meet every man, woman and child eye to eye. Until then I will remain outside the profession I love and to which I might have returned if

it had not been for this terrible accusation.'

"As he faced me across my desk, it came upon me then what a great tragedy it was that he should suffer penalties of guilt when I knew him to be innocent. Those who know him well always have believed him guiltless. My personal happiness that the charges have been proved groundless will be shared by hundreds of thousands. I am awaiting the moment, which I hope will be within a very few days, when William S. Hart, one of America's greatest and most popular film stars, will come to me in my office and say, 'Mr. Lasky, I am ready to go to work.'

"Buster" Collier in "Dust in the Doorway"

Arthur H. Jacobs has engaged William "Buster" Collier, to play a prominent part in his next Frank Borzage picture for First National, the temporary title of which is "Dust in the Doorway."

Other members of the cast of this Borzage-First National picture are Virginia Pearson, Josef Swickard and Frederick Truesdell.

The picture is a screen adaptation of Dixie Willson's story of a boy's love for his mother.

Glenn Hunter at Work on Film Guild Production

Glenn Hunter begins work this week on his next Film Guild production for W. W. Hodkinson, according to an announcement from Fred Waller, production manager. The picture is "Grit," adapted from a Scott Fitzgerald story by James Ashmore Creelman. "Grit" was formerly titled "Braver and Braver."

The picture will be directed by Frank Tuttle. The cast includes Dore Davidson, Osgood Perkins, Townsend Martin, Helenka Adanowska, Mary Foy, Alfred Stewart, Arthur Earle and Charley Fang.



"Fog Bound" is a Paramount picture with Dorothy Dalton as the star. She is shown herewith in three strong scenes

F.B.O. Announces Releasing Program

Exchange Managers Discuss Exploitation Plans for Thirty Coming Features

THE releasing program as planned by the Film Booking Offices for the season of 1923-24 will amount to thirty pictures. This does not include the short subjects contracted for by this company for the coming year.

This announcement was made at the annual sales managers' meeting held this week in New York and attended by all the eastern exchange managers for the purpose of planning campaigns for the year and to make special plans for the release of Mrs. Wallace Reid's forthcoming picture, "Human Wreckage."

The plan as announced to the exchange men by J. I. Schnitzer, vice-president, includes a total of about seventy subjects, including the Witwer "Fighting Blood" and his third series based on the telephone girl. Of the thirty regular releases, ten will be specials starting with the release in the late summer of "Daytime Wives" and "Blow Your Own Horn." The story of "Daytime Wives" is the glorification of the office girl and the help she can give the poor tired business man to offset any annoyances he might have had at home. The story is from the pens of Lenore Coffee and John F. Goodrich and was adapted to the screen by Wyndham Gittens and Helmar Bergman. The direction was handled by Emile Chautard and carries a cast including Wyndham Standing, Grace Darmond, Derelys Perdue, William Conklin, Edward Hearn, Katherine Lewis, Kenneth Gibson and Christina Mont.

"Blow Your Own Horn," the second special, concerns an ex-service man and his entrance into society as a partner to a young inventor. The adaptation was made by Rex Taylor from the story by Owen Davis. The direction was handled by James W. Horne and carries a cast including Warner Baxter, Ralph Lewis, Derelys Perdue, Eugene Acker, Earnest C. Warde, William H. Turner, Dell Boone, John Fox, Jr., Stanhope Wheatcroft, Billy Osborne, Joe Harrington and Frank Norcross.

Of the thirty pictures scheduled, twenty-six

are to be produced by the Film Booking Offices with the other four produced by Emory Johnson. Johnson's first of the four is now in production at the Powers studio and is based on a government postal employee, featuring Ralph Lewis. The Johnson pictures that are to follow are to be made with the same exploitation possibilities of his other productions.

Eight of the remaining sixteen will be the western type of picture. Eddie Hearn is to carry the feature role in these which will be released once a month starting in the Fall. Hearn is well known to the screen fans, having appeared in some of the bigger productions in leads and having worked opposite Pauline Fredericks in "The Glory of Clementina," by William J. Locke.

The remaining eight pictures will be of the program type.

In addition to the above named thirty productions the exchange managers were informed that a big special would be injected here and there on the schedule.

"Winning of Barbara Worth" Postponed

Filming of "The Winning of Barbara Worth" by Principal Pictures Corporation has been postponed until the Fall. Sol Lesser, president of this organization, announces that the amount of research work and the extensive preparations and plans necessary to properly film this Harold Bell Wright novel, have made this expedient.

"When a Man's a Man" has been chosen to take the place of "Barbara Worth" at this time. This is another of the Wright novels.

Florence Vidor and John Bowers will play the leading roles in the screen version of the latter story.

The company will leave shortly for Arizona, the locale in which most of the Wright stories is laid.



Views of "East Side, West Side," a new Principal Pictures feature for the independent market

Warners Engage Cast for "Gold Diggers"

A number of prominent screen players have been engaged by the Warner Brothers for the forthcoming production of David Belasco's stage success, "The Gold Diggers," actual production of which will be started shortly after the arrival of Mr. Belasco on the West Coast the first week in June. The entire cast is subject to Mr. Belasco's approval.

To portray the role of the inimitable Mabel, the Warners have secured Louise Fazenda; Alec Francis is cast as Lawyer Blake; Gertrude Short as Topsy, and Wyndham Standing as Steven.

Hope Hampton, who will play one of the leading roles, arrived last week at the Warner studios. The production will be directed by Harry Beaumont. The script of "The Gold Diggers" was written by Grant Carpenter.

Three New Paramounts Go to Cutting Room

Three Paramount pictures have been completed at the Lasky studio in respect to "shooting" during the past few days. One is "The Cheat," starring Pola Negri, with Jack Holt featured and Charles de Roche in support. This is a Fitzmaurice production adapted from Hector Turnbull's story by Ouida Bergere.

"Hollywood," made by James Cruze, is also completed. Thomas Geraghty adapted the story by Frank Condon and Walter Woods supervised.

"Fair Week," Rob Wagner's first directorial effort, with Walter Hiers as star, is also finished. Walter Woods wrote and will edit this picture.

Edward Kimball Engaged for "Trilby" Cast

Richard Walton Tully has engaged Edward Kimball for the part of the theatre manager in his production of Du Maurier's "Trilby."

In "The Masquerader" Kimball appeared as Brock, the vigilant butler, and in "Omar the Tentmaker," Kimball played the part of Omar's father, and now he is to have a characterization in the latest Tully picture, "Trilby," in which Andree Lafayette will play the title role.



Principal Pictures is presenting "Temporary Marriage," from which the accompanying scenes were taken

Airplanes Aid Shooting of "Unseeing Eyes"

Aeroplanes figure prominently in Cosmopolitan's picturization of Arthur Stringer's story of "Snow Blind," which is being made under the title of "Unseeing Eyes."

Actual flying scenes were made in the otherwise inaccessible Canadian Northwest, with Lionel Barrymore and Seena Owen piloted in two Curtiss planes by "Casey" Jones, chief test pilot of the Curtiss company and Captain William G. Sharpe.

E. H. Griffith, who is directing the picture, and the Cosmopolitan company have returned to New York after two months in the Canadian Rockies, and it will now be rushed to completion.

Others in the cast besides Barrymore and Miss Owen are Louis Wolheim, Paul Panzer, Gustav von Seyffertitz, Walter Miller, Jack Johnson, Pansy Graham, Dan Red Eagle, Louis Deer and Francis Red Eagle.



Among the latest of Metro's presentations is "The Fog," scenes from which are shown herewith

Feinman Goes to Europe for Warners

A. L. Feinman, of the Warner exploitation staff, leaves for England on the S. S. Majestic, June 2d, to do special publicity and exploitation work for the Warner Brothers' features, the physical distribution of which is controlled by the Film Booking Offices of Great Britain.

Feinman's trip to England is in the nature of a well-deserved promotion. Ever since he joined Warner Bros. as a member of the Company's exploitation forces, he has revealed himself as an exploiter of uncommon ability. He exploited "Brass" with unusual success at its world premiere at the Park Theatre in Boston.

Mayer Productions Move to New Quarters

The eastern office of Louis B. Mayer Productions, Inc., of which Paul C. Mooney is general manager, has taken up new quarters on the twelfth floor of the new building which is just being completed at No. 383 Madison avenue, northwest corner of Forty-sixth street. Once more the Mayer eastern offices will be in the same building with Associated First National through which some of the Mayer product is distributed.



Marshall Neilan presenting to Mexican Consul Leal picture scenes from "The Eternal Three." These scenes were photographed in Mexico. In the group left to right are, Dr. Jose A. Samaniego, Zach Lamar Cobb, Thomas G. Patten, Marshall Neilan, Hon. Harry Chandler, Consul Garza Leal and Abraham Lehr

Larry Semon Is Signed by Truart Report That \$3,000,000 Will Be Paid Star in Three Years; Elaborate Plans

DURING the national convention of the motion picture theatre-owners in Chicago, M. H. Hoffman, vice-president and general manager of Truart Film Corporation, signed Larry Semon, the star comedian, to a contract which calls for the payment of in excess of \$3,000,000 to the star within a period of three years, it is declared.

In the series of super-productions which are to be produced by the star for Truart Films, Larry Semon will go into a different phase of production from that in which he has hitherto appeared. All the comedies will be in feature length; in fact, they will be in what is termed natural length or as much footage as the story requires whether it is 4,000 feet or 8,000 feet. They will consist of broad, clean comedy made from feature stories appearing in magazines, published books and successful stage plays. They will contain everything that a feature production requires, all star casts, big sets, the best photography obtainable, thrills, heart-interest and more than their quota of laughs.

Larry Semon's contract with Truart covers a period of three years during which time not less than six feature comedies will be completed and franchised by Truart on the independent market.

The announcement of the signing of this contract was the biggest individual event which took place at the annual convention of the exhibitors, and it was given front page space in practically every one of the Chicago daily papers. In addition to this, the photograph of the actual signing of the \$3,000,000 was used in most of the dailies in conjunction with the features news story. When the Chicago convention adjourned, Larry Semon proceeded to the New York office of Truart Film Corporation with Mr. Hoffman, and upon his arrival was greeted by an enthusiastic gathering, because the information regarding the signing of the contract had already preceded him, having gone over the wires of the Associated Press to all parts of the country. Pictures of the principals in the transaction were used in most of the New York daily newspapers and front-page stories were used in many of the dailies,

including the New York Times. Very rarely has a contract executed in the motion picture industry received the wide notice or the favorable comment that was given to the Semon-Truart contract.

The editorial departments of both the Semon unit, with which the star has been furnished for his exclusive use by Truart Film Corporation, and of the Truart organization are already busily engaged in going over the successful New York comedy successes and published novels with the view of acquiring at least three properties ahead so that production activities can proceed without interruption.

"Ragged Edge" Booked for N. Y. Capitol

"The Ragged Edge," second of Disitinctive's specials for the current year, will go into New York's Capitol theatre on June 3. The picture is made from Harold MacGrath's romantic novel. It was adapted to the screen by Forrest Halsey.

"The Ragged Edge" marks the screen debut of Mimi Palmeri. In this picture she is playing opposite Alfred Lunt. Others in the cast are George MacQuarrie, Christian Frank, Charles Fang and Charles Slattery. Harmon Weight directed it. It is distributed by Goldwyn-Cosmopolitan.

U. S. Fleet Will Aid in F. B. O. Production

The United States Government will help Emory Johnson make his next production for the Film Booking Offices which is based on a postal employee, according to word from F. B. O. Production on the picture started last week at the Powers lot and one of the first tie-ups made was with the government to have the U. S. Pacific fleet of battleships assist in the production.

The new Johnson picture marks his fourth production for the Film Booking Offices. On this new one Ralph Lewis will again lead the cast.



Richard A. Rowland, General Manager of Associated First National Pictures, Inc.; Robert Lieber, President, and Harry O. Schwalbe, Chairman of the Executive Committee.

Lieber Pledges "Big Time Attractions"

*First National Primarily Concerned with Success
of Key City Houses, He Declares*

BECAUSE of one outstanding fact, exhibitors may next season depend upon our organization for the finest line of product we have yet handled," declared Robert Lieber, president of Associated First National, in a statement issued this week. "Our executive committee has definitely decided that every First National Picture must be produced solely and exclusively to meet the requirements of the country's big-time metropolitan theatres. My associates in First National are primarily concerned with the success of the key city picture palaces because we feel that pictures exploited and established by them are looked forward to by patrons of subsequent run theatres and that a superior grade of product is the best possible stabilizer of the entire exhibiting business," Mr. Lieber continued.

"Winter and summer, week in and week out, the key city house must have high grade product or it cannot survive. It is our organization's plan and purpose to supply that year-round demand. We did not form First National merely because we believed there was money to be made in the distributing business. We did form our company because we believed in the necessity of fostering and developing production talent which would in turn develop and secure the future of the vast investments in theatre property.

"As evidence of our sincere purpose to meet the year-round needs of big-time houses we invite attention to our releases for the summer months just ahead. Twelve pictures, varied in type and story, each by a front rank star or director, each a fitting offering for the leading screens of the country. I believe I may point to our summer releases as proof that exhibitors may safely depend upon First National.

"Our schedule for next season gives every promise of exceeding in brilliance and variety any of our past years. With eleven of the

Gloria Swanson Starts Work in "Zaza"

GLORIA SWANSON started work in the title role of "Zaza," at the Paramount, Long Island studios. The picture is being produced by Allan Dawn.

"Zaza" will be the first Paramount picture Miss Swanson has made in the East, all her work heretofore having been done at the Lasky studio in Hollywood. It is an adaptation from the opera and play by Albert Shelly Le Vain.

H. B. Warner, who is at present playing the lead in the Harvard prize play, "You and I," will play Bernard Dufrene, opposite Miss Swanson. Ferdinand Gottschalk, another member of the "You and I" company, will play the Duke de Brissac. Lucille LaVerne will be Aunt Rosa and Mary Thurman will have the part of Florianne. Other members of the cast are Riley Hatch, Ivan Linow, Marie Sheldon, Edna Wheaton, Eleanor Dell, Fern Oakley and Hazel Webb, a dancer.

biggest and most successful directors, three of the six leading box office stars and contracts with a number of prominent screen favorites, we know we have the strongest array of production talent in our history. To exhibitors who think back and recall the class of product with which First National has been associated, our prediction that next season's pictures will set a new high mark may seem difficult of fulfillment. Yet confidence in our independent producers and belief in their artistic growth and will to outdo their past performances leaves no doubt in my mind that the performance will verify the promise.

"In conclusion, I feel that, both as an official of Associated First National and as an exhibitor, I personally owe a debt of gratitude to those talented artists of the screen who have and still are contributing so much to the success and advancement of our indus-

try. Our theatres can develop only with the artistry of our creative talent. Each is dependent upon the other. Side by side, producer and exhibitor must work out their destinies. And it is Associate First National's sincere purpose to so conduct its business that both independent producer and independent exhibitor may feel security in us,—that they may truly depend upon First National."

Big Set Is Built for New Barthelmess Film

The Richard Barthelmess Company, filming "The Fighting Blade," a romantic story of the Cromwellian period in England, which will be a First National release, is this week working on what is said to be the biggest set ever made in the East, covering the entire Universal studio at Fort Lee, N. J.

It is a replica of the English court of the seventeenth century, in which hundreds of extras attired in the gay costumes of that period are appearing.

Dorothy Mackaill is playing opposite the star in the leading feminine role. John S. Robertson is directing.

Sylvia Breamer Assigned New Leading Role

Sylvia Breamer, who created the title role in "The Girl of the Golden West," and who was recently signed on a long-term contract to appear in First National pictures, will play the leading feminine role in "The Lord of Thundergate," a story of Japan and America, by Sidney Hershal Small, which will be one of First National's full releases.

Joseph De Grasse has been selected to direct this production.

Well-Known Authors on First National List

*Many Books and Plays by Big Writers
Being Transferred to Screen*

IN the opinion of First National, players, directors and story form the trinity which count largely in the production of a successful and entertaining motion picture.

"The attention given by First National to the last named of these three, the story, has been just as great as that bestowed on the choice of the cast, and director, and as a result this distribution corporation is now able to announce some of the biggest and most successful novels and plays, some of them of recent publication and some old favorites which have stood the test of time for a long period of years," an announcement from the company this week points out.

The policy of the First National is probably best illustrated by the purchase of the screen rights of "Black Oxen," Gertrude Atherton's novel, which is reported to be the most successful book published by Boni and Liveright in a period of years.

First National declares that its current releases show that that company's policy of big stories worthy of big pictures has been in effect for some time past. Instances cited are "The Bright Shawl," starring Richard Barthelmess, a screen adaptation of the novel of the same name by Joseph Hergesheimer which has already run into many editions; "Within the Law," starring Norma Talmage, by Bayard Vellier; "Wandering Daughters," directed by James Young from the magazine story by Dana Burnett; "The Girl of the Golden West," considered by many the premier American drama; Booth Tarkington's "Penrod and Sam," directed by William Beaudine and produced by J. K. MacDonald, and "Children of Dust," Borzage's screen version of "Terwilliger," by Tristram Tupper, presented through Arthur S. Jacobs.

Announcement has been made by Richard Walton Tully that he would bring "The Bird of Paradise" to the screen. Mr. Tully wrote this play twelve years ago and its fame has made it a household word.

Under a recently signed contract Samuel Goldwyn will produce "Potash and Perlmutter" for First National release. This play followed the publication of many stories by Montague Glass in the Saturday Evening Post, revolving around the characters of Abe Potash and Mawress Perlmutter. So popular was the play in New York that two sequels have since been offered.

"The Bad Man," a play by Porter Emerson Browne, is awaiting First National production. "The Bad Man" had a long run on

Private Showing Set for "Mark of Beast"

ANNOUNCEMENT is made by the W. W. Hodkinson Corporation that a private presentation of "The Mark of the Beast," adapted from the novel by Thomas Dixon's "The Beast," will be given at the Town Hall, West 43rd Street, New York, N. Y., at 2.30 P. M. on Friday, June 1st.

Special invitations are being mailed. A special musical score has been arranged for this presentation. Many notables will be present, among them being Thomas Dixon, author and producer of the picture, who will make an address before the presentation.

Doris Kenyon Signs Long Contract with Burr

C. C. BURR has just announced the signing of Doris Kenyon to a long time contract. Miss Kenyon will be one of the leading members of the permanent stock organization Mr. Burr is forming for the production of feature pictures at his Glendale, Long Island studios.

Miss Kenyon has already appeared in two pictures produced by the Burr organization. She was featured with Johnny Hines in "Sure Fire Flint." Recently, Miss Kenyon was seen as co-star with James Kirkwood in "You Are Guilty," the Edgar Lewis production produced for Mr. Burr.

Miss Kenyon has had an extensive screen career. She appeared in the Famous Players production of "The Traveling Salesman," with Pathe in "The Hidden Hand" serial, with Wharton in "The Great White Trail." She was also seen in International's production of "Get Rich Quick Wallingford" and in "The Conquest of Canaan."

C. C. Burr states that he has some elaborate plans for Miss Kenyon. She will be seen in several productions now being arranged for filming at the Glendale-Mastodon Studios.

Broadway and has already played two years on the road. Edwin Carewe will produce this picture with Holbrook Blinn playing his original role on the screen.

Thomas H. Ince will present "Anna Christie," the Eugene O'Neill play which was awarded the Pulitzer Prize as the play which had done the most during the year to advance the interests of American dramatics.

"Secrets" is another dramatic hit which First National will distribute. Joseph M. Schenck has purchased the screen rights and Norma Talmadge will be seen in the role created by Margaret Lawrence in New York.

Another play to be picturized is Avery Hopwood's "Why Men Leave Home," a Broadway success. Louis B. Mayer has purchased the screen rights and John M. Stahl will direct.

A European stage sensation, Madame Pompadour, will be imported by Joseph M. Schenck for Constance Talmadge. "Her Temporary Husband," Edward Paulton's farce comedy which will be brought to the screen with Sydney Chaplin in the leading male role. "The Spite Corner," a comedy drama in which Madge Kennedy starred during a long run on Broadway.

In addition to Gertrude Atherton's "Black Oxen," First National has more than two dozen books and magazine serials which are either in production or in the hands of the screen adapters.

Among the stories are: "Circus Days," from the famous old circus story, "Toby Tyler," by James Otis, in which Jackie Coogan is starred. "The Huntress," a comedy drama of the great American outdoors, from the pen of Hulbert Footner. It will be Colleen Moore's first starring picture.

"The Fighting Blade," a period drama from the pen of Beulah Marie Dix, which will be produced by Inspiration Pictures with Richard

Barthelmess in the stellar role. The action is laid in England in the time of Cromwell.

"The Wanters," by Lelia Burton Wells, a comedy drama with New York society life as a background. John M. Stahl will direct this picture for Louis B. Mayer with Marie Prevost and Robert Ellis in the starring roles. Little Richard Headrick has been signed to play an important role.

"Her Reputation," adapted from the novel, "The Devil's Own," by Talbot Mundy and Bradley King. Thomas H. Ince will present this story through First National. "Purple Pride," by H. B. Somerville, an English authoress, which has been popular in that country and which will be published here in novel form. Norma Talmadge will star. The novel was published as "Ashes of Vengeance" in England and is to be issued in this country shortly.

"Flaming Youth," a Metropolitan Magazine story by Warner Fabian. "The Lord of Thundergate," a Sunset Magazine serial and novel from the pen of Sidney Herschel Small. "Dust in the Doorway," Dixie Wilson's McClure's Magazine story, which Frank Borzage will bring to the screen. "Country Lanes and City Pavements," a novel by John Fleming Wilson, which will be personally directed by Thomas H. Ince.

"Ponjola," from the Cosmopolitan Magazine serial and novel by Cynthia Stockley. James Young will direct. "The Eternal City," Hall Caine's famous novel, which will be produced in Rome by George Fitzmaurice for Samuel Goldwyn. "The Swamp Angel," from the Collier's Magazine story by Richard Connell. "Rope," a novel by Holworthy Hall. "The Dangerous Maid," from the novel "Barbara Winslow, Rebel," by Elizabeth Ellis, which has been purchased by Joseph M. Schenck, which will be transferred to the screen with Constance Talmadge in the stellar role.

"The Sea Hawk," by Rafael Sabatini, author of "Scaramouche" and "Captain Blood," who is rapidly becoming one of the most famed authors of the present day. "Moving Fingers," by Elizabeth Irons Folsom, which was published in Everybody's Magazine in serial form. "Pearls Before Cecily," a Saturday Evening Post story by Charles Brackett.

Four More Stories Bought by First National

FOR the coming season, First National has purchased four more stories by well-known authors. They are:

"The Sea Hawk," a story of the days of Queen Elizabeth, written by Rafael Sabatini, published last Fall in Adventure Magazine and later brought out in book form.

"Rope," by Holworthy Hall, first published as a serial and later in book form. It is a comedy drama and concerns a gilded society youth.

"The Moving Finger," by Elizabeth Irons Folsom, which was published in Everybody's Magazine and is a smart society drama with a triangle situation.

"Pearls Before Cecily," a Saturday Evening Post story by Charles Brackett. In picture form it will be a comedy-drama.

: : : : "THE CHECK-UP" : : : :

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length	Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
ALLIED PROD. & DIST.							When Knighthood Was in Flower	3	4	33	100	90	11,618 ft.
Garrison's Finish	1	2	9	5	73	7,898 ft.	While Satan Sleeps	—	4	39	5	71	6,069 ft.
Suzanna	1	1	5	13	86	8,000 ft.	White Flower, The	1	7	23	5	67	5,731 ft.
ASSOCIATED EXHIBITORS							World's Applause, The	4	8	38	7	66	6,526 ft.
Conquering the Woman	3	3	8	—	53	5,887 ft.	You Can't Fool Your Wife	1	3	8	7	74	6 reels
Dusk to Dawn	—	1	10	—	67	5 reels	Young Rajah, The	12	6	42	10	64	7,705 ft.
Grand Ma's Boy	—	—	108	35	78	5 reels	FILM BOOKING OFFICE						
Till We Meet Again	—	4	16	4	70	6 reels	Captain Fly-By-Night	—	1	7	2	73	4,900 ft.
Woman Who Fooled Herself, The	1	1	6	2	68	5,401 ft.	Good Men and True	1	7	26	1	64	5,267 ft.
FAMOUS PLAYERS							Hound of the Baskervilles, The	4	4	14	2	60	4,900 ft.
Above All Law	4	1	5	1	52	7,177 ft.	If I Were Queen	—	4	27	3	70	6,092 ft.
Adam and Eva	1	4	25	11	73	8 reels	In the Name of the Law	2	4	89	18	73	6,200 ft.
Adam's Rib	4	7	24	28	77	10 reels	Kick Back, The	5	14	31	2	64	5,160 ft.
Anna Ascends	2	8	19	1	60	5,959 ft.	Snow Shoe Trail, The	—	1	23	—	69	5,382 ft.
Back Home and Broke	—	1	47	30	81	6 reels	Thelma	—	3	20	2	68	6,497 ft.
Bella Donna	3	5	16	29	81	7,903 ft.	Third Alarm, The	—	2	35	44	86	7,000 ft.
Blood and Sand	1	2	79	20	75	8 reels	Up and At 'Em	2	3	11	—	61	5 reels
Burning Sands	1	6	45	4	68	6,919 ft.	FIRST NATIONAL						
Clarendon	—	3	44	10	74	6,146 ft.	Bell Boy 13	1	2	15	6	73	3,940 ft.
Cowboy and the Lady, The	3	6	28	1	62	4,918 ft.	Bond Boy, The	2	1	53	5	71	6,902 ft.
Dark Secrets	2	5	14	3	64	4,337 ft.	Brawn of the North	—	6	42	15	75	7,759 ft.
Daughter of Luxury, A	—	6	21	1	65	4,538 ft.	Daddy	—	1	5	12	88	5,738 ft.
Drums of Fate	3	9	10	—	64	5,716 ft.	Dangerous Age, The	—	2	42	22	79	7,229 ft.
Ebb Tide	1	4	37	1	67	7,336 ft.	East is West	1	4	41	37	81	7,737 ft.
Face in the Fog, The	3	2	25	6	68	6,095 ft.	Eternal Flame, The	1	2	61	30	78	7,453 ft.
Ghost Breaker, The	1	6	37	2	68	5,130 ft.	Fury	—	1	27	20	82	8,709 ft.
Glimpses of the Moon	6	5	19	9	66	6 reels	Heroes and Husbands	2	5	11	—	56	5,460 ft.
Go-Getter, The	—	5	11	4	69	7,771 ft.	Hottentot, The	1	2	35	34	83	5,953 ft.
Grumpy	—	3	8	19	86	6,591 ft.	Hurricane's Gal	—	2	64	7	72	7,944 ft.
Her Gilded Cage	—	8	49	2	67	6,229 ft.	Isle of Lost Ships	—	1	8	1	70	7 reels
Impossible Mrs. Bellew, The	1	4	33	22	78	7,155 ft.	Kindred of the Dust	1	2	51	8	72	7,424 ft.
Java Head	15	4	30	13	61	7,865 ft.	Light in the Dark, The	2	7	21	—	60	5,600 ft.
Kick In	—	4	35	11	76	7,074 ft.	Lorna Doone	—	5	38	10	73	6,083 ft.
Leopardess, The	3	1	9	1	60	5,621 ft.	Masquerader, The	1	3	42	9	73	7,835 ft.
Making a Man	—	6	25	5	69	5,594 ft.	Mighty Lak' A Rose	—	1	25	16	81	8,260 ft.
Manslaughter	—	—	76	39	81	9,061 ft.	Minnie	1	8	12	3	24	6,696 ft.
Man Who Saw Tomorrow, The	1	5	35	3	68	6,993 ft.	Money, Money, Money	—	4	6	—	58	5,995 ft.
Missing Millions	2	3	11	2	63	5,870 ft.	Oliver Twist	1	7	39	34	80	7,761 ft.
Mr. Billings Spends His Dime	2	8	19	5	65	5,585 ft.	Omar, the Tentmaker	6	5	18	13	69	8,090 ft.
My American Wife	—	2	29	14	78	6,061 ft.	Pilgrim, The	3	2	17	37	86	4,300 ft.
Ne'er Do Well, The	—	—	8	6	83	7,414 ft.	Skin Deep	—	5	51	14	74	6,303 ft.
Nice People	3	9	62	5	67	6,244 ft.	Trouble	—	1	49	5	72	4,912 ft.
Nobody's Money	1	8	16	3	65	6 reels	Voice from the Minaret, The	—	3	26	30	84	6,885 ft.
Nth Commandment, The	4	3	10	1	56	7,339 ft.	What a Wife Learned	1	4	19	1	65	6,200 ft.
Old Homestead, The	—	2	76	10	73	7,696 ft.	White Shoulders	1	2	21	2	69	5,966 ft.
On the High Seas	2	3	29	4	68	5,050 ft.	Within the Law	—	—	5	14	92	8,034 ft.
Outcast, The	1	3	28	1	70	6 reels	Woman Conquers, The	2	3	5	—	51	5,102 ft.
Pink Gods	1	10	42	—	64	7,062 ft.	FOX						
Pride of Palomar, The	—	—	38	9	76	7,494 ft.	Bells of San Juan, The	—	5	11	2	65	4,587 ft.
Prodigal Daughters	1	—	14	11	81	6,216 ft.	Boss of Camp "4"	—	—	19	1	72	4,235 ft.
Racing Hearts	—	4	32	6	72	6 reels	Brass Commandments	2	2	18	1	65	4,829 ft.
Singed Wings	1	3	29	7	72	7,788 ft.	Calverts Valley	1	3	11	—	61	4,416 ft.
Siren Call, The	1	8	31	1	64	5,417 ft.	Catch My Smoke	—	2	16	3	72	4,070 ft.
Thirty Days	2	5	26	5	67	4,930 ft.	Crusader, The	—	2	14	—	66	4,780 ft.
To Have and To Hold	1	—	54	20	78	7,518 ft.	Do and Dare	3	5	25	2	64	4,944 ft.
Trail of the Lonesome Pine	—	4	4	2	64	5,695 ft.	Face on the Bar Room Floor, The	—	1	5	7	84	5,785 ft.
Valley of Silent Men, The	1	2	33	1	68	6,541 ft.							

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length	Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
Fast Mail, The	2	3	56	7	71	6 reels	Safety Last			5	40	97	7 reels
Fool There Was, A	1	8	48	1	66	6,604 ft.	SELZNICK						
Footlight Ranger, The	4	2	4		44	4,729 ft.	Love Is An Awful Thing	3	3	32	2	66	5 reels
Honor First	4	4	16		57	5 reels	One Week of Love	2	1	30	10	74	7 reels
Just Tony	2	1	60	12	73	6 reels	Pawned		5	8	2	64	5 reels
Lights of New York	15	12	18	2	48	5,581 ft.	Queen of the Moulin Rouge		1	27		69	6,704 ft.
Love Gambler, The		2	10		65	4,682 ft.	Sign of the Rose, The			16	3	75	6,080 ft.
Man's Size, A		1	7	2	73	4,316 ft.	Timothy's Quest	1		16	2	70	6,465 ft.
Monte Cristo		1	66	16	76	9,828 ft.	Under Oath		2	32	2	71	5,175 ft.
Moonshine Valley	1	5	31		65	5 reels	STATE RIGHTS						
My Friend the Devil	6	8	27	4	61	9,555 ft.	Beautiful and Damned, The	4	5	35	10	70	4 reels
Nero	4	3	29	14	73	11,500 ft.	Brass			19	7	78	9 reels
New Teacher, The	2	3	16	1	63	5 reels	Dangerous Adventure, The	5		4	3	57	6,500 ft.
Oath Bound	2	3	23	1	65	5 reels	Darling of the Rich, The		2	6	6	79	6 reels
Pawn Ticket No. 210	1	3	13		62	4,527 ft.	Heroes of the Street		3	32	14	77	7 reels
Romance Land			13	5	78	3,975 ft.	Little Church Around the Corner	1	3	25	5	71	6,400 ft.
Silver Wings	9	5	29	1	57	9 reels	More to Be Pitied than Scorned	3	1	15	3	63	5,800 ft.
Three Jumps Ahead		1	4	5	82	4,854 ft.	Night Life in Hollywood	2	1	8		58	6,059 ft.
Three Who Paid	2		8		60	4,859 ft.	Notoriety	2	3	5	2	59	7,800 ft.
Tom Mix in Arabia	3	2	24	3	66	4,446 ft.	Only a Shop Girl		3	8	5	74	6,400 ft.
Town that Forgot God, The	1		13	13	83	8,450 ft.	Rags to Riches	1	5	48	15	77	7 reels
Truxton King, The		2	8	1	67	5,613 ft.	Secrets of Paris			8	2	76	6,481 ft.
Village Blacksmith, The		1	6	6	81	7,540 ft.	Streets of New York			7	3	79	6,541 ft.
West of Chicago			23	1	72	4,694 ft.	Sure Fire Flint	2		41	8	73	6 reels
While Justice Waits		1	9	2	72	4,762 ft.	What's Wrong With the Women		6	28	7	71	7,254 ft.
Who Are My Parents?	6	2	21	5	64	8,361 ft.	World's a Stage, The	4	7	12	2	56	6 reels
Without Compromise	1	5	12		59	5,176 ft.	UNITED ARTISTS						
Yosemite Trail, The		4	15	1	62	4,735 ft.	Douglas Fairbanks in Robin Hood	1	2	11	91	96	10 reels
GOLDWYN							Girl I Loved, The		4	6	7	75	8,000 ft.
Always the Woman	7	2	14		51	5,462 ft.	Man Who Played God, The		1	21	5	75	6 reels
Blind Bargain, A	2	2	19	1	65	4,473 ft.	One Exciting Night	2	3	24	32	83	10 reels
Broken Chains	4	8	27	5	64	6,190 ft.	Tailor-Made Man	1	3	32	10	76	8,469 ft.
Brothers Under the Skin	1	5	33	8	71	4,961 ft.	Tess of the Storm Country	3	2	18	59	90	10 reels
Christian, The	2	5	22	33	82	8,333 ft.	UNIVERSAL						
Gimme	3	1	20		63	5,769 ft.	Abysmal Brute, The			8	5	82	
Hungry Hearts	3	2	11	1	60	6,517 ft.	All Night		1	16		68	5 reels
Mad Love	1	3	17	9	75	5,518 ft.	Altar Stairs, The		2	14		67	5 reels
Remembrance	10	7	50	2	61	5,644 ft.	Another Man's Shoes		4	14	1	73	5 reels
Sherlock Holmes	1	6	43	12	72	8,233 ft.	Broad Daylight	1	4	23	1	66	5 reels
Sin Flood, The	3	4	31	5	67	5,205 ft.	Caught Bluffing	1	2	27		67	5 reels
Souls for Sale		1	8	13	86	7,864 ft.	Confidence		3	14		66	5 reels
Stranger's Banquet, The	2	3	20	8	72	6,842 ft.	Dangerous Game, A		2	8		64	5 reels
HODKINSON							Don't Shoot			31		70	5,130 ft.
Affinities	3		6	1	58	5,484 ft.	Driven	2	4	10	9	72	5,400 ft.
Bull Dog Drummond	2	4	8	1	58	4,916 ft.	First Degree, The		2	7	5	77	5 reels
Down to the Sea in Ships	1		9	16	86	11 reels	Flame of Life, The	2	2	22	8	73	7 reels
Headless Horseman, The		2	33	9	75	6,145 ft.	Flaming Hour, The		1	17	1	70	5 reels
Heart's Haven	1	2	17		65	5,275 ft.	Flirt, The			37	35	86	8 reels
Kingdom Within, The	1	2	9		61	6,036 ft.	Forsaking All Others	3	1	5	1	55	5 reels
Second Fiddle		2	8	1	67	5,810 ft.	Galloping Kid, The	1	4	19		63	5 reels
Slim Shoulders	1	2	38		68	6,783 ft.	Gentlemen from America, The			13	6	80	5 reels
LICHTMAN							Ghost Patrol, The	1	2	13	2	67	5 reels
Hero, The	2	4	20	3	66	6,800 ft.	Girl Who Ran Wild, The		6	15		62	5 reels
Poor Men's Wives	1	8	14	8	69	6,963 ft.	Human Hearts	1	2	72	6	71	7 reels
Rich Men's Wives	2	1	69	4	70	7 reels	Hunting Big Game in Africa		1	6	17	90	10 reels
Shadows	4	1	27	15	75	7 reels	Jilt, The	3	4	6	1	53	5 reels
Thorns and Orange Blossoms		5	22	6	71	7 reels	Kentucky Derby, The	1	3	53	12	74	6 reels
METRO							Kindled Courage		1	16		68	5 reels
All the Brothers Were Valiant		4	27	11	73	6 reels	Lavender Bath Lady, The	1	5	6		54	5 reels
Broadway Rose		6	50	8	71	6 reels	Loaded Door, The	1	2	24	1	68	4,430 ft.
Crinoline and Romance	1	3	9		60	6 reels	Lone Hand, The		1	26	6	75	5 reels
Enter Madame	3	4	20	4	65	6 reels	Long Chance, The		2	22	1	69	5 reels
Famous Mrs. Fair, The		2	15	6	75	6 reels	One Wonderful Night		3	16	2	69	5 reels
Five Dollar Baby, The	3	4	43		65	6 reels	Paid Back	1	4	17		63	4,920 ft.
Forget Me Not	1	1	25	1	68	6 reels	Power of a Lie, The		3	15	1	67	5 reels
Forgotten Law, The		5	13	1	63	7 reels	Prisoner, The		1	11		67	5 reels
Hands of Nara, The	11	3	10		44	6 reels	Ridin' Wild		3	14	1	67	5 reels
Hearts Aflame		3	22	11	77	7 reels	Scarlet Car, The		3	9		63	5 reels
Jazzmania	4	3	23	22	78	8 reels	Storm, The	1	2	95	22	75	8 reels
June Madness	2	4	19	3	65	6 reels	Top O' The Morning	2	1	18	2	67	5 reels
Love in the Dark	1	2	14	2	67	6 reels	Under Two Flags	1	3	59	4	70	8 reels
Noise in Newboro, A	1	1	6	2	68	6 reels	Wolf Law	1	2	13		64	5 reels
Peg O' My Heart		1	26	28	85	6 reels	VITAGRAPH						
Prisoner of Zenda, The			62	14	76	8 reels	Divorce Coupons		2	16	2	70	5 reels
Quincy Adams Sawyer	2	4	41	20	75	6 reels	Fighting Guide, The	1	3	11		61	5 reels
Toll of the Sea, The	1	3	9	8	75	6 reels	Front Page Story		3	17	2	69	6 reels
Trailing African Wild Animals			7	3	79	7 reels	Little Wildcat, The		2	8		64	5 reels
Trifling Women	1	6	39	18	75	8 reels	My Wild Irish Rose	1	2	40	5	71	7 reels
Where the Pavement Ends	1	2	8	4	71	7 reels	Ninety and Nine, The	1	4	39	14	75	7 reels
Youth to Youth		5	16		63	6 reels	Rogue's Romance		2	7	2	70	5 reels
PATHE							You Never Know			14	1	72	4,867 ft.
Nanook of the North	2	2	65	10	72	6 reels							
Dr. Jack		1	33	54	88	5 reels							



Showing how Manager Milton H. Feld of Newman's theatre, Kansas City, Mo., used his orchestra as Jass Pirates on "The Isle of Lost Ships"

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

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 Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
 William Johnson, Director of Exploitation, South-ern Enterprises, Inc., of Texas, Dallas, Texas.



Pleasing use of poster cut-out in window display on "Lorna Doone" at the Strand theatre, Chariton, Iowa.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
 L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.
 Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
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 Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
 J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.
 Paul A. Noble, Manager, Liberty theatre, Portland, Ore.
 William J. Sullivan, Manager, Elks theatre, Butte, Mont.
 H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.
 Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.
 G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.



Striking effect in "Within the Law" lobby at Libson's Capitol theatre, Cincinnati, of which Tom Davis is manager

Novel Street Ballyhoo is Used on "Deserted at the Altar"

Wilmington, Del.—When "Deserted at the Altar" played at the Arcadia theatre, a strong campaign was put over by the theatre management and Leo Garner, of Super Film Attractions.

The picture was well advertised in advance of showing. Ten thousand miniature photos of scenes in the picture were distributed. Five hundred half-sheet snipes were posted for seven miles around the city and five hundred window cards were used. Ten thousand wedding rings with cards attached were also used as a throw-away. The tags attached read on one side: "This is no good to me. I was deserted at the altar." The other side read: "See this wonder picture all this week at the Arcadia." Another interesting exploitation feature was a double tandem bicycle rode by a couple who were in costume to represent one of the scenes in the picture.

The biggest tie-up that was used, however, and one that aroused the interest of the whole city was a wedding on the stage of the Arcadia the Thursday night of the picture's run. For this Mr. Garner secured a tie-up with dozens of Wilmington stores. These stores gave the bride and groom presents that included a lot in the suburbs, a complete dining room and bed room set. A one hundred dollar bank account. Complete clothing outfits for both bride and groom. A Maxwell automobile, a baby carriage and numerous other

Sightseeing "Omar" Makes Exploitation Tour

SCHENECTADY, N. Y.—The old street ballyhoo was given an ingenious twist that lifted it out of the rut in the exploitation for "Omar the Tentmaker" at the Strand theatre.

"Omar," or his painted and turbaned twentieth century namesake, toured the city streets in a Chevrolet. It was called "Omar's Schenectady Sightseeing Tour."

The added twist gave a novelty to the old form of street ballyhoo and furnished the opportunity for a newspaper story on sights to see in Schenectady.

articles. Mr. Garner secured the merchant tie-up by displaying the presents in the lobby of the theatre and announcing from the stage each night of the run that the wedding would take place on the stage on Thursday and naming the participating merchants.

The newspapers caught on the proposition and devoted plenty of space to it. On the night of the wedding the society editors of all the papers attended and played the affair up highly in the following day's papers.

Straw Hat Season Tied Up to "Safety Last" Campaign

Columbus, Ga.—Taking a clue from the picture, in which Harold Lloyd wears a straw hat throughout his climbing stunts, Manager I. C. Holloway, of the Grand theatre, saw possibilities of a straw hat tie-up with a merchant to boost "Safety Last." This proposition was met favorably and the Kuppenheimer representative, the Walter Smith Clothing Co., ran an ad with cut of Harold Lloyd clinging to the face of the clock.

Their copy read: "Can you connect this picture with a new straw hat? You can connect with the best straw hat in our store if you sit through 'Safety Last' at the Grand theatre, without laughing, etc."

Many tried it out, but were forced to give it up, for they could not comply with the conditions. This gave a lot of good publicity, however.

Amateur Comedy is Filmed to Exploit "Lady Hamilton"

Boston, Mass.—An unusual stunt put over by L. R. Brager, Hodgkinson exploitation man, in conjunction with the Boston American, on "The Affairs of Lady Hamilton," at the Park theatre, comprised the actual making of a two-reel travesty on the picture entitled "The Affairs of Lady Boston." The cast, numbering over fifty, were composed of residents of Boston only. The stunt was worked with a coupon printed in the Boston American. This coupon was presented to Mr. Brager, who opened his "casting office" in the lobby of the Park theatre for three mornings. There he accomplished the task of selecting the proper types for the various roles.

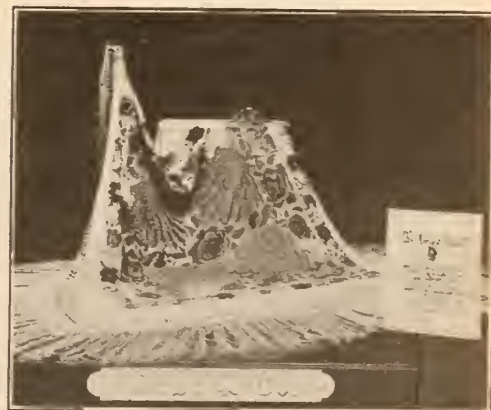
The picture was made in two reels and is to be shown at the Park theatre as soon as completed.

An unusual amount of interest has been created in Boston over this amateur motion picture offering. Screen aspirants from every section of the city swarmed the lobby of the theatre in an effort to get an opportunity to see themselves on the screen.

The Boston American gave front page publicity to the stunt.



Department store window display on "Souls for sale" for its showing at the Parkway theatre, Madison, Wis.



\$25,000 Cuban shawl, presented to Dorothy Gish by Cuban government, used as window display on "The Bright Shawl" at the New York Mark Strand theatre



Showing how Manager Ray Beall of the Imperial theatre, Asheville, N. C., used bamboo to construct a pleasing "The White Flower" lobby

Traction Company Tie-up Made to Boost "Over the Hill"

Anniston, Ala.—Manager Ray Smart, of the Noble theatre, put over an extensive campaign for "Over the Hill," but one of the outstanding features of it was the tie-up with the traction company by agreeing to pay everybody's car fare to attend the matinee at the Noble theatre on a certain afternoon. Here is how it was worked:

The traction company allowed large banners placed on every car explaining the proposition. And, of course, the title was played up prominently. Then every person riding in the car was given a ticket entitling them to a discount from the price of the theatre ticket in the amount of the car fare, if purchased in the afternoon of a certain day.

The tickets cost \$3 to have printed, about \$4 worth were redeemed, and Manager Smart figures that this was good publicity gotten cheaply. The traction company was pleased, so here was real co-operation.

Another angle of exploitation was the enlisting of school children in a certain community where they are accustomed to receive little patronage. They sold tickets for the attraction on 25 per cent. commission, and it is believed that this method brought into the theatre many persons who had not been in the theatre in months.



"Mighty Lak' a Rose" lobby display, with hidden phonograph playing the song, arranged by Manager W. E. Drumbar of the Riviera theatre Knoxville, Tenn.

"Back Home and Broke" Is Essay Contest Theme

TACOMA, Wash.—The always effective essay contest was used with a new twist by Manager McManus of the Colonial theatre, with the aid and assistance of Harry C. Eagles, Paramount exploiter, for the exploitation of "Back Home and Broke."

The theatre tied up with the News-Tribune, local paper, and a story was run telling briefly the plot of the play and urging the business men of the town to relate their experiences in a not-more-than-200-word letter to the editor of the paper, and the best letter written to be awarded a 90-day complimentary ticket to the theatre, and the next best story a 30-day ticket.

Each day the results were printed and since speculation was rife as to whose story was the best, the picture got more good publicity than the theatre expected.

Excellent Newspaper Publicity Obtained on "The Rip Tide"

Boston, Mass.—The showing of "The Rip Tide" and "Night Life in Hollywood" at the Park theatre was given the usual advertising, in addition to which a special stunt was employed, which was the planting of an actor in Boston made up to represent the principal character in "The Rip Tide." And let it be said in passing that this stunt while not new proved most effective.

The Prince (Prince Tagor Khan in the picture) arrived in Boston from New York and went at once to the exclusive Copley Plaza Hotel where he registered as Prince Tagor Khan of Darawli, India. He was in costume and attracted a great deal of attention with the natural result that the newspaper reporters scented a story and interviewed him and photographed him enough to satisfy the most greedy press agent.

And what is more they printed columns about him and his romance with the Princess Indora. And by a strange coincidence the story the "Prince" told the reporters was the story of "The Rip Tide" so that when the reviews of the picture appeared in the Monday papers the town was wise and had a good laugh.

"Westbound Limited" Ballyhoo Gotten Into Big Parade

New York City, N. Y.—One of the most unusual exploitation stunts put over on a picture in New York City recently was handled last week by the Film Booking Offices in planting a 60-foot ad. on "Westbound Limited" in New York's Silver Jubilee parade on Fifth Avenue.

The affair was made possible by a tie-up with the New York Central railroad, who had contributed heavily to the Mayor's fund for the jubilee. The event is now being held in the Grand Central Palace and was supported by contributions of local industries. To open the jubilee, which marks New York's fiftieth year as a consolidation, a large parade was held on Fifth Avenue, Saturday afternoon. Thousands of civil employees participated in the parade, while hundreds of thousands lined the curb to watch the procession.

The day before the parade the Film Booking Offices succeeded in borrowing an old engine and cars on exhibition in the New York Central terminal. Mounting this on two trucks they sent it in the parade carrying the name of the railroad on a large banner on the first truck while carrying an ad. for "Westbound Limited" on the back truck. The old train represented the first passenger carrying conveyance on the road, and as such was entitled to enter the parade as a historical float.



Special lobby display for "The Little Church Around the Corner," by Manager W. E. Drumbar of the Riviera theatre, Knoxville, Tenn.



Original "Safety Last" lobby display, with compo board brick wall and hanging figure, at the Palace theatre, El Paso, Texas, of which W. E. Paschall is manager

Native Idol Dance Is Used as "Lost and Found" Prologue

New York City.—Native Hawaiians in a genuine idol dance were the performers in the prologue to "Lost and Found" arranged by Reed Albee for the showing at B. F. Keith's 51st Street theatre.

The scene was a section of beautiful tropical beach, with the sea rippling away to the horizon and heavy, dark clouds floating by overhead. An Hawaiian grass hut was at one side of the stage, and in front of it sat a brown skinned native chanting a plaintive air and beating upon a weird instrument.

His chant called forth the woman to do the dance, and she performed its gyrations and twists with expertness and skill.



Lobby display on "Down to the Sea in Ships" used at the Academy of Music, New York

"World's Applause" Tie-up Is Made-on Toilet Articles

HOUSTON, TEXAS.—Manager E. E. Collins, of the Capitol theatre, advertised "The World's Applause" by means of a clever tie-up with the local Colgate Company who donated 4,000 small bottles of toilet water and 3,000 small vanity cases for distribution at the theatre and around the town. Each bottle of toilet water and each vanity case carried a small card marked—these goods received "The World's Applause" now showing at the Capitol theatre.

Four young ladies dressed in attractive costumes and wearing a satin ribbon tied from one shoulder on which was the title of the picture—The World's Applause, distributed these toilet articles on the streets, in the department stores and at the theatre to women.

Appeal Made to Fight Fans on "The Abysmal Brute" Run

Seattle, Wash.—As part of the exploitation for "The Abysmal Brute" when it played at Manager R. W. Case's Columbia theatre recently, Robert Bender, Universal exploiteer, placed a good share of his advertising and publicity where it would reach prize fight disciples of the city.

One of the biggest stunts was the distribution of five thousand cards at the smoker given by one of the city's athletic clubs during the early part of the week's engagement. The cards were about two and one-half by four and one-half inches in size. They were handed to the spectators as they passed into the building to see the fights. On one side of the card was the list of five events on the program, arranged as they were to appear. At the top the card read "To-Night's Card." After each name there was a blank square. At the bottom of the card the wording read: "Check the winners and then see Pat Glendon score a knockout at the Columbia." The opposite side of the card read, in large type: "Another Good Fight! All This Week Jack London's 'The Abysmal Brute,' Starring Reginald Denny at the Columbia Theatre."

In addition to the cards, Mr. Bender used special advertising and action cuts in the sporting papers of the city

Constructive Campaign Is Put Over on "Mighty Lak' a Rose"

Seattle, Wash.—A constructive campaign was executed by Manager Frank Steffy, of the Coliseum theatre, with the co-operation of the Chamber of Commerce, on "Mighty Lak' a Rose."

Enthusiastic about the picture, Mr. Steffy first sought to give away rose seeds but later changed this to small bushes because of the length of time required for rose seeds to mature and then obtained the promise of the Flower Committee of the Chamber of Commerce to support a "Plant a Rose Week."

Not only did the Chamber of Commerce support the movement, but appointed a committee under the chairmanship of Mrs. A. E. Guy to supervise the activities of such a week. Letters of endorsement from Mayor Edwin J. Brown and prominent citizens followed. The Seattle Rose Society became interested actively. A Rose Girl chosen by the Chamber of Commerce from a large number of society "buds" was crowned by the president of the association at an "official" rose planting at Volunteer Park, attended by newspaper cameramen and reporters, several park rose garden plantings followed, and the expression "Mighty Lak' a Rose" became as common in Seattle as "Nice day today, isn't it?"



Street ballyhoo for "Hunting Big Game in Africa" used by Manager R. W. Case of the Columbia theatre, Seattle



Scene from the 40-minute tabloid version of "The Mikado" presented by Managing Director Edward L. Hyman of the Brooklyn Mark Strand theatre in connection with "Scars of Jealousy"

"Isle of Lost Ships" Is Given Strong Navy Hook-Up

Los Angeles, Cal.—An exploitation campaign including the dedication of "The Isle of Lost Ships" to the Pacific Fleet of the U. S. Navy, the advance showing of the picture before Admiral Eberle on board the flag-ship, an "Isle of Lost Ships" Night at the Cindrella Roof dancing pavilion, including a treasure hunt, a newspaper and billboard campaign, a semaphore sailors on roofs of buildings at busy corners, and various window displays was put over in conjunction with its first run booking at the Kinema theatre.

In view of the cooperation extended Mr. Tourneur in the production of the picture by the U. S. Navy in supplying the producer with data, etc., and because of the nature of the film, as well as the fact that a U. S. battleship brings about the rescue of the hero and heroine, the Los Angeles engagement was dedicated to the Navy. A special dedicatory title to this effect was made part of the film. Three days in advance of the opening, the picture was shown before Admiral Eberle and his staff on board his flag-ship. At this time it was announced that all men attached to the fleet would be admitted to the Kinema to see this film at a 25 cent reduction in admission price. This made good newspaper copy and brought hundreds of sailors to the theatre.

On Tuesday evening after the film opened, a tie-up with the Cinderella Roof dancing pa-

Book Store Hook-Ups Made on "Souls for Sale"

BOSTON, Mass.—Goldwynner Buddy Stuart put "Souls for Sale" across in Boston through book store tie-ups, newspapers and window cards. One of the best bets in exploiting the picture in the Modern and Beacon theatres was the book store tie-ups. Stuart obtained a big window display at the Old Corner Book Store and with Jordan-Marsh Company. This was the first time that Jordan-Marsh had ever tied up with any motion picture. The R. H. White Company gave an inside book section display. In each case, oil paintings, photographic enlargements and special cards were used.

A "How movies are made" tie-up was obtained in the Bryant Drug Store in fashionable Brookline. Photographs showing the making of motion pictures were used in the window in connection with the Palmolive cold cream hanger with the picture of Eleanor Boardman.

vilion was effected. Huge cut-outs and signs were carried on the building of the big dance hall as well as announcements in their daily advertisements and publicity stories. One of the features of the evening was a treasure hunt. Twenty-five dollars in gold were hidden around the hall. Another feature was a "storm dance," during which several blowers were turned on the dancers, lightning and thunder were reproduced and appropriate dance music rendered. The effect proved such a hit it had to be repeated several times during the evening. The hall was decorated with sails, belaying pins, life-boats and other ship paraphernalia. In the centre of the floor was reproduced a small lighthouse. Advertising for this evening was spread broadcast a week before.

Semaphore sailors on the buildings at busy corners also attracted much attention a week before and the week of the run. These sailors wiggled from one to another until the messages reached a sailor on the marquee of the Kinema. On the flags used by the sailors were printed the title of the picture. One flag read "The Isle" and the other "of Lost Ships." At night searchlights were spotted on the sailors who wore white duck uniforms.

Shoe Stores Are Hooked Up to "Souls for Sale" Campaign

Springfield, Ohio.—A half dozen of the more important shoe shops in Springfield tied up with the showing of "Souls for Sale" at the Liberty theatre. The displays which they carried in their windows were arranged by J. Gregory, manager of the theatre, and Goldwynner H. T. Snowden. The displays consisted of a large block of leather used for shoe soles with an ad for the picture painted in water colors on the leather. The sign read: "We have soles for sale, durable and lasting." The Liberty theatre has "Souls for Sale," Rupert Hughes' thrilling story of Hollywood. One week, commencing Friday, May 18."

Studio streamers were used in ten big downtown windows. Fourteen downtown drug stores allowed Palmolive hangers to be displayed in their windows. Two thousand of the teaser envelopes and inserts, "How to Get Into the Movies," were distributed to high school girls, attracting a lot of attention among the younger element in Springfield.

The lobby was decorated with a 24-sheet cutout, a three-sheet display board, with heads of forty players cut from stills.

One hundred and fifty window cards and 5,000 hangers were used in the business section of the city. The Daily Sun used a telegram from Eleanor Boardman to the residents and the News one from Rupert Hughes.



"Adam's Rib" window display tied up with the showing at the Colonial, Washington Court House, Ohio, of which George Rea is manager



"The Flirt" lobby display at the Strand theatre, Memphis, Tenn., arranged by H. B. Clarke, manager

HAL ROACH *presents*

Our Gang Comedies

Two parts each



"FARINA"

**"If you have never shown these comedies
you have something to live for!"**

"If you have never used this comedy you have something to live for."—Mrs. W. M. Kimbro, Greenland, Greensboro, Ga. (Ex. Herald).

The audience just sits up and screams!

"These kid comedies are the cream. The audience just sits up and screams."—L. B. Worth, Gayety, Ft. Worth, Tex. (Ex. Herald).

100 Per cent

"Young Sherlocks is a 100 per cent. comedy."—Henry Saubers, Fad, Fairfax, S. D.

"Great. Our Gang Comedies are 100 per cent."—Jas. D. Kennedy, Apollo, Indianapolis, Ind. (Ex.-Herald).

Simply fine

"Pathe is to be congratulated on these comedies. They're simply fine. Clean, funny comedies which please old and young."—H. G. Sweet, Royal, Royal Centre, Ind. (Ex.-Herald).

Full of laughs

"These comedies are very good and full of laughs."—J. W. Creamer, Strand, Chillicothe, Mo. (Ex. Herald).

As good as one could want

"As good as one could want. They please both kids and grownups."—Ray Dowling, Zark, Zark, Ala. (Ex. Herald).

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Pathécomedy

TRADE



MARK

RUTH

*Begins Big,
Gets Bigger,
Ends Biggest!*

This serial has everything.

It has dramatic action, mystery, suspense, novel twists, fine photography, a splendid cast and a star who draws them in.

Great paper, full line of exhibitors' helps.

Call up the nearest Pathe exchange and say "When are you going to screen 'Haunted Valley' for me?"

*Produced by Ruth Roland Serials, Inc.
Under the supervision of the United Studios, Inc.*

Pathéserial

TRADE

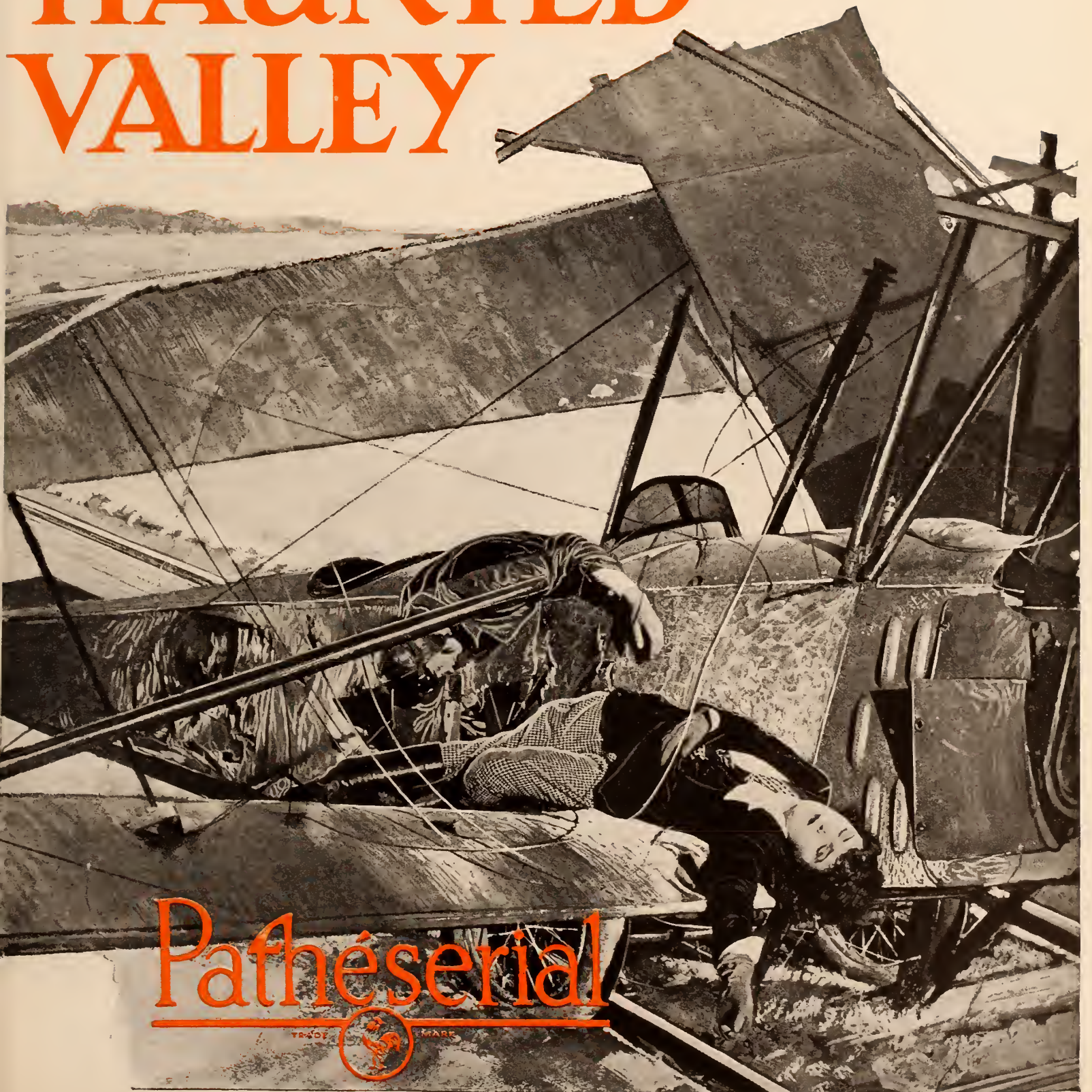


MARK

ROLAND

IN

HAUNTED VALLEY



Pathéserial

TRADE



MARK

Kiser Studios, Inc. presents

The Oregon Trail Series

of Five Kiser Artfilms

*Scenic beauty, superb photography,
instruction and a little
drama combined*

The Price of Progress;

2 parts; the romance of the disappearing timber of the great Northwest.

Fleeced for Gold;

1 part; the romance of the sheep country.

Royal Chinook;

1 part; the life drama of the Pacific salmon.

Weeping Waters;

1 part; an Indian legend, visualized.

Crystal Ascension,

1 part; climbing one of Oregon's big mountains.

Pathepicture

TRADE



MARK



A 24-sheet cut-out, plus some artwork, made up this "Prodigal Daughters" display constructed by Floyd D. Morrow, publicity manager of the Palace theatre, Washington, Pa.

Attractive "Grumpy" Prologue Is Put Over by Soriero

Baltimore, Md.—A specially arranged prologue was given in conjunction with "Grumpy" when that photoplay was presented at the Century theatre, staged and directed by Thomas D. Soriero, general manager of the Whitehurst Interests.

The main curtain rose, revealing a fetching tableau. On the raised portion of the stage in the rear, a young lady about eight years of age was discovered in ballet costume in a pose on her toes against a solid background of very dark blue velvet formed by a back drop. Over her, near the top of the stage and to each side, pearl grey curtains formed a soft background.

As the orchestra went well into the strains of "Whispering Flowers," she tripped down the stairs to the front of the stage and gave a little ballet dance called the "Gardenia."

When this was finished, she went back up the stairs and posed while the stage was darkened. The orchestra then went into the strains of "March of the Dwarfs."

Then in the semi-darkness of the stage, four figures entered—two from each side. All were dressed alike; in dark man's suit with grey

"Safety Last" Goggles Are Given Out by Paper

KINGSTON, N. Y.—Manager Keeney of the Keeney theatre and the Opera House, tied up with the Kingston Leader to aid in exploiting "Safety Last."

The Leader carried a story, to the boys and girls of the town, requesting them to call at its office and receive free of charge, a pair of Harold Lloyd goggles. The kiddies needed but one call and stormed the office of the Leader. The effect of this stunt on the children was tremendous, and in less than a week, 1,000 of these goggles had been distributed.

cap and a black silk handkerchief over the face from the nose down.

Each carried a flash light and they went through an eccentric dance supposedly like burglars, hunting for loot. This was entitled the "Burglars."

As they finished the dance, the little ballet dancer again came on the stage. In the semi-darkness she went into her original tableau pose. The "burglars" spying her, dashed up the steps and all knelt around her, lighting her up with their flash lights.

A transparent drop was lowered on this tableau, and as the picture began, the lights gradually dimmed and went out on the stage. The music and action were arranged especially for the prologue by Frank Rehsen, formerly with D. W. Griffith, and now director of music at the Century.

Lifebuoy Soap Hook-up Is Made as "Daddy" Exploitation

Joliet, Ill.—A statewide tie-up between "Daddy" and Lifebuoy soap was inaugurated during the run at the Princess theatre.

More than 75 Joliet drug and grocery stores used display material furnished by the Lifebuoy people, two large stores using elaborate window displays. The material supplied by the Lifebuoy company was extremely attractive and gave the theatre an opportunity to announce its play dates. In addition, the Lifebuoy company supplied the theatre with 2,000 samples of the soap encased in a package, one side bearing an ad for the picture.

The soap was distributed around the theatre, on the streets, by Princess ushers. The tie-up is now being continued on a national scale.

Elaborate Lobby Display Used to Aid "All the Brothers"

Seattle, Wash.—An elaborate lobby display, a costumed prologue and usherettes in special costumes were three of the items used by Manager H. B. Wright to exploit "All the Brothers Were Valiant," when that picture played at the Strand theatre recently.

By using cut-outs from the 24 sheets, in conjunction with some special art work, Mr. Wright dressed his lobby to resemble a ship. The box office was disguised as the captain's cabin, and in front of it stood a ship's wheel. On each side of the lobby were hung red, green and white marine lamps. Life preservers, coils of rope and other sea effects were laid about the floor and hung on the sides of the lobby.

The usherettes in the theatre were all attired in special sailor costumes made for the occasion. The costumes were made of white silk with light blue trimmings. They were in two parts, each consisting of a middie and trousers. A sailor cap, made of the same materials, was also worn.

For his prologue, Mr. Wright engaged the University of Washington quartet. The quartet appeared at each performance in the costume of ordinary seamen, with either a heavy "slicker" or navy "pea-jackets" and rain hat. The stage was decorated with a small cabin at one side and a ship's railing at the other, and more marine lights were strung along the cabin and across the top of the stage.



Handsome window display for "East is West" obtained by Manager G. T. Fowles of the Lux theatre, Banff, Alta.



Setting for prologue to "Peg o' My Heart" arranged by Manager Harold Horne of Local's Palace theatre, Memphis

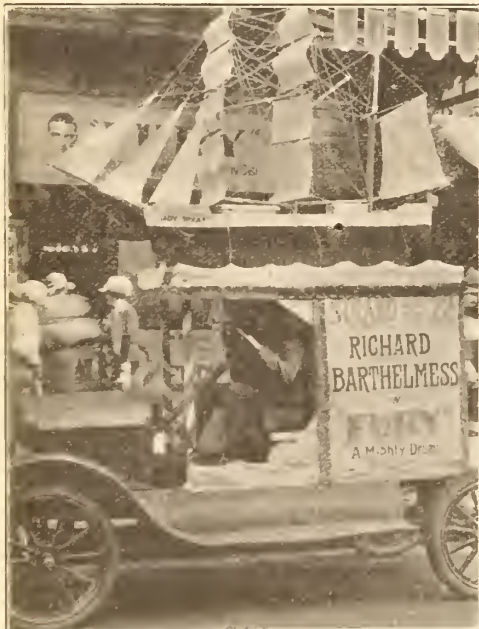


Effective marine atmosphere in "Down to the Sea in Ships" lobby at the Albermarle theatre, Brooklyn, N. Y.

Japanese Theatre Exploits Run of "Robin Hood" Heavily

Tokio, Japan.—The showing of "Douglas Fairbanks in Robin Hood" at the Imperial theatre called forth unusual preparations. Press stories, sent out weekly to Japanese newspapers and magazines all over the empire, as well as to English publications in Japan, had aroused the public's curiosity for months, and United Artists, having been so lucky as to obtain the Imperial theatre in Tokio for a five-day run in the last week in April, this curiosity was answered by an advance announcement in Tokio newspapers, foreign as well as Japanese, of the play dates at the "Imperial"—the golden key to successful showings in all other theatres in Japan. These announcements appeared five days before the opening performance.

In order to acquaint the press with "Douglas Fairbanks in Robin Hood," Japanese as



Street ballyhoo for "Fury" used by Manager A. B. Morrison for the run at the Strand theatre, Memphis

Sidewalk Still Frames for "Isle of Lost Ships"

S. T. JOHN, N. B.—During the run of "The Isle of Lost Ships," the Queen Square theatre initiated a new line of exploitation co-operation with the retail merchants by putting a frame set of stills on the sidewalk outside of the stores. They naturally caught the eye of the shopping crowds and meant immeasurable advertising for the picture.

A large model of a sailing vessel, surmounted by a cutout of a barque was the eye-attractor used inside the lobby of the theater. Like the stills, it aroused considerable interest, coupled as it was with the descriptive slogan regarding the film "The Triumph of the Screen."

well as foreign newspaper men were formally invited for a private showing at the Imperial Hotel. This brought much favorable comment and a lot of free and effective advertising.

The interest of the educated class was aroused by an appeal to the students to look upon "Douglas Fairbanks in Robin Hood" as an indispensable link in their education, necessary to form a more vivid idea of European history, costumes, morals and customs of the Middle Ages than ever possible by text-books.

This message was also broadcasted by wireless telephone, the first moving picture advertising stunt by wireless ever done in Japan, from the roof of the Hochi Shimbun, one of the largest newspaper buildings in Tokio. A magnovox, or sounding drum, was installed at Ueno Park and a publicity talk on Douglas Fairbanks in Robin Hood" was broadcasted to the large crowds at the park, which novelty stunt was repeated several times during the show dates.

In addition to sixty-five advertisements in the Japanese and ten in the English newspapers, ranging between twenty lines and forty inches each, 1,000 beautifully lithographed Japanese posters in the form of tournament banners and 500 larger ones of the regular one-sheet size were posted all over the capital.

Balloon Ascension Hoax Pulled to Exploit "Racing Hearts"

Kankakee, Ill.—Manager William Cadoret, of the Majestic theatre, and Bill Danziger, Paramount exploiteer, gained publicity for "Racing Hearts" in the Daily Republican through a hoax which they framed up.

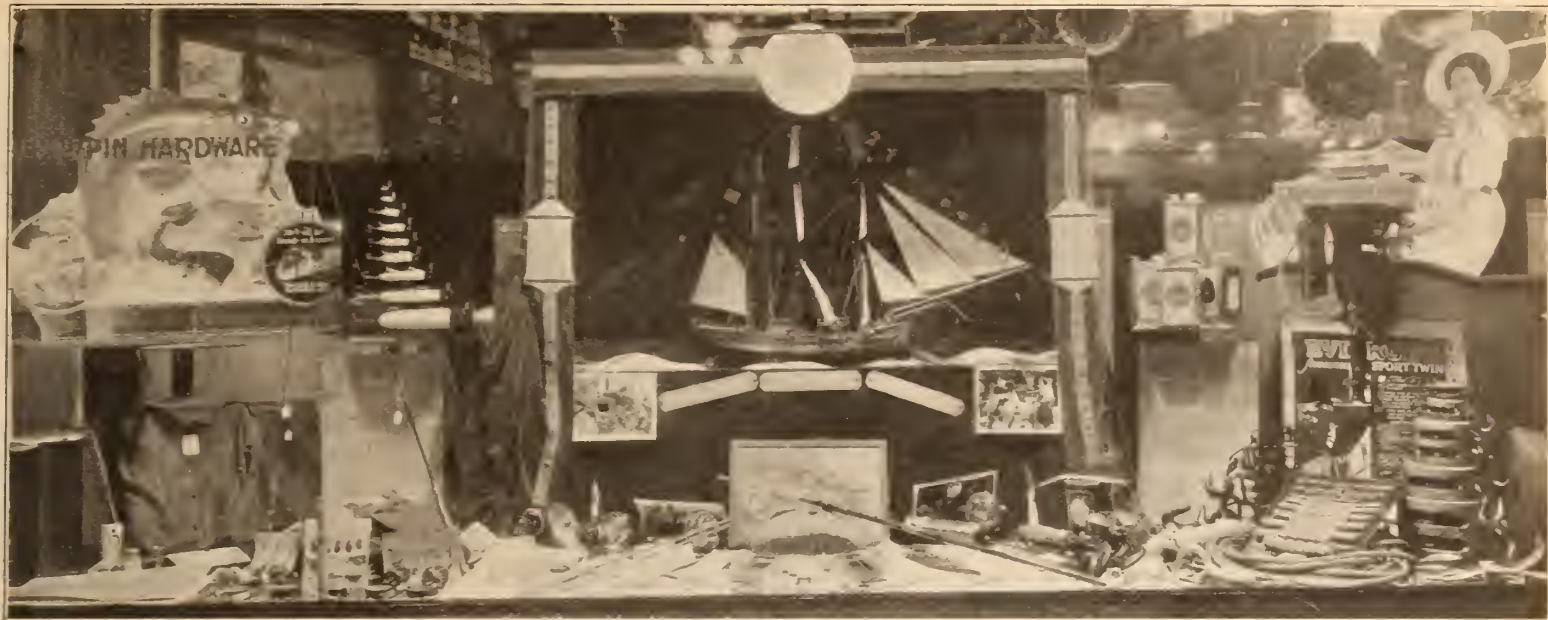
They tied up with the Buick agency in connection with "Racing Hearts" and for two days previous to the exhibition of the picture ads were run in the paper announcing that a Buick car, attached to a gas balloon would be lifted eight miles above the head of the shortest citizen of Kankakee. This created considerable comment and was given much free space under the "amusement" and "theatrical" columns.

On the day the picture would be shown another ad appeared stating that because of innumerable protests from the public, the Buick car would not go up, as previously stated, as it would mean too great a risk and would endanger too many lives.

In addition, a general merchants' tieup campaign was waged in which the music store tied up for harmonicas, the United Cigar Stores for cigars, thereby exploiting Theodore Roberts; the town's largest auto supply company tied up for accessories, throwing in the automobile angle, and nine confectionery stores had a "Racing Hearts" sundae.



Rustic arbor in lobby for "Adam and Eva" at the Queen theatre, Dallas, of which Charles Mitchell is manager



Hardware store window display on "All the Brothers Were Valiant" arranged by Gus Carlson of the Blue Mouse theatre, Minneapolis, and Morris Abrams, Metro exploiteer

Special Theatre Front Made on "Affairs of Lady Hamilton"

Boston, Mass.—"The Affairs of Lady Hamilton," at Jake Lourie's Park theatre, was preceded by a heavy exploitation campaign conducted by Louis R. Brager, representing the Home Office, in conjunction with the theatre management and the Boston Hodgkinson Exchange.

Aside from the unusual newspaper space used in conjunction with this picture and the amount of front page publicity that it received, Mr. Brager originated a number of different ideas and stunts that kept the title of the picture before the eyes of Boston inhabitants for a long time preceding the showing of the feature.

Two weeks before the showing of the production the town of Boston had quite a discussion relative to new traffic rules governing vehicular traffic. Mr. Brager took advantage of the local discussion by printing up a yellow legal sized envelope captioned "New Traffic Rules." These envelopes were attached to every automobile parked in the city of Boston. The insert stated that the traffic would be unusually heavy about the theatre on account of the appearance of Liane Haid in "The Affairs of Lady Hamilton."



Bookstore window tie-up on "The Flirt" at the Old Mill theatre, Dallas

Utilizes Safe Robbery to Exploit "Go-Getter"

FORT SMITH, Ark.—Manager Hugo Plath of the Palace theatre had advertised the showing of "The Go-Getter" extensively in advance.

The night before the picture opened the theatre's safe along with six other safes in town were burglarized so the next day Mr. Plath capitalized upon this robbery to bring him business by placing the blown up safe in the lobby of the theatre with a large banner which read:

"It was a clever 'Go-Getter' that got this but not as clever as T. Roy Barnes in 'The Go-Getter' now showing."

The front of the lobby was decorated with a large plaster paris dummy made to resemble Lord Nelson at the battle of Trafalgar. An old sail with the billing of the picture was also added. Two spot lights were thrown upon it, illuminating the display at night and making it discernible at a great distance.

For a street stunt an old fashioned shay was used with two coachmen and a charming young lady occupant. This was driven about the streets of Boston for eight hours a day and continued for ten days preceding the showing.

Barthelmess Notes Are Sent to 1,000 Fans on "Fury"

Streator, Ill.—When "Fury" played the Majestic theatre, letters from Richard Barthelmess came to 1,000 of the most prominent Streator families. The envelopes bore the star's private correspondence mark and were mailed from his address in New York City.

All of which goes to prove again that paying attention to the little details pays. Al Sobler out of First National's Chicago office took the trouble of having the letters printed with Barthelmess' New York address and then having them sent to Gotham to be mailed.

It may have been the first time Barthelmess knew that the role of Boy Leyton was "as near to realizing my ideal part as anything I had hoped to find"; but this frank confidence, coupled with a letter of unusually good sales news won Streator over.

Pola Negri Telegrams Exploit Showing of "Bella Donna"

Atlanta, Ga.—Five days in advance of the showing of "Bella Donna" at the Howard theatre, the reproduction of a telegram alleged to be from Pola Negri to Manager Howard Price Kingsmore pertaining to her "first American picture" was run in the newspapers.

Five thousand of these telegrams were sent to mailing lists in original telegraph envelopes. Three thousand heralds were wrapped in packages of laundry leaving the Mays Laundry Co. Two thousand heralds were enclosed in advertising matter sent out by Phillips and Crew Piano Co. Five thousand fan photos were distributed to all patrons attending matinees and in the advertising catch lines were used telling that photos of Pola Negri, showing why Charlie Chaplin was so anxious to marry her, would be given to all attending the matinee. Five thousand rotos were distributed by the Howard ushers to ladies as they boarded the street cars to go home.



Striking arrangement of sheet music in "Bella Donna" window display arranged for by Imperial theatre, San Francisco



Effectively decorated lobby at Poli's Bijou theatre, New Haven, Conn., of which Lewis Garvey is manager, for "Bella Donna"

Exhibitor Capitalizes Star's Appearance for Opposition

Fort Worth, Texas.—Although Theodore Roberts appeared in person at an opposition theatre, Manager Harry Gould of the Hippodrome theatre took advantage of the appearance to help exploit "Grumpy" at his house.

As soon as Mr. Roberts arrived in town, Manager Gould called upon him and invited the star and his wife to the Hippodrome theatre to see himself on the screen. Mr. Gould then "tipped" off the newspaper men that Mr. Roberts would be present and for them to be there also to obtain his opinion of his own film. This they did and published several articles advertising Roberts' appearance in person at the Hippodrome and his personal endorsement of his picture, "Grumpy."

Then at a special Kiwanis luncheon where Mr. Roberts was an honored guest, Mr. Gould had placed at each guest's plate a cigar that carried a small tag reading as follows: "Two of My Favorites—This Cigar and 'Grumpy' —(signed) Theodore Roberts."

A fanfoto with the Hippodrome program printed on the back of it was also presented to those attending this special luncheon.

Live Monkey in Lobby for "Hunting Big Game"

MUSKOGEE, Okla.—A novel lobby display for "Hunting Big Game in Africa" was used by Manager Olie Brownlee of the Palace theatre.

Extending across the front of the lobby was a banner on which was painted the title of the picture against an atmospheric background. On each end of the banner was hung a wildcat hide.

In the center of the lobby was a live monkey which played around a small table that it was tied to. The monkey attracted considerable attention and especially for the children who would bring peanuts to feed to it. Out near the sidewalk was placed a moving picture camera which was borrowed from a local news photographer. Hanging to this camera was the following sign: "This is the kind of camera that made the picture 'Big Game' possible."

"Mighty Lak' a Rose" Tied Up to Victor Records

CINCINNATI, Ohio.—When "Mighty Lak' a Rose" played at the Strand theatre, its publicity department took the trouble to look up the phonograph records of the song that were available. It discovered, for example, that the Victor Library had five records of it: a Farrar solo, an Alda selection, a harp solo, an orchestra record and a quintet. On the back of a herald it got out it listed all five.

The extra trouble meant a tie up with the Victor shops and brought additional exploitation at no additional expense.

"Mr. Billings Spends His Dime" Gets Bank Tie-up

HOUSTON, Texas.—Manager E. E. Collins of the Capitol theatre used a number of tie-ups to exploit "Mr. Billings Spends His Dime," but his most successful was that which he made with the National Bank of Commerce.

The bank gave a special window display of small savings banks together with several announcements about the picture and then ran large ads in the newspapers carrying cuts of Walter Hiers and the title of the picture.

Special blotters were also printed on this picture and placed on the counters in the bank and in office buildings.

Book Department Makes Strong "Souls for Sale" Hook-up

WORCESTER, Mass.—An unusually complete store tie-up was obtained by Goldwynner Buddy Stuart and Manager Elmer R. Daniels of the Olympia theatre for the showing of "Souls for Sale." The tie-up was with the book department of Barnard, Sumner & Putnam's Department Store. The store gave a big window display and also a counter display inside, using posters for the picture, special cards and stills in addition to copies of the novel. The management of the store also took 5,000 of the "Souls for Sale" heralds and had one wrapped in every package that left the store. The herald contained an additional line by the date blank—"Buy the book at Barnard, Sumner & Putnam's. See the picture at the Olympia theatre."

W. J. Jamieson, manager of the book department, used a two inch ad for the novel and picture in the store's regular newspaper advertising space on Sunday, the day of the first screening. The ad mentioned the fact that the book was for sale at the department store and the picture could be seen at the Olympia.



Ship model and other display material in lobby on "Fury" at Manager A. B. Morrison's Strand theatre, Memphis, Tenn.

Regional News From Correspondents

Albany Notes and Eastern New York Briefs

F. S. HOPKINS, a former manager of the Universal exchange, in Buffalo, was appointed last week as manager of the Universal exchange in Albany, which has been handled for the last five years by C. R. Halligan, and who will remain with the exchange with no difference other than a change of title. While managing the Buffalo exchange, Mr. Hopkins suffered a breakdown, resulting in his being away for about a year, during which time he recuperated. For the last few months Mr. Hopkins has acted as salesmanager in the Albany exchange.

With Earl Cramer succeeding H. Bernstein as manager of Universal's Buffalo exchange, which has supervision over the Albany office, the announcement that Mr. Hopkins would head the Albany exchange, was forthcoming. Mr. Cramer accompanied by Mr. Herbel, general salesmanager of the eastern division for Universal, was in Albany the past week, installing a new system, and looking after matters generally.

Several picture theatres in central New York have changed hands during the past week or so. In Schenectady, the Broadway theatre, which has been owned by W. H. Loomis, has just been acquired by Samuel Rosenberg, of Syracuse, while the Central Park, in the same city, has been bought by James Humphrey. A new house is being erected in Afton by John Anderson, of Bainbridge, who owns the Lyric, in that place. The house will open in about two months. In Canton, the American has been acquired by Papayanokos brothers, who were prominent for years in Watertown, N. Y., as owners of motion picture theatres, and who sold out some two years ago, only to later acquire a house in Gouverneur.

There are quite a number of picture theatres in this section which will close during a part of the summer for remodeling. Louis Buettner cancelled all bookings the past week for the Casino in Waterford, which closes June 9. Mr. Buettner also stated that the Opera House, which he owns in Cohoes, would be closed for part of the summer. Nate Robbins will also close the Colonial in Utica, for the summer, while Cohen's theatre in Newburgh, closes the first week in June.

Marie Wilsey, of Syracuse, has started an action against the Robbins-Eckel theatre of that city, for \$2,000 damages for alleged injuries received when she fell in an aisle.

A theatre which has been in course of construction in Albany for several months, was leased the past week by the Shuberts, and will open about September 1, with spoken drama. The house will seat 1,400, and will offer sharp competition to the picture theatres of the city, which have had only a stock company as a competitor for the last two years. The new house is located in the business center. Construction work halted for several weeks following the financial entanglements of Max Spiegel, and the filing of a mechanics' lien.

William Shirley, owner of the Strand, in Schenectady, made a short trip to New York last week.

Under the ownership of Meyer Schine, the former Maxsey, in Oneonta is known as the Palace.

Charles Sesonke and E. H. Arnold, who have just sold the Avon in Watertown to the Robbins Amusement Company, will give a farewell party to the school children of that city on June 3, as a token of the friendship which has

developed in the last two years. Every child will be admitted free.

Burglars entered the Strand theatre in Schenectady last Thursday night, but were frightened away before they could open the safe which contained several hundred dollars.

Chairman George H. Cobb, of the New York State Motion Picture Commission, is recovering at his home in Watertown from injuries received a few days ago, when he was struck by an automobile in his home city. The driver of the car was later sentenced to three months in jail, a fifty dollar fine, and had his license revoked.

The picture theatres in Schenectady have been unusually hard hit during the past week by a trolley strike which not only tied up all the city cars, but the interurban service as well. On some nights, the larger houses played to little more than a handful of people. The strike is still unsettled.

The Oneonta theatre, in Oneonta, N. Y., has now adopted a policy of closing three days, and running three days each week.

Central New York exhibitors, who were callers along Film Row the past week, included B. S. Thornton, of the Orpheum in Saugerties, George F. Leo, of Staatsburg, William Shirley, of Schenectady; Morris Silverman, of the Happy Hour, in Schenectady; H. E. Wilkinson, of the Lincoln, in Troy, and Lew Fischer, of Ticonderoga.

Miss Renee Craven, a well known employee in the First National exchange here, was a member of a house party at Lake George over Memorial Day.

George Ross, former branch manager for F. B. O., in New Haven, but who has lately been in Albany, was called to New York last week where he will work out of the home office of F. B. O.

G. W. Turnbull, formerly connected with the State, in Schenectady, is now looking after the press work for the Oneonta, Palace and Strand theatres, in Oneonta.

Vic Bendell, manager of the F. B. O. exchange, in Albany, was in New York the past week end, attending a sales meeting.

R. Hutchinson, of Boston, is the new manager for Smalley's house in Sidney.

Harvey Edick, of West Winfield, where he runs Bisby's Hall, was in Albany the past week, booking up his summer's program.

Bennie Stern, who has been connected with the State, in Schenectady, is assisting Walter Roberts who has just been transferred from the Mark Strand, in Albany, to the Troy, in Troy, as business manager. Herman Vineburg succeeds Mr. Roberts at the Mark Strand.

The Mark Strand, in Albany, took on its summer aspect Decoration Day, when the or-

chestra and the ushers appeared in summer uniforms. Fans are being installed at the Troy, and within a few days, the employees in this house will also be in summer attire.

Alec Herman, manager of the First National exchange in Albany, is leading in the present contest with Simon Feld, of the same exchange, running neck and neck, with the New York and Albany offices in a salesman race.

Phil Markell, of Adams, Mass., a well known exhibitor across the line, made a run to Albany last week, and visited several of the exchanges.

Marvin Kempner, manager for Paramount in Albany, was in Gloversville the past week, and sold Meyer Schine many pictures for his circuit.

Vacation schedules have been received in nearly all of the Albany exchanges, and vacations will begin among the employees early in June.

With the taking over of the American Releasing Corporation, by the Selznick Distributing Corporation, the exchange maintained for some time past by the former in Albany, passed out of existence. The Selznick company, however, will retain not only the office occupied by American Releasing, but will also retain the entire office force from Manager Robert Bendell down. Robert Schussel, of New York, connected with Selznick, was here engineering the transfer.

Margaret Sullivan, whose brother owns the Sans Souci, in Watervliet, does all of the booking for the house, and visits the exchanges two or three times each week.

The daughter of C. R. Halligan, of the Universal exchange, in Albany, is on the road to recovery following an attack of diphtheria.

Samuel Suckno, owner of four theatres in Albany, has arranged to show "The Birth of a Nation" at the Albany, during the week of June 3, at popular prices, and with an augmented orchestra. Mr. Suckno also announces his intention to return to first runs as soon as he can complete plans.

Frank Bruner, manager for Pathe in this city, is bound to have a pleasant vacation, whatever his decision. He has an opportunity to motor through New Jersey, and has also an invitation to visit his brother's hunting lodge in Minnesota.

With large crowds attending, the fight pictures opened at the American, in Troy, on Sunday. It is the first occasion when this type of pictures has been booked by Ben Apple, but the crowds apparently justified his decision.

George Roberts and William Berinstein were the only exhibitors from Albany who attended the Chicago convention. Just before Mr. Berinstein took the train, he ran over to the First National exchange, and was presented with a lucky pocket piece by Mr. Herman. Just how lucky it proved to be is not known, for Mr. Berinstein is still in Chicago.

Speaking of Chicago, Morris Silverman, who runs the Happy Hour and the Pearl, in Schenectady, declared the other day, that while every exhibitor in his city would like to have attended the Chicago gathering, it was impossible to rake together the \$200 for the trip.

There may be a change within the next two weeks in the presidency of the Albany F.I.L.M. club, which is now headed by C. R. Halligan. The club is made up entirely of exchange managers and with F. S. Hopkins heading the Universal exchange, in place of Mr. Halligan, it is probable that Frank Bruner, the vice-president, may head the club.



Tom Mix in a scene from "Stepping Fast," presented by William Fox.

Washington Film Row and Theatre Brevities

HARRY M. CRANDALL, owner of the Crandall theatres in Washington and vicinity, has returned from a week's visit to Chicago where he attended the annual national convention of the Motion Picture Theatre Owners of America.

Some idea of the magnitude of the \$30,000 Wurlitzer orchestra-unit pipe organ being installed at Crandall's Avenue Grand theatre may be gathered from the fact that seven trucks were required to haul it to the theatre. In its knocked-down state, the organ parts filled forty-two huge packing cases. The pipes range from three inches in length to sixteen feet. The console is one of the most complicated pieces of mechanism ever devised, with a series of stop combinations permitting any desired instrumentation. The keyboard is a triple-manual unit. The organ will be dedicated by Stanley W. Rhoades, concert organist, who is at present at work on the inaugural program which will embrace many original novelties. The Avenue Grand organ when completed will be the largest south of New York.

Joseph P. Morgan, general manager of the Crandall enterprises, left Washington last Wednesday for a business trip to Philadelphia and New York in the interests of the Crandall houses.

N. Mirsky, conductor of the Symphony Orchestra at Crandall's Metropolitan theatre, took advantage of the opportunity afforded by the second week's run of Harold Lloyd in "Safety Last" to catch a breath of fresh air by spending the greater part of the week in Detroit and Buffalo. Mr. Mirsky left the city Monday night and returned yesterday morning.

Miss Ruth Estelle Smith, of the Federated Film Service, announces her forthcoming June wedding to Herman Dwight Cole.

Post Master General New is billed to play a "lead" role, in a new picture "Loyal Lives," "designed," says the Washington Star, "to show the romance of the postal service." The studio working on the film is the Yonkers plant of the Whitman Bennett concern and is to be released through Vitagraph, says Manager Spoehr, who says further that Brandon Tynan, Mary Carr, Faire Binney, Blanche Craig, Buster Collier, and Charles MacDonald are in the cast in support of the P. M. G.

Harry Levey, Baltimore representative for J. G. Bachman's Educational exchange of Washington, is telling the film world of the arrival of a new present from his wife. He now fathers a baby daughter.

Walter Price, back from the convention at Atlantic City, of Cosmopolitan-Goldwyn Cor-

poration is clated over the new policies outlined there.

Announcement of the change in managers at the local Warner Bros. exchange failed to give the names correctly. Lester E. Rosenthal was succeeded by H. R. Beiersdorff. The new manager, a brother of Fred W. Beiersdorff, after leaving the service of Select here last fall was in the employ of United Artists and other interests at Philadelphia, and finally secured the offer of the post here. F. W. Beiersdorff remains here as sales and office chief for Branch manager Reichert of Selznick Distribution Corporation, whose staff is to be slightly expanded as a result of the absorption of American Releasing Corporation.

George Roberts, manager of Fox received a call from Auditor Marvin Whitehead of the Cincinnati office of A. R. C., who of course with others was dismissed Wednesday last.

Paul P. Henderson, star Paramount salesman, has returned from a successful three weeks' tour of the Eastern Sho'. He reports the fishing in most streams good, and admits that he enjoyed the bathing, in spite of muddied waters.

Taxes paid to Easton, Md., by merchants and theatres, are overflowing the town coffers, and a cut in the Sho' town tax is announced. Maybe that does not please Easton movie managers.

Delaware incorporations include Kirby and Hand, Wilmington, general amusements, \$100,000; and the National Projector Manufacturing Company, Wilmington, to manufacture motion picture projection machines, \$1,000,000.

"The Four Horsemen" gets a revival at a Loew house here soon, while "The Rustle of Silk" stays over at the Rialto this week.

Daily matinees are assured from May 27 till mid-June at the Chevy-Chase, popular Washington suburban theatre. "Down to the Sea in Ships" and "Robin Hood" are among the attractions billed there.

Fred F. White is now house manager for the Leader (9th Street theatre), owned by Sidney Lust. "Whitey" has long been well known as operator, house manager, equipment salesman and shipper in recent years, and so is no novice in the theatre game.

Soon the two living "Tom Moore's" of the movies will both be in Washington; the local interests of the Duffy-Smith stock dramas, are bringing the film star, Tom Moore, here for the lead in their next play, while the theatre owner, of the same name, is usually here all the time, excepting when the lure of Broadway tempts him.

Jack Flax says he spent one day looking over the Hot Springs, Va., golf courses, hotels and social whirl at rest, in and around the resort

town, while on his recent two-week tour of Virginia. He says the rumor mongers speak of a new picture theatre at Staunton, Va.

Harpers Ferry tourists of First National's social club report that they found the mountain roads hard going owing to rains and mud. Only three punctures were experienced, but five cars overtaken on the way were stalled.

Measles has hit film row a bit hard of late. George Lenehan was unable to visit his home for several weeks, an account of the quarantine, and the First National "Kiddies Surprise Party," scheduled for May 26, at the home of Geo. N. Payette, Jr., was postponed indefinitely. First National Social Club however will go ahead with plans to engage a couple of cottages for the shore week-end party near here, next month, and will try to make it a bigger success than last fall's party at Great Falls.

During the absence from the city on a brief outing last week of N. Mirsky, conductors of the Metropolitan Symphony, the orchestra at Crandall's Metropolitan theatre was under the competent direction of Alexander Podnos, assistant conductor.

Celestino Mens, solo cellist at Crandall's Metropolitan theatre, has been confined to Emergency Hospital for the last three weeks with a serious attack of pneumonia, which during a dangerous relapse, suffered a week ago, developed into compound pleurisy. Mr. Mens is one of the Capital's foremost artists and one of the most popular members of the Crandall musical organization.

The opening of the al fresco picture gardens in conjunction with Crandall's Savoy and Apollo theatres last night, signalizes the official beginning of summer for the thousands of amusement seekers who find these comfortable airdromes the most enjoyable recreation places in the Capital. Both have been completely redecorated and refurnished, and Messrs. Robert Etris and Johnny Upperman are justly proud.

The soldier graves fund collected at the Cosmos theatre as reported by Mr. A. J. Brylawski totalled thirty-eight dollars in a single day last week.

The local delegates to the St. Louis convention of the American Federation of Musicians returned the early part of the week. President A. C. Hayden, one of the group attended as a member of the national executive committee to which he was re-elected. The local delegates included, A. Celfo, vice-president, leader of the Glen Echo band for several seasons; W. M. Lynch, Secretary of the local; and H. C. Manvell, treasurer, a brother of the leader of Manvell's Syncopators, a Washington musical offering billed recently at the Strand.

Oklahoma City Items and Southwestern News

The American Legion announces that a large open air stadium will be built at Brownwood, Texas, in the near future, where athletic events can be staged and moving pictures shown.

Oklahoma Consistory, Scottish Rite Masons, before adjourning their spring reunion at Guthrie, Okla., May 11, adopted resolutions commending the Oklahoma City officials for their stand against moving pictures belittling ministers and religion and declared Masonry to be opposed to all such pictures and favoring proper respect for all religions creeds.

To the credit of the Oklahoma City Exhibitors no pictures has ever been shown on Oklahoma City screens which belittled ministers or the Christian Religion in the slightest degree.

A permanent fireproof auditorium of brick and steel construction was contracted for at Sherman, Texas, May 15 by the Grayson County Old Settlers Association, the building to be completed by Aug. 15th.

The New Theatre is being built at Skiatook, Okla., and will be ready for opening in the near future.

C. C. Calvert, district representative of Educational Pictures at New York is visiting Dallas on business.

The True Film Co., at Dallas, Texas, is making special efforts in exploiting "Has The World Gone Mad" in Oklahoma and Texas and reports big business.

The Independent Film Company at Dallas, Texas, has several travelers out in Oklahoma, Texas and Arkansas exploiting the new Tri-Stone Comedies.

Officers of the newly formed Criterion Theatre Corporation at Oklahoma City, Okla., are J. H. Cooper, Oklahoma City and New York City, president, R. C. Clevenger, Wichita, Kansas, banker, vice president; Austin C. Keough, of New York, secretary; Fred Metzler, of Atlanta, Ga., treasurer; Harold B. Franklin, vice-president of Southern Enterprises Corporation, New

York, will be member of the board of directors.

S. S. Wallace, former manager of the Capital, will remain as manager of the Criterion theatre, with C. O. Payne, assistant manager, and H. M. Hass, house manager. H. A. Brownles will manage the Capitol theatre with H. H. Allen as exploitation manager. Mr. Cooper announced that the Criterion Corporation had purchased a half interest in the Capital theatre and that the Southern Enterprises, Inc., had purchased half interest in the Critesien theatre.

It is also announced that high class vaudeville in addition to Super Feature pictures will be shown at the Criterion, together with a 12-piece orchestra.

Incorporations: The Nusho (Moving Pictures Wetumka, Okla., capital stock \$5,000. Incorporators—A. R. Juby, E. G. Kelly and S. E. West.

Southern Exhibitors Company Operative Association, Dallas, Texas. Capital stock \$10,000. Incorporators J. K. Adams, L. T. Pellerin, G. W. Riddle, et al.

Jottings from Kansas City and Vicinity

OPENING of new theatres and changes in management in the Kansas City territory during the last week are:

Columbian theatre, Coffeyville, Kan., purchased by J. Perry from Stanley Koch; Odeon theatre, Coffeyville, Kan., owned by J. Perry, to be closed; Lathrop theatre, Lathrop, Mo., opened by P. W. Goodson & Son; Princess theatre, Bethany, Kan., sold by I. W. Maple to Iowa interests; Victory theatre, Rockport, Mo., owned by E. V. Knutz, remodeled and reopened; Cozy and Elite theatres of Pratt, Kan., and Regent theatre, Eureka, Kan., purchased by F. W. Meade, Jr., and Meade, Sr.

Little did tent show opposition worry H. McVey, manager of the Dreamland theatre, Herrington, Kan., who had prepared for a run of "Oregon Trail" when the tent show unexpectedly came to town. What did Mack do but immediately advertise that he would give 50 cents each and ten passes to the first ten persons who brought in a white leghorn, hen or rooster, at 4 o'clock on the first day of the showing of the picture. The chickens were thrown off the roof of the theatre, a huge crowd scrambling, and that night the tent show looked as deserted as a temperance lecturer's hip pocket.

William Meyn, of the Photorium theatre, Kansas City, Kan., who long has served as treasurer of the M. P. T. O. Kansas, was given a beautiful engraved watch at a meeting of the Executive Board in Kansas City as an appreciation for his faithful service. Mr. Meyn has served the present and preceding Kansas organization as treasurer without interruption for ten years.

A parade and "bang-up" lobby display did a capacity business last week for G. W. Dickinson, of the Marshall theatre, Manhattan, Kan., with "Hunting Big Game." Large cutouts, showing elephants on one side of the lobby and hunters, in the act of firing, on the other side, were used.

Plans for further perfecting the Kansas City Film Board of Trade were discussed at a meeting last week, attended by virtually all members. The workings of the board thus far are regarded as having been of great benefit to exhibitors and exchanges in the Kansas City territory.

H. E. Schiller, who for the past three years has made an enviable record with the Kansas City Educational branch, has resigned as manager to become manager of the Al Lichtman Corporation Kansas City office. Edward Grossman, special Lichtman representative, has been

appointed district manager of the Kansas City, Des Moines and Omaha exchanges.

Joc Friedman, of New York, Universal manager, held a conference with the Kansas City branch force last week, asserting that he was more than pleased with conditions in the Kansas City territory. He is on his way to the west coast.

At a conference of F. B. O. managers in Kansas City last week, Harry M. Berman, general manager of F. B. O., presided. Managers who were present at the conference are: Paul Tessier, New Orleans; L. E. Harrington, Dallas; Roy E. Churchill, Kansas City; S. D. Weisbaum, Denver; F. W. Young, Des Moines; Isadore Schlank, Omaha; Jerome Safran, St. Louis; Sherman Fitch, Sioux Falls; H. McKeon, St. Louis, and C. E. Penrod, home office representative.

A new policy of office hours was adopted by the Kansas City Paramount office this week. During the summer months the office will close at 1 o'clock Saturday afternoons.

A. A. Renfro, formerly a Kansas exhibitor has joined the Pathé sales force and will travel out of Kansas City, having been assigned to the Northern Missouri territory, succeeding Thomas Dodd, resigned.

Around Seattle's Photoplay Trade Circles

"DOUGLAS FAIRBANKS IN ROBIN HOOD" opened a return engagement at the Liberty Theatre this week. The picture played a three-week engagement at the Liberty in February and March.

Arrangements have been completed for the production of a comprehensive series of motion pictures to be taken in Alaska this summer, showing the development of that territory, the upbuilding of its cities and its industrial and commercial advancement, according to an announcement made here recently. Two cameramen from the Reclamation Service of the United States government are expected to leave Seattle shortly to spend several months in the North making the pictures. They will be the first scenic productions ever made in Alaska.

Copies of the films are expected to be circulated for educational purposes next fall. It is planned to have the photographers in the territory at the time President Harding makes his trip to Alaska in July or August.

A. R. Thorne, for several years owner and manager of the Thorne Theatre in Fairbanks, Alaska, arrived in Seattle recently and has been spending several days in the territory previous to his trip to the Eastern coast. Mr. Thorne has sold his house to "Cap" Lathrop, operating a number of picture houses in Anchorage, Cordova and other Alaskan cities, and will leave New York for a pleasure trip to South Africa within the next few months.

Floyd Wesp has just been engaged as assistant manager of the Blue Mouse theatre, Seattle, by Manager John Hamrick, and began his duties in that office about the end of May. Before coming to this city Mr. Wesp was connected with the Liberty and Rialto theatres in Wenatchee, and has also been engaged in other theatrical enterprises in the state.

W. E. Kilgore has just been appointed doorman at Manager H. B. Wright's Strand theatre, succeeding Robert Kincaid, who is now superintendent.

W. E. Bamford, former manager of the Seattle Goldwyn branch office; Seth D. Perkins, new manager; Ralph Pielow, manager of the Portland branch, and A. A. Schayer, recently appointed manager of the Butte office, left Seattle recently for the national Goldwyn convention at Atlantic City, expecting to be gone for several weeks. C. L. Bryant, formerly of the Seattle office, has just been appointed as-

sistant manager in Portland under Mr. Pielow, and will take up his duties in the Oregon city the end of May. Mr. Schayer, the new Butte manager, up to the present time has been a salesman at the local exchange.

George E. Bradley, general manager of the Star Amusement Company in Everett, formerly publicity and exploitation director at the local Universal exchange, was a visitor on Film Row during the last week, where he was making arrangements for pictures to play in his Everett Theatres during the coming months. The Star Amusement Company owns and operates the Orpheum, Apollo, Everett and Star theatres in Everett and has contracted for practically the entire output of Metro, Goldwyn and Famous Players pictures during the coming season.

C. A. Swanson, half owner of the Star Company, leaves the United States for Sweden on June 23, where he will spend several months. Mr. Swanson was born in Sweden and has not been home in thirty years. He will be accompanied by his wife and two sons. While in Europe they will attend the Gothenburg fair, and will visit London, Paris, Berlin, Vienna and other continental cities, returning to this country at the end of a trip that is expected to last several months.

"The Ne'er Do Well," "Sixty Cents an Hour," "Prodigal Daughters," "The Rustle of Silk" and "The Trail of the Lonesome Pine" are some of the latest Paramount releases that have been booked into Jensen-Von Herberg's Seattle theatres for week engagements soon, by Manager George P. Endert of the local Famous Players exchange.

Dave Farquhar, formerly manager of the Select Pictures branch in Salt Lake City, and more recently connected with the Goldwyn office in Portland, was expected to leave the United States for England the end of May, according to a letter received by H. A. Black, manager of the Vitagraph exchange, from Mr. Farquhar. The card was sent from Winnipeg, while Mr. Farquhar was on his way East by way of the Canadian Rockies.

Mike Rosenberg, secretary-treasurer of the Principal Pictures Corporation, left the city recently after a stay of a few days here visiting his brother, Al Rosenberg, who handles the Principal and Al Lichtman pictures. "The Girl Who Came Back" is the latest Lichtman release to reach the local exchange. No bookings on it

have been announced yet. "Thorns and Orange Blossoms" was expected to play the Blue Mouse theatre the end of May.

L. W. Barclay, exploiteer from the Goldwyn studios in Los Angeles, who has been in the local territory for the last two weeks, left the city recently for California. While here he co-operated with Frank Steffy, manager of the theatre, in putting over several exploitation stunts for "Souls for Sale." "Vanity Fair" is the latest Goldwyn release to be booked by Jensen-Von Herberg, and will play at Manager H. B. Wright's Strand theatre in the near future.

The Northwest Film Board of Trade, under the leadership of Guy F. Navarre, manager of the Fox exchange, recently were hosts at a special luncheon tendered to the state of Washington Parent-Teacher associations that were meeting in Seattle. Special programs were printed for the occasion, with an introductory statement by Mr. Navarre and a closing sentence by Will Hays. Included in the program was the name of each distributing corporation and its manager on Film Row. Theatres of the city each sent one of their girl ushers appropriately costumed to represent the house at the luncheon.

News from Springfield, Ill.

The Chatterton is to close its season shortly and the place will then be torn down. Plans call for the erection of a new theatre, to cost in the neighborhood of \$250,000. The present structure is a dilapidated affair, built many years ago. The Hickox estate plans selling bonds to cover the cost of the building.

Springfield has another of its numerous reports of a new motion picture theatre. This time it is to be built north of the Majestic on the Harris Hickox property. The site is a fair one, probably better for vaudeville or legitimate attractions than for a picture house. Hickox, who is quite a property owner here, has been trying for years to get someone to come in and build on his property. Plans have been made time and again, but all have gone by the wayside. Maybe it's a go this time.

Buffalo Briefs and Western New York Notes

EARL L. KRAMER, former manager of the Buffalo F. B. O. exchange, has been appointed manager of the Universal office, succeeding Harry Bernstein, resigned. Mr. Kramer has engaged Art Young as assistant manager. Mr. Young has been booker at Bond Photoplays and was for eight years associated with the old Victor Film Service (Universal). Mr. Kramer has assigned Jim Savage, former assistant manager, to city salesman, and Bill Allen, former city salesman, to the Albany office, where, by the way, Frank S. Hopkins, former manager of the Buffalo "U" office is now the manager. H. Flarity has come to Buffalo from the Atlanta Universal exchange to join the local sales force.



Earl Kramer

Charles N. Johnston has resigned as manager of the Buffalo Fox exchange and has accepted a position as Paramount salesman. He has been assigned to the Rochester territory.

Lester Wolfe announces that his Select exchange is now handling the American Releasing productions. The local A. R. exchange has been closed. Al Barnett, formerly with Renown, has succeeded Norman Hepworth as booker at the Select office.

Herk Webster, formerly city salesman for Bond Photoplays, is back on his old job as booker, succeeding Art Young, who has gone to Universal as assistant manager.

The Film Board of Trade of Buffalo held installation of officers at Stein's Hotel, Orchard Park, N. Y., Monday evening, May 28. A dinner for the salesmen of the various exchanges will be held in the grill room of the new Hotel Statler Saturday, June 2.

The Avon theatre in Watertown, N. Y., has been purchased by Nate Robbins from the Nova Operating company. The house will be closed for the summer.

M. W. Peterson of Jamestown is recovered from his recent serious illness. Mr. Peterson is associated with Michael L. Woods in the operation of the Palace, Winter Garden and Mozart theatres in the Chautauqua Lake city. The Mozart has been closed for the summer season.

Leo Murphy, Vitagraph salesman, is passing out the "seegars." It's a girl. Sure to be a screen star!

Tough news arrived at the First National exchange this week. All the salesmen get two

weeks' vacation with pay. This means two weeks of touring for Gene Markens in his famous flivver and the same period of pill chasing by Eddie Hayes, branch manager, on the Delaware Park greens.

H. M. Herbell, assistant general sales manager, in charge of the eastern division, is at the Buffalo exchange for a few weeks. He announces that Indianapolis has been transferred from the western to the eastern division.

H. L. Brainerd, L. J. Hoffman and Harold P. Dygert of Associated Theatres, Inc., have been named as directors of Bath Theatres, the unit of the Rochester organization that is about to erect a new theatre in Bath, N. Y.

Harry D. Crosby will manage the new Community Theatre in Batavia, N. Y., now being erected by Batavia Community Theatres, Inc., on East Main street. The house will cost \$350,000. H. L. Brainerd, Allen F. Childs and W. J. MacFarlane are the directors.

Coudersport, Pa., has a new theatre, which has been erected by Harry E. Cane at a cost of \$25,000. The house fills a long left want.

George Kennedy has resigned as manager of the Grand theatre in Westfield, N. Y. Mrs. Carlson is booking. She is the proprietor.

M. F. Lally, one of the famous Lally Brothers of Dunkirk theatre fame, has been named a supreme council delegate by the state council of the Knights of Columbus.

Abraham M. Atlas, of the Atlas Department stores, Niagara Falls, has purchased the Lumberberg theatre in the Cataract City for a sum said to exceed \$125,000. Harris Lumberberg will continue as manager. Paramount pictures will also be continued exclusively.

A G. A. R. uniform was all that was needed to gain admittance to the Olympic in Buffalo during the state encampment of the veterans. Naturally, George E. Williams, the new manager, was a popular fellow during the convention.

Art Skinner, manager of the Victoria, Buffalo, is burning up the highways in this end of the woods with a new Hupmobile. So in case you read of Art doing a term in the hoos-gow, you'll know why.

George A. Bouchard, who conducted the old Buffalo Strand orchestra for a long time, as well as the Regent ensemble, has resigned as organist at the new Strand in Niagara Falls to become organist at the new Hotel Statler, Buffalo.

The Buffalo Pathé office is in sixth place in the Pearson Pennant Race. Not bad, considering there are thirty-four branches in these United States.

Here he is. Eddie McBride, son of "Hotspur" McBride, late famous column conductor of the Buffalo *Enquirer*. Eddie has graduated from the ranks of newspaperdom to screenland and just now is bringing home the bacon at the Fox exchange, where he is a member of the sales staff. Eddie recently joined the local Elks' lodge, where he received an ovation, as his father was one of the most popular Elks in the city.



Eddie McBride

Bill Wittenben, who covers Rochester for the Pathe office, has taken unto himself a new Hudson coach. Bill has been riding around in a Ford. Since he has had the coach he can't stand the punishment handed out by the flivver, so he has loaded down the rear with stand bags to stop the gaff.

Phil Gentile, of Advance Pictures of Syracuse, was a Buffalo visitor last week. He had a reel of a Marathon Dance under his arm, which he booked in a bunch of houses all over town.

C. C. Young, of Rochester, is now booking for all the Associated Theatres houses in western New York. Mr. Young was formerly a Geneva, N. Y., theatre man. His headquarters are now in East Rochester.

L. O. Darling has resigned as assistant booker at the Fox exchange. J. Emerson Dickmon and W. Mahoney will accompany District Manager Clayton P. Sheehan to the New York convention of the company.

Paul Shaver, F. B. O. salesman, suffered a sprained ankle in Syracuse recently when his foot slipped on the clutch of his car.

Miss L. C. Armstrong, formerly employed at the Chamber of Commerce, is the new corresponding secretary of the Film Board of Trade. She succeeds Miss M. Powers, who has resigned.

Ted O'Shea's father died last week. Ted is the debonnaire Metro salesman.

May Festival Revival Week was the way J. H. Michael put it when he staged a series of come-backs last week. Did great business. Put on vaudeville and distributed souvenirs.

Redskins, pioneers and many other historical characters of various generations will live through the reels of an historical and industrial picture now being made for the Buffalo Chamber of Commerce for showing before conventions scheduled for the city. The film will also be loaned to churches, schools, etc.

Theatre and Exchange Briefs from Canada

RAYMOND S. PECK, director of the Moving Picture Bureau of the Canadian Government at Ottawa, has returned to the Canadian Capital with the announcement that the fall convention of the Society of Motion Picture Engineers will be held in Ottawa early next October. This decision was reached by the members of the society at their recent gathering at Atlantic City, N. J., Ottawa winning out over New York, Chicago and Los Angeles.

The daylight saving advocates of Hull, Quebec, finally triumphed over the standard timers in the question as to whether the city should have summer time or not this year. The Hull City Council first decided against changing the local clocks, but the subject was reopened and the final result was that "summer time" was ordered to start Sunday, May 27. The measure was opposed by the various local exhibitors. For several weeks confusion had reigned because Ottawa, just across the Ottawa River, had adopted daylight saving.

The Family theatre, Ottawa, Ontario, which had been dark for several months, was reopened Monday, May 28, for an indefinite run of "Robin Hood," which had played the Russell theatre at \$1 top only two weeks previously. The Family theatre is one of the two local houses owned by Harry Brouse, who has been ailing for many weeks past with blindness.

"The Hottentot" was the special attraction at the Imperial theatre, Ottawa, Ontario, during the week of May 28, this booking having been arranged because of the spring meeting during that week at Connaught Park Jockey Club. The Imperial theatre, the manager of which is Joe O'Leary, has always had a horse picture during local race week both spring and fall for many seasons.

Mrs. Mary Rosenfield, mother of Louis Rosenfield, Toronto manager of the Famous Players Film Service, Limited, the Allen exchange, was almost instantly killed when an automobile struck her as she was standing in

front of a store, the car having jumped to the sidewalk. Mrs. Rosenfield was well known in local film circles because she was also the mother of the wives of Jules Allen and Herbert Allen. The funeral of Mrs. Rosenfield was attended by many representatives of the moving picture business.

W. F. Barrett, Toronto, has resigned as Canadian general manager of the Fox Film Corporation and has returned to New York permanently. Mr. Barrett was originally with Vitagraph in Canada, having opened the V. L. S. E. office in Toronto. Some time ago he took charge of Fox operations in the Dominion and covered considerable territory personally. Mr. Barrett has been succeeded at Toronto by E. B. McCaffery, formerly at the Fox Film Company's office in New York.

The representative for Western Canada at the Fox convention in New York during the week of June 11 is J. A. Wilson, of Winnipeg, Manitoba, district manager for the Canadian West.

Theatre and Film Row Items from Cleveland

ANYONE with a prescription for material guaranteed to effect a piano finish on golf clubs, please communicate with Christie Deibel, manager of the Liberty theatre, Youngstown. Whenever Deibel isn't polishing up the clubs, he's out on the links of the Youngstown Country Club, getting in trim to enter the Film Golf Tournament to be pulled off Tuesday, June 5th at the Belleclair Golf Club on Long Island. It's said around Youngstown that Deibel's as good a golfer as he is an exhibitor. And that's going some!

John J. Murray of the Opera House and Hippodrome at Warren, gladdened the hearts of Cleveland exchange men and fellow exhibitors by paying them a visit last week—the first in many moons. Murray has just recovered from an illness that kept him too long away from Cleveland. Aside from acknowledging the extra share of welcome that was being handed out on all sides, Murray managed to do a little business. He closed with First National for "Within the Law." This picture will open his newly acquired Hippodrome the week of June 10th.

Bert Botzum, of the Orpheum theatre, Akron, and Mrs. Botzum have announced their intention of spending the week of June 17th in New York.

Joe Schragrin, famous exhibitor of Youngstown, has deserted the pictures temporarily, in favor of the ponies. Schragrin went to Indianapolis to attend the Speedway Race, due to come off on Memorial Day.

Max Schragrin, of the Orpheum, and Joe Steinberg, of the Regent, both of Youngstown, were in an automobile smash-up in Cleveland last week, when their car got mixed up with a taxicab. No fatalities. Only a delayed vacation trip to Atlantic City.

G. H. Foster, of the Marion Photoplay Company, representing the Orpheum and Oakland theatres of Marion, Ohio, was visiting the local Fox exchange early this week.

G. L. Fleishman, of the World and Atlas theatre, Toledo, paid the Cleveland exchanges a personal visit during the week, and reported business very good in his neck of the woods.

George Mock, of the Mock theatre, Girard, was in town getting exploitation ideas for big feature productions.

B. Warner, equally famous as manager of Opera House at Niles and as father of the well known Warner Brothers, was in town on a booking expedition which kept him in Cleveland several days last week.

Art Hoganson, managing director of the

Pantheon and Alhambra theatres, Toledo, came over just to see what was doing in a big city and says that Cleveland hasn't anything on Toledo when it comes to picture presentation.

"Doe" Horater, who was managing director of the Pantheon and Alhambra theatres in Toledo until poor health forced him to withdraw from the field, is back from a winter in Florida. It is said that while not physically strong enough to enter the exhibiting field again, he is about to enter the motion picture supply business in Toledo.

T. S. Cooper has severed his connection with the sales department of the Cleveland Fox Film exchange. Cooper formerly covered the Youngstown territory.

Charles F. Decker, of the Liberty theatre, Vermillion, was a visitor at the local Pathe exchange one day this week, and reports that the cool weather has made for continued good business with him.

Fred Desberg, general manager of Loew's Ohio theatres, is in New York. He left Cleveland Saturday.

Max Marcus, manager of the U. S. theatre, Woodland avenue, Cleveland, is the only exhibitor known to be satisfied with present motion picture conditions. Marcus says he hasn't a kick against anyone or anything. He's playing daily change, giving his patrons a varied program with novelties, and a five-piece orchestra, all for five and ten cents. His seats are always filled. So is the cash box. So why kick?

The Rex theatre at Youngstown is to be abandoned as a theatre. The building is to be entirely altered and will be used as a market when completed.

The Rev. Father Edward Tasnacht is preparing to show pictures at Doylestown, Ohio.

The Rev. Father Maerder of the R. C. Church at Jones Island is showing motion pictures at the school auditorium once a week. If the experiment proves a success, he will show pictures other days as well.

T. B. Alexander, manager of the Economy Club at Put-In-Bay has discontinued the use of pictures at the club house for the summer months, and will resume them again early in November, at the close of the summer out-door season.

William Dall, part owner of the Pantages theatre, Akron, has taken over John Friedman's interest in the house, and after renovating it completely will re-open it as sole proprietor and manager.

D. L. Clark has taken over the management

of the Pastime theatre, Lyons, Ohio, from P. F. Johnson, former manager.

The Rock Creek theatre, at Rock Creek, Ohio, which has been closed for the winter, will open May 26th under the management of A. Masirovits.

The Tawa theatre at Ottawa, Ohio, has been closed for an indefinite period by Manager Rhodes on account of the death of his wife.

It is authoritatively reported that the Delmar theatre, Bowling Green, has been closed for an indefinite period.

Nothing is permanent but change. That accounts for several changes in names of motion picture theatres. Hereafter, the Opera House at Rittman, Ohio, will be known as Rittman's Pastime theatre. Similarly, the Enjoy-U at Andover, has been renamed the Pleasurette.

Lou Geiger, manager of the local F. B. O. exchange, left for New York last Saturday to attend an F. B. O. sales convention.

Lew Thompson has joined the local F. B. O. selling force, and will cover all points in the territory. Thompson, whom everybody out in these parts knows, has lately been associated with the M. Shea Booking Corporation, Inc.

Tom Colby, Universal exchange manager in Cleveland, is, at last, at liberty to talk to Ohio exhibitors about "Foolish Wives." After being repeatedly rejected during the past two years, the Ohio Censor Board has finally passed the picture. It's not the same picture that has been exhibited elsewhere, however. The Ohio edition is unique. It is a brand new edition of the photoplay, made to fit Ohio Censor Board requirements. One of the requirements is that the character of the ambassador has been changed into that of an oil magnate. The Ohio Censor Board objects to slighting remarks about an ambassador. Another change regards the characters of the counterfeiters. Ohio movie patrons will know them only as money lenders. Titles have been changed throughout the production. Having now measured up to Ohio Censor Board standards, "Foolish Wives" is about to be released throughout the state, Ohio being the only state in the union in which the picture has been refused exhibition.

Joe Mayer, former publicity representative for Universal in Cincinnati, is now making the Cleveland Universal office his headquarters, and will devote his time and efforts for the benefit of the northern Ohio exhibitors.

C. L. Peavey, local Hodgkinson exchange manager, made a short trip through the territory this week.

Portland, Ore., Exhibitor and Exchange News

PORTLAND'S board of motion picture censors, which works through a large group of volunteer viewers, has taken a step to arm the viewers with proper authority by providing identification cards to each one. Such cards, however, shall, the board makes very plain, not be used in any case to gain admittance to a theatre.

"The board appreciates the necessity for taking such precautions," a statement says, "in order to protect the exchanges from any misuse of the privileges accorded the viewers and members of the board." The board requests, too, that when viewers resign from this work they immediately surrender their identification cards to Mrs. E. T. Colwell, who has been secretary of the board since its inception. Portland's problems of censorship are entirely in the hands of the official board. Its viewers see every film before it is shown in Portland and the official board of three members, appointed by the city council, is a court of appeal from the viewers' decision. The mayor and council, however, may over-rule the board, and actually did so in one case in recent history.

W. T. Pangle, manager of the World Attractions Company, is responsible for the showing in Portland recently of "Synnov Solbakken," film drama based upon the Bjornson Norwegian story. The picture is to be exhibited at the public auditorium, which has been transformed into a motion picture house on several occasions by the same company. The auditorium seats



Work is reported progressing rapidly on "The Street Singer," Mary Pickford's latest for United Artists, from which this scene was taken.

about 4,500 persons and becomes an important competitor for the regular picture houses.

Herbert Heyes, a Portland youth who has achieved a big measure of success on stage and screen, is Portland's candidate for selection as Ben Hur in the contest Goldwyn is conducting for a star for Lew Wallace's great story. Heyes played in Rex Beach's "Heart of the Sunset," Fox's "Queen of Sheba," and many other pictures and has starred through several seasons on the road and in stock.

The Oregon council of the National Motion Picture League and the Parent Teacher council of Portland co-operated last week in making a motion picture of the juvenile protective parade held here. The result will be exhibited at the Columbia theatre through arrangement with Manager M. H. Newman and will be the forerunner, it is said, of a series of pictures on juvenile protection subjects.

M. H. Newman, manager of Coast theatres for Universal, has announced, as was indicated last week, the appointment of Raymond T. Charles as house manager for the local Columbia theatre.

In and Out of the Omaha Branch-Offices

F. M. DE LORENZO, the new branch manager of the Selznick Distributing Corporation, begins his work in Omaha at a time when the American Releasing Corporation interests are merged with Select and the new name of Selznick Distributing Corporation adopted. He has had an unusual experience in managerial positions, having recently completed a service of fourteen years in Milwaukee, where he made a record in the industry. He succeeded Steve O'Brien in Omaha, Mr. O'Brien having gone to Seattle to be district manager for Associated Exhibitors, with jurisdiction in Seattle, Portland, Butte, Denver and Salt Lake City.



F. M. DeLorenzo

H. H. Milstein, who was branch manager for the American Releasing Corporation, has gone to Denver.

H. R. Lefholtz, Universal branch manager, states that "Hunting Big Game in Africa" has been booked in practically all of the key towns of Nebraska and Iowa and was run for two weeks at the Sun theatre in Omaha.

A visitor to the Omaha exchanges during the week was Wesley Fisher, owner of the Empress

theatre at Grand Island, Neb., who stated that he has leased his house to Fred Thorson, who was a field man out of the Omaha F. B. O. offices.

L. R. Pierce and Brook Tillsworth have resigned as salesmen for Universal Omaha branch.

F. C. Croson, formerly exploitation man for Universal, has been transferred to the Universal office at Sioux Falls, S. D.

J. L. Friedman, assistant to the general manager at Universal headquarters, visited the Omaha exchange en route to the Pacific coast.

Harry Weinberg, of the F. B. O. staff, is stepping "high, wide and handsome." Reason: married.

Nathan Frudenberg, publicity director for the World Realty company's string of Omaha theatres, will leave on June 9 for a belated honeymoon trip. He will visit in Chicago, Detroit, Niagara Falls and will go to Milwaukee to see his mother.

Morris Abrams, exploitation man for Metro, is busy putting over Rex Ingram's production of "Where the Pavement Ends." On his next trip he will handle Martin Johnson's "Trailing African Wild Animals," so he asserts with vehemence.

Fred Webster, formerly of the Gayety theatre, Omaha, has gone to Norfolk, Neb., to take the management of the Grand theatre.

M. J. Frisesh, formerly of the First National sales staff at Des Moines, has established his offices in Omaha for the Al Lichtman Corporation, distributors of Preferred Pictures. He has jurisdiction through Nebraska and Iowa. The physical distribution here will be done through the Crescent Federated Films. This arrangement will begin with the distribution of "Are You a Failure?" The A. H. Blank Enterprises, through First National, will continue distribution of "Rich Men's Wives," "Shadows," "Thorns and Orange Blossoms," "The Hero," and "Poor Men's Wives." Edward Grossman is the new district manager for the Al Lichtman Corporation, with offices at Kansas City.

Jimmy Winn, high-powered salesman for First National, went into the hinterland recently and emerged with a charming Western Nebraska woman whom he introduced as Mrs. Winn.

Charles E. Gilmour has begun his work as branch manager for the Fox Film Corporation. He was special representative of the New York office. Harry Hyman, who was manager in Omaha for the last six months, becomes assistant manager and office manager. Earl Bell remains with the local organization as special representative.

Photoplay Personals and Events in Southeast

THROUGHOUT the Southeastern states business conditions generally are reported on the upgrade, despite the opening of summer. There are a few bad spots remaining and right in the Atlanta territory conditions are far from good. But in Texas, Florida, Oklahoma, the exchanges report a very optimistic outlook on the part of the theatre owners as a whole.

Members of the Atlanta and Charlotte Paramount exchanges who attended the general sales conference held in New Orleans are back home very enthusiastic over the general outlook for business next season. Details of the new sales policies were expounded at length to them, together with the announcement of many of the super-specials to be released during the next season. The announcement that "The Covered Wagon" will be available among next season's releases was received with great enthusiasm. Fred M. Creswell, Southern division manager, made a great hit with his explanation of policies he has followed so successfully in gaining the co-operation and confidence of small town exhibitors. Sidney R. Kent declared it one of the most original and forceful plans he has yet heard explained and intends adopting it in all the exchanges.

The long distance marathon dances are getting a big share of the business in several

Carolina towns to the discomfiture of the motion picture theatre owners. The novelty of the non-stop dance appeals generally to the public and they are thronging the places where they are being held. In Wilmington two such contests have already been held, one of which went for a solid week. In Columbia, South Carolina, the past week tremendous crowds flocked to a local park to watch the non-stop contest nightly, and next week Charlotte will have one, all of which hurts business considerably in the picture theatres.

William Oldknow, president of Southern States Film Company, distributors in this territory for the Warner Classics, has received world rights patent on a sanitary paper milk bottle, and plans to exploit it on a large scale.

After two weeks spent in the Boston exchange, Arthur Lucas has been transferred back to the division superintendency of the Atlanta territory.

The Howard theatre, Atlanta, recently celebrated a Radio Week, having nightly radio concerts, as well as a novel demonstration of broadcasting the softest musical strains from the theatre orchestra and having the music relayed back in volume to the theatre. It went over big with large audiences all week.

T. A. Branon, of Eltabran Film Company, is

back in Atlanta after spending several days in his Charlotte office.

W. C. Costephens has resigned as poster manager of Paramount to take a similar position with Progress Pictures, Inc.

John Thomas, former manager of the Vaudette, Atlanta, is now booker in the Vitagraph exchange.

Harry K. Lucas is on a combination pleasure and business tour through Florida.

Ned E. Depinent is out on the road for a series of sales conferences with the Universal salesmen.

Arthur C. Bromberg is back from a two weeks' trip through the Carolinas.

R. B. Wilby, formerly Alabama supervisor for Southern Enterprises, now on his own with H. F. Kincy, has purchased the Rylander theatre, Americus, Georgia, from Emory Rylander.

Turner Jones, public relations representative of Southern Enterprises, made an address before the Atlanta Chamber of Commerce on better motion pictures last week.

W. T. Murray has resigned as manager of the Alamo No. 2 and is succeeded by Matt Whittham.

Livingston Lanning, of Los Angeles, has been appointed manager of the Old Mill, Dallas, Texas.

Trade Activities in and About Milwaukee

G. A. DURLAM, who has been a special representative for Famous Players-Lasky, working out of New York, since he was succeeded by Neil Agnew, Milwaukee branch manager for F. P. L., is now exploitation manager for the Saxe Amusement Enterprises of Wisconsin. Mr. Durlam assumes his new duties immediately, succeeding James Kehoe.

Beginning June 2, the Butterfly Theatre will incorporate a change of policy for the summer months. Both first and second run features will be shown at popular summer prices. "Robin Hood" has been selected to initiate the change of program. The management personnel will remain the same.

Sam Shurman, local manager for Goldwyn, attended the Goldwyn-Cosmopolitan convention at Atlantic City, May 20-24.

Charles Glett, formerly with Goldwyn at Chicago, is attached to the Milwaukee office, covering southern Wisconsin.

Pathé is making extensive plans to move into its new building at 104 Ninth Street by June 15. W. A. Ashmun, branch manager, announces the exchange building will be the finest of its kind in the country.

F. B. O.'s Milwaukee office has been moved to larger quarters at 501-5 Toy Building, where

greater space and exchange facilities are at hand.

J. J. Woodward has been added to Paramount's staff as a special representative.

More than 1,000 persons gathered at the Arena Gardens Tuesday night to see Rodolph Valentino dance his famous Argentine tango. Mr. Valentino came to Milwaukee en route from Chicago to the west in his private car. He addressed the M. P. T. O. convention at Chicago, and came directly to Milwaukee.

His appearance created considerable interest, but to a much lesser degree than his heralded visit some months ago.

NEWS AND VIEWS OF THE SHORT-LENGTH PRODUCTION

Short Subjects and Serials

COMING ATTRACTIONS FOR THE DIVERSIFIED PROGRAM

Short-Subject Market Is Ready for Summer Test

WELL, folks, judging from the kind words received from many quarters during the past week, the special Short-Subject Department has struck a responsive chord among the readers of MOTION PICTURE NEWS. And what makes us particularly cheery is the success of our premiere despite the heavy competition of a National Convention just a few pages from us.

The Convention and the first number of our new department were not the only events of importance last week. We enjoyed our first taste of really warm days this season, and watched the straws bloom in abundance. But warm days suggested summer, and summer suggests that most effective antidote of hot weather slumps—variety programs. Which brings us to our point.

We have been conducting a still hunt for the past few weeks, taking stock of the short-length product that will be made available during the sultry days of the approaching months. Our survey left us with no misgivings. The hot spells of July may dry up the streams and wither the crops, but one thing we're sure of: there will be no dearth of short subjects for the well-balanced program.

Next week we will give you the results of our survey of the short-subject market. For the present, we will simply observe that never since the early days of the industry has the short-subject market been so well stocked both as to variety of product and quality of entertainment.

The next step is up to the individual exhibitor, and that means booking dates—and advertising.—E. F. S.

Clyde Elliott Home with Foreign Camera Studies

Clyde Elliott, supervising director of Post Pictures Corporation, has returned to the United States after an eighteen months' sojourn abroad. While in foreign climes, he and his staff conducted a camera study of the garb, manners and customs of the various Southern and Central European countries.

There are forty subjects in all, which have been arranged into three series, known as: "Children of Other Lands," "Cities of Other Lands," and "In Other Lands." Each one of these forty subjects is approximately nine hundred feet in length.

Distribution rights for both the domestic and foreign rights have been vested with the Chadwick Pictures Corporation of New York City.

Educational Laying Sales Plans for Northwest

J. A. Gage, manager of Educational's Seattle exchange, is in New York conferring with E. W. Hammons regarding distribution and sales plans for the Pacific Northwest during the coming season.

New Educational-Hamilton Series

Comedian Signed for Another Group of Specials; To Increase Facilities

Lloyd Hamilton, the popular big comedian, has just put his signature to a contract with Educational for another series of two-reel comedy specials, according to an announcement made this week by E. W. Hammons, president of Educational Film Exchange, Inc.

After several weeks in New York, combining his annual vacation with conferences with Mr. Hammons regarding production and distribution plans, Hamilton has returned to the Coast, and after a brief visit with his mother in Oakland, Cal., will start work on the first subject of the 1923-1924 group.

Increased facilities will be provided for Hamilton and special attention is going to be paid to the scenario department, which will be enlarged by the addition of one or two more scenario writers.

In order to effect such economies as will permit the spending of more money on the actual production of the comedy stories and pictures without too great an increase in the total production costs, the new Hamilton Comedies will be made by the Lloyd Hamilton Corporation on the same lot used by the Jack White Corporation, whose pictures for Educational next season will include twelve Mermaid Comedies and three Jack White Specials.

Hamilton has made six two-reel comedy subjects in the season now drawing to a close. Beginning with "The Speeder," the 1922-1923 series of Hamilton Comedies has also included "The Educator," "No Luck," and "Extra! Extra!" and the more recently released "Uneasy Feet" and "F.O.B."



Lloyd Hamilton, who has just renewed his contract with Educational Film Exchanges, Inc., under the terms of which he will make a new series of two-reel Comedies during the coming season.

The first picture in the 1923-1924 group of Hamilton Comedies will be ready for early fall release by Educational.

Gus Edwards' Protege Back with Century Comedies

Sadie Campbell, Gus Edwards' child protege, has returned to Century Film Corporation, according to a dispatch from the West Coast studios.

Miss Campbell, who is nearing her twelfth birthday, will resume her former place in Century Comedies as leading lady to Buddy Messinger, thirteen-year-old boy star.

Since she last appeared in "All Over Twist," Sadie has been playing in Universal pictures. Her last appearance at Universal City before returning to Century was in one of the Andy Gump pictures.

Planning Series to Follow Second "Fighting Blood"

The Film Booking Offices announce this week that an additional series of two-reelers have been planned at the studios, written by Witwer and to be released in the middle of the second series of "Fighting Blood" on which production has just been started. The third series was based on the telephone girl stories now running in Cosmopolitan Magazine, and concerns the experiences of a telephone operator in a New York hotel. Harold Goodwin has been selected for the feature role in these pictures.

The second and third series of Witwer stories will alternate with releases twice a month.

Two Week Engagement on B'way for "No Luck"

"No Luck," the Educational-Hamilton Comedy starring Lloyd Hamilton, is playing a two-week engagement at the Rivoli and Rialto theatres in New York, having gone into the Rivoli May 27th. Following a week at this theatre, this two-reel fun subject will move to Riesenfeld's Times Square picture house, where "The Speeder," another of the current series of Hamilton Comedies, recently met with great favor.

"So Long Buddy" Featuring Messinger Completed

"So Long Buddy," the fourth comedy of the first series of six Buddy Messinger comedies, has been completed by Noel Smith. It is now in its final stages of editing by Production Manager Sig Neufeld.

The cast includes Ella and Ida McKenzie, two juvenile comedienettes; Frank Weatherwax, Frank Earles, and Jean Laverty.

Universal Starts 12-Episode Serial

**William Duncan Star and Director of
New Picture; Edith Johnson Opposite**

UNIVERSAL'S third chapter-production of the "super-serial" classification has been put under way on the West Coast. The title selected for the new serial production is "The Steel Trail" and was so chosen because the story is built around the construction of a railroad system in California. William Duncan is starring in this new Universal serial, and the supporting cast presents Edith Johnson, Duncan's wife, in leading feminine role.

Duncan besides appearing in the leading role is also directing the production. George Plimpton is responsible for the story. The company is at the present time on location at Pacoima where a large rock crusher is at work.

Edith Johnson is appearing in the role of Judith Armstrong, the daughter of a wealthy California ranch-owner. John Cossar is playing in the part of Colonel John Armstrong. Other important roles in the supporting cast are being enacted by Harry Carter, Ralph Fee McCullough, Mabel Randall, Frank Whitson, Harry Woods, and Cathleen Calloun.

Production work on "The Steel Trail" was temporarily halted owing to an injury sustained by Duncan during the filming of the first episode. During his time out, however, Duncan continued his direction of such scenes as did not require his presence in them. This temporary delay has now been passed, and work is reported to be progressing rapidly.

"The Steel Trail" is the first production to be made by Duncan under his recently signed contract with the Universal Pictures Corporation. This serial will be only twelve episodes in length as Universal executives felt a shorter length chapter-picture would be more in demand during the coming summer months. "The Eagle's Talons," the first chapter-production of the "super-serial" classification reaches a length of

episodes, while "Daniel Boone," the second of this series will be chapters in length.

The launching of "The Steel Trail" with Duncan in the stellar role is announced by Universal as marking only the beginning of a series of elaborate plans that are being formulated for the star. These productions have progressed so far in fact that already two additional serial stories have been adapted to continuity form. In all a year's writing and planning have been done for him, state Universal officials, and every effort will be made to supply him with supporting casts of adequate talent.

The story of "The Steel Trail" with railroad construction as its background is concerned with a successful construction engineer who goes to the help of a Western rancher and his daughter and saves a railroad they have been building to reclaim one of the most valuable tracts of land in California. There will be no mystery element in "The Steel Trail." It will be a clean cut virile, type of western serial with plenty of hard rough riding, romance, many thrilling moments and lots of excitement, declares advance statement from Universal.

Turpin Finishes "Pitfalls of a Big City" for Pathe

Under the supervision of Mack Sennett, Herman Raymaker has completed the second Ben Turpin Comedy production for Pathe release, titled "Pitfalls of a Big City." The comedy star claims to be happier this time than at almost any other, that his picture is finished, because as he says himself, "Now I will be able to stay in an upright position for a while. The last few days I worked in 'Pitfalls' I was on my head most of the time."



Bobby Vernon tries his hand at plumbing with disastrous but very amusing results in the Christie Comedy for Educational, titled "Plumb Crazy"

Logging Camp Background of New Christie Comedy

As has already been announced, the Christie Film Company is going in for unusual locations for its product. The first instance of this policy was seen in "Roll Along," the blackface comedy produced in genuine Southern locations. Now another comedy subject filmed in the lumber camp of the Red River Lumber Company, located 1,200 miles north of Los Angeles in Lassen County, California, is announced to have been completed. The title of this one is "Back to the Woods." All the operations and atmosphere of a logging center are caught by the camera in the staging of this new Christie comedy.

Neal Burns is featured in "Back to the Woods," which was directed by Scott Sidney. The production is scheduled for release in June.

Joe Farnham Title Writer for "Carmen Junior"

Joe Farnham, comedy title writer, is responsible for the titles of "Carmen Junior," one of the Baby Peggy comedies soon to be released for Stern Brothers by Universal. Farnham's latest work was the complete titling of "Mary of the Movies."

It is expected Farnham may rewrite all of the Baby Peggy titles, but this will not be decided upon until Mr. Spera's return from Europe.

"High Flyers" Convention Week Attraction

The latest of the Hallroom Boys Comedies titled "High Flyers," which is being released by C. B. C., was a Convention Week attraction at the Chicago theatre last week. Through the courtesy of the theatre management and Joe Friedman, who holds territorial right to the Hallroom series in Chicago, tickets were made available for the exhibitors attending the national gathering.



Scenes from Pop Tuttle's "A One Horse Show," an F. B. O. two-reeler set for June release.

"Dippy Doo Dad" to Head Pathe's June 10 List

HAL ROACH'S latest one-reel novelty, titled "The Watch Dog," and belonging to the "Dippy Doo Dads" series heads Pathe's schedule of releases set for June 10th. The first of this series, in which the casts are composed entirely of animal players, was titled "The Flirt."

"Hyde and Zeke" is the title of the two-reel drama of ranch life, featuring Leo Maloney, which has been scheduled for June 10th release. This number of the Range Rider Series, according to the advance announcement from the Pathe office, is a combination of fast action and humorous incident with some surprising complications.

"Haunted Valley," Ruth Roland's chapter-production, reaches its sixth episode, which is titled "The Brink of Eternity." In this chapter the hidden machinery of the heroine's arch enemy is seen in operation, with the lovers apparently victims of frightful convulsions of the earth beneath their feet.

"The Stork's Mistake" is the title of the Aesop's Film Fables number due June 10th. The arrival of a pup in the midst of an already numerous family of cats leads to some amusing results.

Pathe Review No. 23 presents among its highlights a scientific demonstration showing the body to possess magnetism, a funny cartoon story of an absent-minded poet under the title "All Wet," and a Pathecolor section. "The Laughing Cascades of the Pyrenees."

Julius Stern in London Is Planning Extensive Tour

Julius Stern, president of Century Comedies, who is now in Europe, is planning an extensive itinerary for his tour abroad. He will start his annual pleasure-business tour from London, where he is now making new arrangements for exploiting and advertising the new Centuries. From London he will go to Paris, thence to Berlin, thence to Switzerland and several of the smaller cities of the continental countries.

While abroad, Mr. Stern will be on the lookout for available material, both in the nature of comedy talent and written works.



"Christopher of Columbus" is the title of F. B. O.'s "Fighting Blood" offering set for June release, from which the scenes above have been taken



"Incongruous associations" (that means things that don't fit) is the basis of humor, say the wise birds who have doped out what it is that tickles our funny bone. Can you imagine the effect of Bull Montana's "mug" in these palatial settings of his latest for Metro, titled "High Society"?

Reports Business Boom in South Pathe General Representative Brings Back Word of Industrial Expansion

JUDGING from conditions in the South as reported by John E. Storey, General Representative for Pathe Exchanges, Inc., the outlook for the motion-picture business in general and that of the serial and short-subject in particular is decidedly cheerful. When business conditions register progress in the South, where the serial and the short subject have always been particularly strong, the forecast invariably sounds an especially optimistic note for the short-length production. Mr. Storey in his interview declared that the industrial expansion and increase of general prosperity in the South as far west as New Orleans, realized during the past year, is of a most striking character.

The observations of Pathe's General Representative were not based on a hasty survey of just the principal key cities of the section and the more prosperous industrial centers. His tour took him not only to Charlotte, N. C., Atlanta, and New Orleans, Pathe's main points of distribution for the South, but also to many of the smaller cities served by the branch offices located in these three larger centers.

He was especially struck by fresh signs of manufacturing activity in the southeastern district, which showed North Carolina rapidly approaching its goal as a great world's centre in the textile industry. In the Charlotte region he noted fifteen enormous textile plants in full-time operation which had been hardly more than planned a year ago.

"Last year's good cotton crop in the Carolinas and prospects of an equally good one this year," said Mr. Storey, "wonderfully encourage the enterprise of manufacturing this staple right where it is grown. It is not difficult to foresee results in the shape of continuous and solid prosperity that will be felt by the whole population."

From Atlanta south through Alabama and

to Florida all signs pointed to greatly improved conditions. New Orleans and all that part of the South, Mr. Storey said, shared in the return of prosperity so marked in the Southeastern states. He referred to the new quarters recently occupied by the Pathe branch exchange at Charlotte as material evidence of greatly increased activity in the motion picture business.

Selmar Jackson Signed for Series by Robt. Bruce

Selmar Jackson, for several seasons leading man with the Baker Stock Company in Portland, Ore., and more recently leading man with the New Bedford, Mass., stock company, will return to Portland early in July as leading man for Robert C. Bruce, producer of the "Wilderness Tales" for Educational release. Bruce this week received from Jackson a confirmation of his offer to the popular actor, who will be starred in four one-reel pictures.

The pictures all will be made near Portland this summer. Bruce and his company will start work about June 5, working first in the Oregon coast country.

Jimmie Harrison Seen in Christie Comedy Again

Jimmie Harrison comes back to Christie Comedies again in "Back to the Woods," the latest picture from the Christie studios.

Harrison was in Christie pictures for about three years and during the past year has been appearing in feature productions made in the East, playing leads with Constance Talmadge and in several Ernest Shipman productions filmed in Canada.

Resumé of Current News Weeklies

KINOGRAMS, No. 2253: New York City—Fortieth anniversary of opening of the Brooklyn Bridge is celebrated in imposing fashion; North Adams, Mass.—Gasoline trains supplant locomotives on the Hoosac Tunnel line; Personalities in the News—King George and Queen Elizabeth of Greece attend consecration of village built by American relief funds; New York—Views of Dorothy Dalton and Mary Nash as they start on European vacation; Washington, D. C.—President Harding takes part in newspapermen's golf tourney; New York—Luis Angel Firpo off to Cuba to fight Joe White; Brooklyn—Public Schools Athletic League holds gala day; Chicago—Students of Lane Technical High in spectacular drill on annual Field Day; Views of Prime Minister Stanley Baldwin taken on his recent visit to America as head of the British debt mission; New York—Pat O'Hay receives gold medal ticket, good for life, from the Society of Restaurateurs; Brooklyn—Sells-Floto-Buffalo Bill show stages performance for inmates of the Kings County Hospital; New York—Busts of Hamilton, Lincoln, Grant and Lee unveiled in the Hall of Fame; San Francisco—30,000 boys in great parade in celebration of Boys' Week; Berkeley, Cal.—Commencement exercises of the University of California in which record class of 2,318 receive diplomas.

KINOGRAMS, No. 2252: Louisville, Ky.—Biggest horserace crowd in U. S. history sees Zev win Kentucky Derby; Boston—Mighty "Leviathan," biggest ship in world, goes into drydock; Paris—Market folk in Fete of Lily of the Valley—Butchers and bakers in their funny, picturesque grand ball; New York—Jimmy Wilde, flyweight champion, arrives; Theodore Roosevelt, Assistant Secretary of Navy, inspects liner "America"; Washington—Underworld playthings, guns, razors, blackjacks, etc., consigned to watery grave by cops; New York (for New York exchange territory only)—Society gives classy dog show at Belmont Park, and kids of city show pets at Armory; Galveston, Tex. (for Western points only)—Big crowd along famous sea-wall sees annual parade of "bathing" beauties.

PATHE NEWS, No. 43: Mexico City, Mexico.—Scenes of the arrival of U. S. representatives to confer on "Mexican Problem"; New York City—Park Commissioner presides at contest of harmonica-playing contest, and picks the winner; Innsbruck, Tyrol—Natives pay homage to soldiers who fell in the war, and march to Hofer Monument; Milestones in Progress of Transportation—Animated cartoons of train and airplane achievements. Here and There—Stanley Baldwin, succeeding Prime Minister Bonar Law, pictured at U. S. Conference on British debt plan; St. Louis, Mo.—Living models show latest styles in shrouds at Undertakers' Convention; Paris, France—Opera star seen practising in her 3-room auto-studio; Nordold, Germany—Tearing down 700-foot Zeppelin hangar to fulfil terms of Peace Treaty; St. Paul, Minn. (that territory only)—Women plant a tree in honor of Clara Barton, Red Cross founder; Denver, Colo. (that territory only)—Denver's new Mayor elected by 6,130 plurality over eight candidates, and his wife; Gothenburg, Sweden—King Gustav opens city's tercentenary exposition; Newton, N. J.—Showing what a touch of dynamite will do to a limestone mountain; Brooklyn, N. Y.—8,000 children in a green lawn frolic; El Paso, Tex.—(That territory only), city's golden-jubilee parade, with queen and court entering Juarez; Detroit, Mich. (That territory only)—Scores of floats in city's "Safety Week" celebration; Kansas city, Mo. (That territory only)—City's health Department teaches mothers how to bring up Better Babies;

Huntingham, Vt.—Building a 1,600-foot dam at expense of \$3,000,000.

PATHE NEWS, No. 44: Taihoku, Formosa—Natives welcome visit of Prince Hirohito of Japan to their island; Berlin, Germany—250,000 Communists in Lustgarten protest at murder of Soviet representative at Lausanne; Philadelphia, Pa.—Pennsylvania University triumph at Henley Regatta; Philadelphia, Pa.—Inter-Collegiate track and field meet with California University winner; In the Limelight: Lausanne, Switzerland—Turks and Greeks agree on peace terms; Athens, Greece—Greek ruler U. S. Gobs, grateful for aid at Smyrna; Pinerolo, Italy—Royal honeymooners, Princess Yolanda and her husband; San Diego, Cal.—Transcontinental fliers report to their chief.

INTERNATIONAL NEWS, No. 44: Paris, France—The start of the international balloon race; International Snapshots—Brooklyn, N. Y., Smallest woman and tallest man are pals; Washington, D. C.—Grace Ahr chosen as "Cleopatra" for National Shriners' Convention; Winchester, Mass.—All steel car construction prevents loss of life in train wreck; Brooklyn (for New York City only)—Circus folks perform for crippled youngsters on Hospital grounds; Washington, D. C. (omit in N. Y. City)—President Harding and Ambassador Harvey play in newspapermen's Golf Tourney; (For Washington exchange territory only)—Charles P. Schaeffer of the Washington Herald, wins the golf cup; Wilmington, Vt. (not for Los Angeles and San Francisco exchange territories)—Gasoline locomotive train put in operation over the Berkshires; San Francisco only (for Los Angeles and San Francisco only)—New U. S. Submarine S-37 dives 208 feet; Chicago (not for Detroit, Los Angeles, Philadelphia, Pittsburgh or San Francisco exchanges)—5,000 boys give athletic drill; Detroit (for Detroit only)—Thousands parade in safety campaign; San Diego, Cal. (for Los Angeles and San Francisco only)—Secretary of War Weeks' welcome; Pittsburgh (for Philadelphia and Pittsburgh only)—Scenes of great Knights Templar parade of Pennsylvania Knights; El Paso, Tex.—Thrilling riding and roping exhibitions at Wild West rodeo; Gibraltar (exclusive)—First pictures of flight from Africa to Spain, showing Tangiers, the African Coast, Gibraltar and Seville, Spain.

FOX NEWS, VOL. 4, No. 58: Tokyo, Japan—Japanese boys and girls being drilled in military tactics; Washington, D. C.—Mrs. Woodrow Wilson goes shopping in the Capital; London, England—Fair sex of Britain go in for wearing monocles; Washington, D. C.—President Harding defeats Ambassador Harvey in close golf match on the Rock Creek golf links; Paris—Fifteen balloons in the Grand Prix race take off from the gardens of the Tuilleries in windstorm; Buffalo, N. Y.—Yacht Sunbeam, torn from its moorings, hangs on the brink of falls.



Gene Sarazen in "Golf," an Educational Special

Trailers to Herald Short-Subject Showings

PATHE announces an innovation in the way of screen trailers for its short-subject releases. In the matter of general practice this move by Pathe establishes a precedent in the short-subject field, trailers being generally shown heretofore in connection with coming presentations of feature productions and certain short-subject specials.

A trailer flashing the comic high spots of Ben Turpin's first completed Pathe comedy, "Where's My Wandering Boy This Evening," is now in hand; also of the following "Our Gang" comedies: "A Pleasant Journey," "Giants vs. Yanks," "Back Stage," "The Champeen," "Boys to Board," and "The Big Show."

Future releases of these three brands of 2-reel comedies, Pathe announces, will see trailers available for timely use.

Milburn Moranti on Third of His Comedy Series

The Milburn Moranti Comedy company are starting this week on their third two-reel situation-comedy of the Irish series of eighteen to be released by the Anchor Film Distributors, Inc. The cast supporting Milburn Moranti in the third comedy includes Eddie Barry, Helen Kessler, Billy Franey, Violet Schran, Russell Tizzard, S. J. (Tiny) Sanford, Olga Gordon and Harry Behmore.

Billy Franey, the well known comedian in "Do Me a Favor," the Milburn Moranti comedy, will be remembered for his work in comedies as a featured player with the old Triangle Film Co. and the Universal Film Company. Since that time he has made a series of two-reel comedies with his own company and with the Reelcraft Film Company. He will be seen in "Do Me a Favor" as one of the comedians supporting Milburn Moranti.

E. V. Durling to Edit New Edition Keystones

E. V. Durling has been secured by Oscar A. Price and H. E. Aitken to re-edit and re-title the New Edition Keystone Comedies to be released through Tri-Stone Pictures, Inc. His appointment is in line with the policy of securing the services of people who were in close touch with the production of the comedies from the studio angle when they were made.

Mr. Durling has already begun work on "Our Dare Devil Chief" with Ford Sterling and will have it ready for release June 15. Following this, he will re-edit "When Ambrose Dared Walrus," with Chester Conklin and Mack Swain, and "His Prehistoric Past," with Charlie Chaplin. Chester Conklin and Mack Swain, to be released on July 1 and 15, respectively.

Traffic Halts to Watch Bald Heads Measured

The filming of the most representative members of the Bald Head Club by Pathe News during their recent gathering at Hartford, Conn., has excited comment in the columns of the New England press. The *American* of Waterbury, Conn., devoted an entire column to a somewhat humorous version of the actual filming which was carried on in public while Hartford's traffic stopped temporarily to take in the unusual sight of seeing bald heads submit to the tape measure to determine who possessed the broadest hairless expanse.

Three Short Subjects for June Release by F. B. O.

THE release of short subjects on the Film Booking Offices program for this month consist of Witwer's "Fighting Blood," number eight, entitled "Christopher of Columbus"; Mr. and Mrs. Carter De Haven in "Borrowed Trouble"; and Pop Tuttle's "Russian Rumor."

Beginning this month these three subjects are the only short subject matter that the Film Booking Offices will release. The last of Starland Revue, a one reeler based on the inside lives of various stage and screen stars and made by the C.B.C. has been released, and to date no further contracts have been made for this type of stuff by the F. B. O.

"Dippy Doo Dads" Opens at California Theatre

According to advices from the West Coast, Pathe's new one-reel "Dippy Doo Dads" comedy is an out-of-ordinary piece of entertainment. The subject was made at the Hal Roach studios and presents an all-animal cast. The newspapers commented favorably on its showing at the California theatre the week of May 13, one reviewer classing the subject as "the most interesting picture" at the house.

Charles Goos, writing in the Los Angeles Express, said: "Following this picture comes the much exploited 'Dippy Doo Dad' comedy from the Roach studio. It lives up to all its advance notices and is a corking good comedy. Its principals belong to the feathered and furred tribes, and their antics provoke great laughter."

Witwer Signs Five Year F. B. O. Contract

H. C. Witwer, author and sporting writer, has contracted to the Film Booking Offices for his exclusive services for the next five years.

This announcement is a result of the visit this week of P. A. Powers to New York City to attend the first annual sales meeting of the exchange managers of the Film Booking Offices held Sunday.

Witwer's contract to the F. B. O. gives this firm the exclusive right to everything he writes for the next five years. The second series of his "Fighting Blood" two reels have already begun at the Powers studios while his first feature, "The Fourth Musketeer," featuring Johnnie Walker, has been released for some time.

Good Supporting Cast for Turpin in Pathe Comedy

Ben Turpin's supporting cast which will be seen in the first Mack Sennett comedy release under the Pathe banner will present Madeline Hurlock, Priscilla Bonner, Dot Farley, and Jim Finlayson. The picture titled "Where's My Wandering Boy This Evening?" shows Turpin in the role of a swain victimized by the vampish intentions of a city girl. Madeline Hurlock plays the vamp role. Priscilla Bonner appears as the rural sweetheart who eventually forgives and forgets. Dot Farley is the doting mother, and Finlayson plays the part of a jealous farm-hand.



Harry Langdon, who will be a featured comedian under the Principal Pictures banner.

Harry Langdon Signed for Comedies by Principal

Principal Pictures Corporation will soon start their series of comedies with Harry Langdon, the vaudeville comedy actor, as the first star. Langdon has been signed for a lengthy period.

Langdon is now finishing a vaudeville engagement in the East and will leave for the Coast early in June. His first story is now being arranged, and it is the intention of Sol Lesser and his associates to surround the new comedian of the screen with the best available in stories and supporting players.

Langdon attracted notice because of his facial expression when he gave the footlights his act entitled "Johnnie's New Car." Recently he brought out another vehicle called "Golfing."

Jimmy Aubrey to Head Own Comedy Company

Jimmy Aubrey has organized his own producing company, following the termination of his contract with the Vitagraph Company. Leon Lee, Aubrey's business manager and former chief of his "gag" staff will continue his association with the comedian under the new arrangements. The Aubrey comedies will be produced in two-reel lengths, and it is expected that the first of the new series will be ready for release early in July.

Distribution of the Aubrey comedies, made under the comedian's own auspices, will be handled by the Chadwick Corporation of New York City. This company has closed for all the Aubrey product to be made for the next five years, it is stated.

In a statement made by Aubrey during the week concerning his new plans, he spoke in part as follows:

"These new comedies will be two reels in length. I believe that the public is tired of seeing comedians whom they have enjoyed in pictures of this length going into the production of pictures of feature length which can truly be better shown in a two-reel form. I will endeavor to make each of my new pictures two reels of condensed comedy and action without a tiresome moment and full of laughs."

Hal Roach Serial Featuring Edna Murphy Under Way

Work has been started at the Hal Roach studios on the new ten-episode serial featuring Edna Murphy, which will be released by Pathe.

In each of the ten episodes the heroine appears in a different character which is thrust upon her in the final scenes of the preceding story.

Century to Co-Star Billy Engle and Jack Earle

JACK EARLE, the seven foot giant, and Billy Engle, the comedian, will be co-starred in Century Comedies, is the information received from Abe Stern, vice-president of that company.

The first picture in which this combination will appear is Al Herman's current comedy, "Golfmania." Earle and Engle have been in practically all of Herman's comedies for Century, and at the time "Golfmania" was written it was decided to produce it with honors going to each of them equally.

Earle, who although only sixteen, is seven feet, four inches in height, has been with Century since Julius Stern "discovered" him about a year ago on one of the beaches near Hollywood. He has since then developed into a type of the first rank.

Engle has been with Century since the early part of this year. He is a graduate of New York University.

It is anticipated that Herman will direct the Earle-Engle series for Century.

Films to Be Shown Aboard Leviathan on Trial Trip

When the mighty Leviathan leaves her dock at Boston on June 5 on her trial trip to southern waters, she will carry as part of the entertainment for her four hundred passengers, guests of the U. S. Shipping Board, three selected Educational Pictures.

The guests of the Shipping Board will comprise editors of newspapers from all over the United States, including Mr. Arthur Brisbane, and a list of notables from public and private life.

The pictures selected are Christie's blackface comedy, "Roll Along," Jack White's Mermaid Comedy, "Backfire," a July release on the Educational program, and the Robert C. Bruce Wilderness Tale, "From the Windows of My House."

Admission Coupons in Newspapers Exploit "Plunder"

The opening of Pearl White's serial for Pathe, titled "Plunder," at the Iris theatre, Hutchinson, Kan., was made the occasion for an effective exploitation campaign on the part of I. E. Runyan, the Iris' owner and manager.

Mr. Runyan had coupons printed in the papers two or three days before the opening date with the announcement that each bearer of a coupon would be admitted free to the first chapter of the serial. Slides were also used in the theatre several days prior to the opening of the chapter-picture, calling attention to the issues of the papers in which the coupons would appear.

Mr. Runyan adds that of the several exploitation methods already tried to launch a serial this method just described proved the most satisfactory. He says that at the showing of the opening episode 900 of these coupons were taken in besides enough tickets to cover the average daily expense.

"Comedy Classics" Production Organized

Sid Lewis, the comedian, is in St. Louis to begin work shortly on "The Cheerful Liar," the first of six domestic comedy-dramas to be made by University "Comedy Classics" Productions of University City, Mo. Romaine Fielding is president of the company.

Opinions on Current Short Subjects

"Golf as Played by Gene Sarazen"

(Educational—One Reel)

HERE'S one that will delight the hearts of picture fans who include golf among their pastimes. Gene Sarazen, the national open golf champion, is shown in action on the links, right close up to the camera lens so that every trick of grip and swing is intimately revealed. The sub-titles explain the fine points of each stroke and next is presented, in slow motion, the action itself. This camera analysis of the champion's methods on the links is a feature of the reel. No phase of the game is neglected. The handling of each club—driver, brassie, mid-iron, mashie, putter and niblick—is shown, first at normal speed and then in slow motion with explanatory titles. In the same way, Sarazen's styles of play under all manners of circumstances—in the rough, out of traps, approaches from off the green, putting, evading a stymie, etc.—are interestingly demonstrated. The golf enthusiasts of your neighborhood will probably repeat to see this one.—E. F. SUPPLE.

"Hyde and Zeke"

(Pathe—Two Reels)

THIS is a two-reel western in which Leo Maloney plays the featured role. We consider it to be one of the most entertaining numbers that has been offered thus far in this series. There is the two-fisted, rough-and-tumble action commonly associated with subjects of this type, but in addition to the flying fists and alert trigger fingers there are real suspense and some touches of humor. The story relates how Lafe Hyde, the country's biggest ranch owner, in order to promote his own selfish designs plans to force his daughter Ruth to marry Job Larabee, a mean but wealthy neighbor of Hyde's. Zeke Enright (played by Maloney), who is Ruth's sweetheart, rouses the ire of Hyde and is discharged. He is given a job as caretaker of a neighboring ranch during the owner's absence. Ruth determined to escape from her father's tyranny temporarily takes refuge at her neighbor's house unaware that the owner is away and that Zeke has been appointed custodian of the property. Then follows some amusing complications which keep Zeke and Ruth tracking each other all over the house, neither being aware of the other's identity. The rejected Larabee next comes on the scene determined to compromise the girl and thus force her marriage to him. His entry adds to the complications. Finally, Hyde arrives in search of his daughter and when attacked from behind by Larabee administers a thorough whipping to his assailant. Zeke arrives in time to put a finishing touch to the trouncing. Father shakes with Zeke and decides to let the lovers have their way. Josephine Hill proves very attractive in her part as Ruth opposite the hero.—E. F. SUPPLE.

"The Watch Dog"

(Pathe—One Reel)

THIS is the second of Hal Roach's "Dippy Doo Dad" series in which the cast is composed entirely of animal players. We thought the first of the series, "The Flirt," to be decidedly clever and amusing, and we consider this current number to be even better entertain-

ment than the first. The story involves a monkey, a goat, a dog, and a cat; and between the four they get in as much clever comedy work in the space of one reel as we have seen in a good many alleged fun films of the same or even greater lengths. The big idea is that the monkey is determined to raid a peanut and fruit stand but is deterred by the dog, who stands guard over the property. The monkey resorts to various tricks to get Towser away from his post and eventually succeeds, with resultant disaster to the stock of peanuts. With but slight assistance from the sub-titles the monkey's expression becomes almost human in force in certain parts of the action. If your audience likes to see clever animal players in human roles, don't miss this one.—E. F. SUPPLE.

"The Kid Reporter"

(Universal—Two Reels)

THIS Century comedy presents Baby Peggy in the role of a reporter out to cover the theft of a valuable string of pearls stolen from a wealthy society woman. The plot is of the conventional type with the "newspaperwoman" enacting the part of a detective while on the scent of the "big story." The baby star in a trick make-up of check suit, cane, and monocle gives a very amusing performance, especially in those scenes where she outwits the butler, who is really the thief, and regains possession of the stolen pearls. Another amusing bit is found at the beginning where the kid player, who is presented as the publisher's stenographer, suddenly cuts short the boss's dictation to go in search of something which remains quite a mystery for a time. Before she completes her search she has the entire editorial staff trailing her quite as intent as she is on the discovery of the missing object. She finds it at last, to their chagrin—the proverbial wad of "Stenog's" chewing concealed under the ledge of a desk. Where clever kid comedies are popular this one ought to register unusually well. There is another kid in this one, a typical, sophisticated office-boy with the customary weakness of his kind for dime-novel thrillers. Between the two of them the kids get in some clever gags. The rest of the cast is adequate.—E. F. SUPPLE.

"Pathe Review No. 23"

(Pathe—One Reel)

THIS number offers a pleasing variety of subjects, interspersing science with human-interest topics. At the outset are offered a series of demonstrations to prove that the body possesses magnetism. Next is presented, under the title "All Wet," an animated cartoon story of an absent-minded poet who goes a-wooing a mermaid. This is a decidedly amusing offering. Also included in the number is an interesting display of "god dolls," made by the primitive Indian of America as toys for his children. "Unbobbing the Bobs" shows the processes of making wigs to assist milady who has bobbed her hair and is now suddenly confronted with the task of wearing long tresses again to comply with the edict of Dame Fashion. The "Laughing Cascades of the Pyrenees" is the Pathe-color number.—E. F. SUPPLE.

"No Luck"

(Educational—Two Reels)

IT'S a dream story—this "No Luck," and living up to its character it is filled with ridiculous absurdities which contain a fair amount of chuckles. It will not win much sustained laughter because there no ingenious moments of humor, and the fun which it furnishes is generated by Lloyd Hamilton with his bag of tricks. The comedian uses a wry expression and there is individuality about his walk and mannerisms which make him a good entertainer. A few laughs are gained when he attempts to fish in a small pond and is bitten and otherwise humiliated by the leaping fish. But these are all old gags which have lost their novelty.

It is when Bud is invited to attend a reception that the comedy picks up and warrants its place on the program. The comedian executing the apache dance cuts up a few didoes. But all the incident is threadbare—even the scene which shows the house being wrecked by species from the barnyard which have been blown through the doors because of a violent storm. A fair number which ends with the dream situation. Hamilton has passed out unconscious because of a strong cigar. And the preceding incident is his nightmare.—LAURENCE REID.

"A Fight for a Mine"

(Universal—Two Reels)

THIS number of Universal's "Tales of the Old West" series, with Roy Stewart in the featured role, is built around the proposed construction of a tunnel near a small mining town in Nevada, where considerable opposition to the enterprise has been developed by Logan, an important mine-owner of the district. The story is a conventional one, with Stewart in the part of an ardent champion of the new tunnel in opposition to Logan, who is the father of the girl he loves. The conflict centers largely around a plot and counter-plot to dynamite the tunnel with the customary hard riding and hand-to-hand encounters injected from time to time. The burning of a hut containing the dynamite, while Jane Logan lies unconscious on a bed near the explosive, develops considerable suspense towards the close. The blowing up of the hut, with the girl's safety still unknown, adds a spectacular flash. The types are well chosen and the western atmosphere faithfully depicted. However, the story as a whole offers nothing original in the way of situation or incident.—E. F. SUPPLE.

"Shooting the Earth"

(Educational—One Reel)

THIS is one of the Lyman H. Howe "Hodge Podge" series of shots from real life interspersed with comic animated cartoons. The subject, in its world survey, takes in the Panama Canal, the Philippine Islands, China, Japan, Egypt, Italy, Scotland, Ireland and New York City. The views of actual locales and the cartoon sketches are pleasingly blended, the comedy touches of the cartoons giving a note of freshness to the otherwise serious educational character of the reel. There are some cleverly executed art titles that add to the interest of the subject.—E. F. SUPPLE.

Pre-release Reviews of Features

"Snowdrift"

Fox—4617 Feet

(Reviewed by Laurence Reid)

CONVENTIONAL and uninspired is this picture of the frozen North which gives Charles Jones an opportunity to play a role of character development. It is crudely constructed and the titles are amazingly frank in carrying on the conversation of the figures. Indeed, "Snowdrift," is just another picture of the white spaces—a picture which has to do with the regeneration of a young wastrel of the Yukon whose love for liquor and gambling has wiped away his "poke of dust."

There isn't much doing in the way of action until the concluding reel, the early scenes getting off to a slow start and not releasing any highlights aside from a colorful dash behind a dog team and a suggestion that there will be a FIGHT between the hero and the heavy.

The story is slight and revolves around the hootch-drinking gambler who, when he gets down on his luck, is taken away by his Indian friend to recoup his losses in the far North. The incident is not refreshing and the dragged-out action is over-emphasized by lengthy subtitles. The ending is in sight all the way. The hero comes to his senses once he looks upon the charming heroine who is reared as a half-breed. Since the audience knows better the suspense of the situation is entirely lost.

In fact there are no illusions about how events will shape themselves. The villain rides on the scene and kidnaps the heroine for his honky-tonk. So Jones, now completely regenerated, rides to the rescue, and in a stirring fight in which lamps are overturned and the honky-tonk set on fire, and the villain thoroughly punished, the girl is saved.

The production itself is satisfactory and the detail and atmosphere meets all requirements. Lovers of fast and furious action will be disappointed in "Snowdrift" even though they may get some reward in Jones' display of emotion. An attraction which lacks the vigor of the locale in which it is laid.

The Cast (In Prologue)

Jean McLaire.....	Bert Sproutte
Margot McFarlane.....	Gertrude Ryan
Murdo McFarlane.....	Colin Chase
Wananebish.....	Evelyn Selbie
Little Margot.....	Annette Jean

(In Story)

Carter Brent.....	Charles Jones
Kitty.....	Irene Rich
Johnnie Claw.....	G. Raymond Nye
Snowdrift.....	Dorothy Manners
Joe Pete.....	Lolo Encinos
John Reeves.....	Lee Shumway

By James B. Hendryx. Scenario by Jack Strumwasser. Directed by Scott Dunlap. Produced by Fox.

The Story—Treats of renegade mining engineer who loses his money gambling in Yukon honky tonk. Falls in love with an orphan who is believed to be a half-breed. He is regenerated through his association with her and eventually rescues her from honky tonk proprietor.

Classification—Melodrama of mining camp and open spaces in Alaska. Romance and adventure and character study.

Production Highlights—The thrilling fight in the climax and the rescue of the girl. The local color. The snow scenes. The adequate work of cast.

Exploitation Angles—Feature the snow atmosphere. If run during hot weather make a feature of exploiting its atmosphere. Play it up as stirring melodrama of frozen north. Decorate lobby with dog sleds, etc.

Drawing Power—Suitable for program houses featuring daily change of pictures.



One of the strong scenes from "The Cheat," which Famous Players are offering.

"The Crimson Clue"

Clark Cornelius Corp.—(S. R.)—Five Reels

(Reviewed by Eugene Carlton)

CATTLE rustlin' villains, heroic strangers who rescue heroines and battles a-plenty on perilous cliffs—that's "The Crimson Clue," all in a bundle. It is doubtful if there is a single scene in the picture which at some time has not been duplicated in other productions, figuratively speaking, but it contains all that an audience sympathetic with western productions would ask for.

The plot, if plot it can be called, compares favorably with the average western production, while the title is one of the many that is not incongruous with the theme. The continuity is commendable, while plenty of suspense is effected, although to a hardened fan the climax would be bared before 100 feet of film had been shown. The minor details leading up to the major occurrences in the picture are well woven in with the story and provide good atmospheric effects. For a dishonest foreman of a ranch that harbors a beautiful girl to be discharged, later to be discovered as one of the band of rustlers, while an unassuming stranger steps in to rescue the girl, become foreman of the ranch and marry the girl—all this is just about what can be expected to be seen in the general order of importance. So that's that.

The outdoor shots are good, while the directing has been done in a creditable manner. The work of the cast, as a whole, is good.

The Cast

Jose Castillo.....	Jack Richardson
Marion Gray.....	Josephine Sedgwick
"Bash" Dixon.....	Frank Thornwold
Dick Benson.....	Parker McConnell
Judge Cyrus Gray.....	Hugh Saxon
Pearl LaRue.....	Eve Sothorn
Sheriff.....	Fred Burns
Can Opener, the cook.....	Fred Gamble

The Story—Discharged foreman of ranch is about to kidnap daughter of ranch owner when cowboy from "other parts" rescues her. He is made foreman, later being unjustly arrested on a charge of rustling cattle, but girl, who is in court disguised as man, notices that blood stain on handkerchief, which is used as evidence, does not correspond with cut on hand of the foreman, but corresponds with a wound on the hand of the discharged foreman. The "stranger" is acquitted and marries the girl.

Classification—Western drama, containing a love story.

Production Highlights—Outdoor shots; scene where stranger rescues girl from villain; scene in courtroom when hero is found not guilty.

Exploitation Angles—"A red-blooded picture of the West" is about the best line that is adaptable.

Drawing Power—For the smaller suburban and rural houses only. Not a good bet in the larger houses.

"The Sheriff of Sun Dog"

Arrow—1949 Feet

(Reviewed by Laurence Reid)

AS LONG as we have westerns—and we'll have them 'til the end of Time—we will have to accept them as conventional and based entirely upon threadbare plots. No author writing of the cow country or the open spaces can become original except in the most inspired moments. There are a number of regulation patterns which the public has become accustomed to seeing—and one of these is the long established feud between the cattlemen and the sheep owners. If a story is founded upon this ancient formula and is fairly well conceived and executed it will pass muster provided the director has pepped it up with creditable speed of action and crammed it with sufficient incident and suspense.

"The Sheriff of Sun Dog" is written by W. C. Tuttle, a writer having considerable experience with stories of the cow country. His tale is an obvious design in plot and characterization. What is incorporated has been seen time and again. But because it moves along with adequate speed and carries sufficient vigor and vitality it will pass with the audience in the smaller houses. There is a plentiful amount of snappy riding which is coupled with the usual assortment of stunts—some of which contain an element of novelty. The stunts, incidentally, do not appear episodic, but appear to compose an integral part of the story.

The conflict between the cattlemen and sheep owners gives Fairbanks a chance to show his skill in the saddle. He protects an aged rancher from his enemies and gets involved in a deal of trouble before he is able to extricate himself as well as the daughter of the old man. The picture because of its crisp incident and speed forces one to forget its obviousness during the actual unfoldment of scenes. It isn't until the conclusion is reached that the conventions are remembered. "The Sheriff of Sun Dog?" A good western of its kind.

The Cast

"Silent" Davidson.....	William Fairbanks
"Harp" Harris.....	Robert McKenzie
Scott Martin.....	Jim Welch
Jean Martin.....	Florence Gilbert
Pete Kane.....	Ashton Dearholt
Jeff Sedley.....	William White

By W. C. Tuttle. Scenario by Daniel F. Whitcomb. Directed by Ben Wilson. Released by Arrow

The Story—Sheriff discovers sheep rancher badly wounded. He is suspected of murdering him. The old man finally recovers consciousness enough to tell his daughter who really shot him. She is taken prisoner before she can report the affair. The sheriff frees himself as well as the girl and the villains are duly punished.

Classification—Western melodrama involving feud between cattlemen and sheep owners.

Production Highlights—The fight put on by Fairbanks. The snappy action. The good performances by the star and the rest of the cast. The appropriate atmosphere and detail. The good suspense in the scenes which contain lively action.

Exploitation Angles—Readers of western stories are familiar with author's name. So play him up as vigorous writer of such tales. Play it up as exciting play of life in the open spaces. The cowboy quartette singing in an atmospheric setting would furnish an effective prologue.

Drawing Power—Good for small neighborhood and second-class downtown houses.

"Fog Bound"

Paramount—5700 Feet

(Reviewed by Laurence Reid)

EXCEPT for some first rate photography suggesting a genuine foggy atmosphere and some appropriate backgrounds this picture does not furnish any highlights. True it is acted in competent fashion and its story carries a little suspense, but the spectator is not going to be carried away on the high road of adventure. The material is quite threadbare and is based upon romantic misunderstanding and a conflict between eighteenth amendment violators and revenueurs. Once the plot gets under steam it does not offer much logic, since the action revolves around the determination of the chief revenueur's daughter to protect a wealthy young man from the clutches of the law.

It is melodramatic from the start with the Florida coast in the vicinity of Palm Beach used as a background. Word comes to the revenueurs that a fashionable casino is violating the Volstead act and that considerable gambling occupies the attention of the wealthy guests. But the proprietor is tipped off in advance and saves the place from a raid. The villainy unfolds when a crooked revenueur is seen by his chief pocketing a large retainer. There is an argument and the chief is killed. But the spectator is supposed to imagine that the fatal bullet was fired by the hero who is being 'framed' behind the door of another room. The hole in the door indicates that the gun was fired from that direction. But the plot could be easily punctured by a competent district attorney inasmuch as the bullet that killed the chief was fired from an angle.

The audience is not supposed to analyze this gap. The patrons are invited to watch the conflict between the crooked revenueur, the hero who escapes, and the girl, determined to protect him. The villain makes it plain that the youth killed the heroine's father. So the pursuit takes up the rest of the action. This scene is rather suspensive and picturesque, for the swampy Everglades compose the background. The eye-witness gives away the evidence and the story is over. David Powell and Maurice Costello as the hero and villain respectively give the best performances. Dorothy Dalton is mostly ornamental here. "Fog Bound" is just a fair picture and the ending is in sight from the start.

The Cast

Gale Brenon.....Dorothy Dalton
Roger Wainwright.....David Powell
Mildred Van Buren.....Martha Mansfield
Deputy Brown.....Maurice Costello
Sheriff Holmes.....Jack Richardson
Mammy.....Mrs. Ella Miller
Deputy Kane.....Willard Cooley
Gordon Phillips.....William David
Revenue Officer Brenon.....Warren Cook
By Jack Bechdolt. Scenario by Paul Dickey.
Directed by Irvin Willat. Produced by Famous Players.

The Story—Florida girl whose father is revenue chief is attracted to rich young man whose estate is close by. The young man is an idler among a group of wealthy idlers who spend much of their time in a casino where liquor is served. The chief raids the place and is killed by one of his crooked deputies. The young man is accused of the crime and arrested, but escapes with the aid of the girl. Eventually the real culprit is caught.

Classification—Melodrama based upon conflict between revenueurs and violators of the eighteenth amendment.

Production Highlights—The photography and lighting which bring out a fog-like atmosphere. The pursuit through the swamps. The climax when villain is caught. The scene when revenue chief is killed.

Exploitation Angles—The atmosphere and backgrounds. The title. The work of the star and David Powell. A teaser campaign would stimulate patronage.

Drawing Power—Should satisfy in average house. Should interest lovers of action and melodrama.



Ida Lewis and Lois Wilson in a scene from "Man of the Man," an F. B. O. picture

"Don Quickshot of the Rio Grande"

Universal—1894 Feet

(Reviewed by Laurence Reid)

A WILD, harum-scarum western with plenty of fast ridin', straight shootin', and oodles of comedy horse-play which may or may not have been intended makes "Don Quickshot of the Rio Grande" quite an unusual feature in its way. Certainly it gets away from orthodox incident—even if its plot is orthodox in character—what with its high speed and dash and danger. It simply tells the adventures of a romantic cowboy who tries to emulate the courage of Don Quixote after reading the Spanish classic.

And how the director and star, Jack Hoxie, whoop it up! Right out there in the open spaces, where cows are cows, the green beneath and the blue above, Jack has the time of his life knocking the bandits off their horses after the manner of a nifty golf drive, and rescuing the distressed heroine.

It's a simple, obvious yarn which if read in cold print would most easily please the adventurous youngster of twelve. There are the ornery bandits, the sheriff and the boys, the girl and her dad, a wealthy cattleman—and our romantic hero. From the introductory scene the boys are in the saddle and there is much fast ridin'. The hero stages a quick battle in a cow town gin mill and gets in bad with the bandits. He gives us a couple of thrills when he kidnaps the girl from her father whom he mistakes for an outlaw. And it's a mad ride in a farm wagon with the wheels dropping off and everything. A barn dance gives Hoxie some more opportunity to indulge in wild acrobatics in making his escape. But the finish wins the prize for fast comedy action when he soaks the bandits in the head with a strong and heavy stick.

No one but an expert rider who is something of an athlete could possibly get away with the stunts. Which shows that Jack Hoxie knows his business. The pursuit takes up most of the action. It's a wild meller and a fast one. It'll keep an audience up on its toes with its excitement and the hokum will keep them laughing most of the time. Whoopee!

The Cast

"Pep" Pepper.....Jack Hoxie
Big Jim Hellier.....Emmett King
Tulip Hellier.....Elinor Field
Vivian.....Fred C. Jones
Bill Barton.....William A. Steele
Sheriff Littlejohn.....Bob McKenzie
By Stephen Chalmers. Scenario by George Hively. Directed by George E. Marshall. Produced by Universal.

The Story—Treats of romantic cowboy who intervenes in saloon quarrel and wins enmity of bandits. He escapes and later meets the girl as he dashes alongside a train and clammers aboard. He effects her rescue from cowboys whom he mistakes for bandits. After many exciting adventures, including his capture by a sheriff's posse, the real killer is captured.

Classification—Western comedy melodrama.

Production Highlights—Hoxie's dashing performance. The thrills during the train episodes. The barn dance high jinks. The pursuit.

Exploitation Angles—Play up the title. It should stimulate patronage. Play up Hoxie as real horseman. Put on your cowboy quartette or a lariat expert, etc. Use trailers.

Drawing Power—Should please audiences in any program house.

"The Man Next Door"

Vitagraph—6700 Feet

(Reviewed by Laurence Reid)

EMERSON HOUGH'S name on a story means something now since "The Covered Wagon," and while "The Man Next Door" is cut from a familiar pattern and won't create the interest of the other opus, it, nevertheless, is well constructed and directed, and contains sufficient romantic flavor and character sketching to please the majority of picture patrons. Put it down as a first rate audience picture—even if its theme goes back to one of the oldest formulas—that of a wealthy cattleman selling his ranch to give his daughter the benefits of an Eastern education and the culture and refinement which result from it.

There isn't much footage given up to the western atmosphere. After a few brief glimpses of the cow country, the westerners are transferred bag and baggage to the effete East—where it behooves the author and director to show the father unable to assimilate the manners of the drawing room.

The picture is best in its contrasts, for its conflict carries no substance. We have the parent presiding over a Park Avenue "ranch house," the hall of which is built on the dimensions of the Grand Central Station. And he remains as uncouth and typical of the soil as his daughter develops in culture and deportment. What conflict there is revolves around the girl carrying on a romance with the rich youth next door who leads her to believe that he is a gardener—to ward off fortune hunters. She has to see him unbeknown to her father since there is a feud established between the men—a feud based upon the snobbery of the cultured Easterner.

The high lights are released in the character sketches of the Westerner admirably depicted by Frank Sheridan and David Torrence—the latter disguised by a drooping moustache characteristic of the cattleman. He is ill at ease in his "biled" shirt and he doesn't care a whoop who knows it. The sentimental side of the picture offers Alice Calhoun a splendid opportunity to display a gift for romantic expression. She contributes a highly charming portrayal of the girl whose love affair is cherished because it has to be carried out in a clandestine manner. It is often dull and always obvious but manages to interest the spectator after a fashion through its sentiment and character sketches—to say nothing of a talented dog who acts as an ambassador of love between the young romancers. He is used to carry the notes from one to the other. The picture could be improved and the action heightened if trimmed of some of its unimportant detail.

The Cast

Colonel Wright.....David Torrence
Curley.....Frank Sheridan
Jimie.....James Morrison
Bonnie Bell.....Alice Calhoun
David Wisner.....John Stepping
Mrs. Wisner.....Adele Farrington
Catherine Kimberly.....Mary Culder
Tom Kimberly.....Bruce Boteler
By Emerson Hough. Directed by David Smith.

Produced by Vitagraph.

The Story—Treats of wealthy cattleman who resolves to give his daughter the advantages of education. They move East with their foreman and take up residence next to prominent society people. The girl falls in love with the man next door who assumes the disguise of a gardener. Her father carries on feud with his neighbor, but the girl elopes with the youth. She is finally forgiven by her father and the conflict terminates.

Classification—Romantic drama.

Production Highlights—The good performances contributed by Alice Calhoun, James Morrison, Frank Sheridan and David Torrence. The good detail. The scenes presenting the dog. The romantic moments.

Exploitation Angles—Play up author as man who wrote "The Covered Wagon." Use stills of star and other players.

Drawing Power—A good audience picture for most any type of house.

Production-Distribution Activities

Hodkinson Shortening Features

Will Make Every Effort to Reduce Footage on Forthcoming Productions

EVERY effort is being exerted by the W. W. Hodkinson Corporation to keep some of their feature productions below the 5,000 foot mark in length. With the exception of specials or stories that cannot be cut too short without materially affecting the dramatic value of the production, it is considered likely that feature length productions will have less footage.

"The Critical Age," adapted from "Glenarry Schooldays" by Ralph Connor, produced by Ernest Shipman for distribution through the W. W. Hodkinson Corporation, is an example of the shorter length features.

The length of this production caused the Film Daily in their review of this feature to say "should satisfy the demands of exhibitors crying for features that do not run into seven and eight reels. With this one they can use a good program of short reels and, with the feature offering good entertainment, it should give their audiences a nice bill."

The Motion Picture News declares that "it is thoroughly pleas-

ing and capitally conceived and executed in every department." The Exhibitors' Trade Review labels it "an action picture which directs its appeal toward the average movie audience."

The Motion Picture World calls it "An interesting program picture because it is in some ways apart from the stereotyped and is wholesome and youthful." Harrison's Reports says that it "should be satisfactory entertainment for any audience."

Film Daily further adds that the picture contains "plenty of fine atmosphere with many good touches that get it off to a fine start from a romantic standpoint." The Morning Telegraph declares that it is a "delightful entertainment that should meet with success."

All of these reviews linked together with the fact that "The Critical Age" is 4,500 feet in length proves, in the estimation of the Hodkinson Corporation, that this latest filmization of Ralph Connor's popular novel will provide exhibitors with a good attraction.



A group of scenes from the Educational-Mermaid comedy, "This Way Out," to be distributed by Educational Film Exchanges, Inc.

"Hunchback" Is Near Completion

Invention Simplifies Work of Taking Mob Scenes at Universal City

INVENTION has been able to cut down the working days on Universal's super-Jewel, "The Hunchback of Notre Dame," to such an extent that the tremendous mob scenes which were left until the last are almost completed at Universal City. It is anticipated that the final scenes in the production, being made under the direction of Wallace Worsley, will be shot by the 15th of June.

The invention which has caused

the saving of very nearly a month and, in consequence, a tremendous amount of money in salaries, light and over-head, is a voice amplifier which magnifies the director's voice to such an extent that he can speak in a whisper to 3,000 extras scattered over ten acres of sets comprising medieval Paris.

Heretofore the directing of mob scenes in the huge "Hunchback" sets had required hours of painstaking planning between Worsley and his three assistants; other hours of rehearsal; while four megaphones deafened the ears of those who were close, and barely reached actors one hundred yards away. Furthermore, the new system has been found to cut down lighting bills so materially as to make a saving in this department alone of between twenty-five and fifty thousand dollars, it is said. The lights in the furthest sets can be switched on and off at a moment's notice and the entire filming time of scenes has been cut down at least 50%.

The set in which the first "public addressed" scenes were shot was in the court-yard in front of the huge Cathedral of Notre Dame set during the scenes when Clopin's followers attack the mansion of Madame Gondelaurier on the opposite side of the square from the Cathedral. The entire square, four acres in extent, was included in the action.



Richard Walton Tully

Tully To Film "Bird of Paradise"

Will Screen It After Completing His Version of "Trilby"

"THE BIRD OF PARADISE," a perennial favorite of the American stage, it is announced will reach the screen under the guiding hand of its author, Richard Walton Tully.

At the present time Tully is putting the finishing touches on Du Maurier's "Trilby," which James Young is directing. "Trilby" is the third production which Mr. Tully has supervised for First National release. His first, "The Masquerader," starring Guy Bates Post, was followed by "Omar, the Tentmaker," with the same star. Both these plays he had produced on the stage over a period of years.

For producing "Trilby," Tully had the co-operation of Sir Gerald Du Maurier, son of "Trilby's" author, and now a prominent London actor. In his months of research work abroad, during which time Tully assembled the data for the correct presentation of the play, the younger Du Maurier lent him invaluable assistance. Not only did the Englishman approve of the selection of the young French actress, Andree Lafayette, for the title role and the other leading members of the cast, the work of most of whom

was known to him, but he also sanctioned the continuity which Tully fashioned from his father's novel.

James Young, who directed "The Masquerader" and "Omar, the Tentmaker," also is directing "Trilby." Arthur Edmund Carewe enacts the role of Svengali. Andree Lafayette, playing the title role, is a French favorite, imported from the Parisian stage especially for this role. Creighton Hale will play Little Billee, the artist lover of Trilby; Wilfred Lucas will be Laird and Philo McCullough Taft; two other picturesque artists of the Latin Quarter of Paris, Francis McDonald is cast as Gecko and Maurice Canon will play Zou Zou.

Following the completion of "Trilby," Mr. Tully has announced that he will start the preliminary work on "The Bird of Paradise." No time or expense will be spared to make this romantic drama of the South Seas the biggest picture of the producer's career. The announcement of the cast of this play, which has been the stepping stone for some of the famous stars of stage and screen, is eagerly looked forward to.

Associated First National Franchise Holders Who Participated in Selection of New Season's Product



(Top row, left to right) Moe Mark, New York; A. H. Blank, Des Moines; N. H. Gordon, Boston; E. V. Richards, Jr., New Orleans. (Below) M. L. Finklestein, Minneapolis; Sam Katz, Chicago; J. B. Clark, Pittsburgh; H. O. Schwalbe, New York



(Top row, left to right) Tom Boland, Oklahoma City; Henry Brouse, Ottawa, Canada; R. D. Craver, Charlotte, N. C.; W. P. Dewees, Vancouver, B. C.; Jacob Fabian, Newark, N. J.; Mike Gore, Los Angeles; Harry T. Nolan, Denver. (Middle row) Harry M. Crandall, Washington, D. C.; John H. Kinsky, Detroit; Col. Fred Levy, Louisville; E. Mandelbaum, Cleveland; Sol Lesser, Los Angeles; Jules Mastbaum, Philadelphia. (Bottom row) Frank Ferrandini, Richmond, Va.; Tom Saxe, Milwaukee; Spyros Skouras, St. Louis; Ben Stapleton, Ottawa, Canada; I. H. Ruben, Minneapolis; Abe Gore, Los Angeles; Adolph Ramish, Los Angeles



Miss Ruth Arnold, C.B.C. Potential star, selected from a Chicago Beauty Contest

Marguerite De La Motte Signs Long Contract

Another popular feminine player has attached her signature to a long term contract with Principal Pictures Corporation. Marguerite De La Motte has signed an agreement which calls for her services with this organization for a lengthy period.

Miss De La Motte's initial role under her new contract will be the lead in the forthcoming Harold Bell Wright story "When a Man's a Man." The actual shooting on this production will begin next week and the company will leave for location at Prescott, Arizona.

The following players will participate in the filming of the Wright story: John Bowers, Robert W. Frazer, Forrest Robinson, John Fox, Jr., Fred Stanton, George Hackathorne, Charles Mails and Robert Thompson.

Edward F. Cline will direct the production with Frank Gereghy acting as his assistant. Camera work will be under the supervision of Ned Van Buren with Harold Janes in charge of second camera.

Exciting Horse Race in "Counterfeit Love"

Persons who have had pre-views of "Counterfeit Love," the five part feature which Playgoers Pictures is releasing June 10, declare it has the most realistic horse race scene yet portrayed on the screen.

The horses, closely bunched, are followed as they encircle the entire mile course. On the last lap one of the horses collapses and its rider somersaults upon the turf, narrowly avoiding the heels of some of the other entries.

The locale of the action is a southern state, and the picturesque settings of Dixieland offer an attractive background. Joe King and Marian Swayne, and Jack Richardson play the most important roles. Ralph Ince and L. R. Sheldon directed the production.

Stories Picked for Colleen Moore

Initial Vehicles Are Selected for First National's Newest Luminary

FOR Colleen Moore, who is to star in a series of pictures for First National, "The Huntress" has been selected as her first vehicle and put into production under the direction of Lynn Reynolds. Opposite her in the leading male role is Lloyd Hughes. In the supporting cast will appear Russell Simpson, whose latest work was "The Sheriff" in "The Girl of the Golden West"; Wallace Bery, and "Snitz" Edwards. The continuity of the story, which is a novel by Hulbert Footner, was prepared by Percy Heath.

"Flaming Youth," Warner Fabian's story, which appeared in *The Metropolitan*, will also be a vehicle for Colleen Moore. Without either condoning or condemning it presents an accurate picture of the jazz tendency of the age. Miss Moore is cast as the youngest daughter, "Dee," a girl who wearies of the endless rounds of parties and their

accompanying flirtations and kisses and who seeks a deeper and more sincere meaning in life.

Jack Dillon has been selected to direct this production and the continuity is now being prepared.

Miss Moore has been in motion pictures since 1916, when she met David Wark Griffith and was persuaded by him to go to California to play a small part in one of his productions. Her more recent productions are "The Nth Commandment," directed by Frank Borzage; "The Ninety and Nine," a railroad drama in which she was co-featured with Warner Baxter, and "Broken Chains," an Allen Holubar production.

Her contract with First National calls for a series of pictures to be made over a period of years. "The Huntress" and "Flaming Youth" are the only two announced at this time.



Colleen Moore

Griffith's "White Rose" Praised by Critics

OPENING to a packed house at the Lyric theatre, New York, D. W. Griffith's new photoplay, "The White Rose," began its premiere Broadway showing Tuesday evening, May 22nd. It was announced that this screen feature, which inaugurates Mr. Griffith's sixth New York season, would have a four weeks' run at the Lyric, and then would be ready for release through United Artists Corporation.

"One of the biggest pictures made in years is 'The White Rose' because it is so very, very human. It comes as near being a real picture as we have seen in years. It is an unqualified success, and Mae Marsh reaches out and twangs away at a mighty sad little symphony on one's heart strings, and never strikes a discord," said Don Allen in the *Evening World*.

"Aimed straight at your heart 'The White Rose' hits its mark, boldly tearing away the old dual standard of morals, and showing man accepting blame for the sin along with the woman," said Quinn Martin in the *World*.

"'The White Rose' easily ranks with the most important pictures made in America," said the critic for the *Sun*. "The acting is magnificent—as fine as any the screen can boast of, and the photoplay is of an incomparable physical beauty."

"'The White Rose' is the best picture D. W. Griffith has made since 'The Birth of a Nation,'" said the reviewer for the *Evening Journal*.

"A singularly fine picture, and the treatment of the big dramatic moments is superb. 'The White Rose' is beautified and exalted by the presence of that exquisite creature, Mae Marsh, the divinely inspired," said Robert E. Sherwood of the *Herald*.

"'The White Rose' is indeed, a triumph for its splendid cast," said P. W. Gallico in the *News*.

"There is suspense galore, and sobs scenes a-plenty," said the reviewer in the *Times*.

"Mr. Griffith in 'The White Rose' gives us another pictorial and sentimental gem," said the critic for the *Journal of Commerce*. "It is doubtful if the magician Griffith has ever done anything finer."

Metro Animal Picture Praised

New York Reviewers Give Approval to "Trailing African Wild Animals"

MR. AND MRS. MARTIN JOHNSON'S picture, "Trailing African Wild Animals," was launched into the Capitol theatre, New York, Sunday, May 20th, for a week's run to the accompaniment of an enthusiastic tribute from the New York papers. The critics were unanimous in their praise of the picture and the public flocked to the Capitol through the week to what proved a highly successful run.

"The feature picture at the Capitol this week is called 'Mr. and Mrs. Martin Johnson Trailing African Wild Animals,'" wrote Harriette Underhill in the *Tribune*, "and that is about the first 'movie' caption we ever saw which wasn't in the least misleading. One can easily believe that this is the world's most perilous camera expedition."

"The Capitol theatre" wrote P. W. Gallico in the *Daily News*, "has more entertainment per square inch this week than it has had for a long while—which is saying a good deal. The film is truly marvelous."

The *New York Times* wrote: "Trailing African Wild Animals at the Capitol was received with constant outbursts of applause. The film is a remarkable piece of work. Incidentally, Mr. Johnson's film has the distinction of being endorsed by the American Museum of Natural History as a scientific record."

"Nothing but blind bravery and an utter disregard for what might happen to them could have caused Martin Johnson and his attractive wife to take the chances shown in 'Trailing African Wild Animals.'" So writes Quinn Martin in the *World*.

Rose Pelwick writes in the *American*: "Life as it is in the jungles is pictured in Mr. and Mrs. Martin Johnson's 'Trailing African

Wild Animals' at the Capitol. The photography is excellent, the scenery is beautiful, the procedure is picturesque and the animals screen enthusiastically."

"Mr. and Mrs. Martin Johnson's 'Trailing African Wild Animals' is the most entertaining feature we have ever seen at the Capitol," wrote the *Evening Mail* critic. "This remarkable film taken at the risk of the lives of the man and the woman who carried the camera through miles of country little known is one we do not hesitate to say 'go and see.'"

The *New York Sun* said: "'Trailing African Wild Animals' is one of the most impressive we have ever seen."

Inceville Again on Production Map

Inceville, that historic strip of ground at Santa Monica, Cal., made famous by the production there of the Triangle "Westerns," is on the map again.

The Rocky Mountain Productions, Inc., has leased the entire ranch, now owned by a development company, for the purpose of making it the locale of a series of eight outdoor pictures featuring Bill Patton, who is being supported by Peggy O'Day.

Barker Company Again Off on Location

Not content with the refreshing experience of daily risking life and limb for six weeks in the snow-bound interior of Alberta, Canada, the Reginald Barker company is off again for another location trip to film thrills for "The Master of Woman," a future Metro-Louis B. Mayer special based on G. B. Lancaster's novel, "The Law-Bringers."



Truett offers "The Empty Cradle," with Mary Alden and Harry T. Morey, from which these scenes were taken.

Carewe to Start "The Bad Man"

Technical Staff Completed, Holbrook Blinn Will Play Leading Role

WITH the technical staff engaged and an all-star cast of players being assembled, everything will be ready within the next two weeks for the filming of "The Bad Man," which Edwin Carewe is to produce for First National. Holbrook Blinn, who starred in the stage play on Broadway and for three years throughout the country has been engaged to interpret the same role in this picture. Mr. Carewe's last First National picture was "The Girl of the Golden West."

John D. Schulze, who for the last ten years has designed the settings for many of the biggest screen productions, has been engaged by Carewe to create the sets for "The Bad Man." Schulze has filed the position of art director on several

of Carewe's previous productions. His latest for this producer-director was "Mighty Lak' a Rose," one of First National's successes during the past season. Some of the other productions, the settings of which he designed, were "The Lotus Eater," "Rio Grande," "Playthings of Destiny," "The Invisible Fear," "Fools First" and "Notoriety." Schulze recently arrived in Los Angeles from New York and started immediately upon the work of providing "The Bad Man" with the proper settings.

Sol Polito has been selected as chief cameraman for the picture, Thomas Storey, assistant cameraman, and Wallace Fox assistant director. Carewe expects to announce the complete cast within the next week.

"Luck" Premiere Scores in South

Johnny Hines Latest Melo-Comedy Is Commended by Dallas Reviewers

"LUCK," the latest of the Johnny Hines melo-comedies, sponsored by C. C. Burr, had its premiere in the Southern territory last week when it had a most successful engagement at the Capitol theatre, Dallas.

Newspaper critics were enthusiastic about it. The Dallas Morning News had this to say about Johnny's latest feature.

"Without a cent for capital, he made \$10,000 in one year and he made it with luck. This is what Johnny Hines does at the Capitol theatre in his new picture, 'Luck,' which started Saturday. He was born lucky. The whole show is a whirlwind. One never has time to think. The action carries the picture and the picture carries the audience. He won a cross-country race without training, he beat a negro with his own dice, he struck a match in a supposedly gas-filled tunnel—he was lucky.

"Johnny Hines is not handsome, but a person with his smile could not be called ugly. He has the cheeriness and the whole-heartedness of youth, the bombast of the undefeated and the sureness of the successful. His philosophy of life is 'It can be done.' He is a living example."

"Luck" was originally published in People's Magazine. Jackson Gregory is the author. It is essentially speedy but it has enough of a plot for interest. Hines rides a horse hard and well, but it is his unconquerable smile that is memorable.

Exhibitors' reports from every section where "Luck" has played all attest to the fact that this latest Hines' melo-comedy has created an enviable record, it is said. The Illinois premiere of "Luck" will take place in July when the feature is booked for the Chicago theatre where it will be given a special presentation.

"Garrison's Finish" Wins Critics

Jack Pickford's Latest Given Approval of Reviewers at New York Capitol

CAPACITY business and enthusiastically applauding audiences greeted Jack Pickford in "Garrison's Finish" when this Allied Producers and Distributors Corporation release had its first showing in New York at the Capitol theatre, Sunday May 27.

"Garrison's Finish" is a story of the race track and seems to be quite the thing which a large portion of the general public likes, if one may judge by the applause after the finish of the picture at the Capitol," said Dorothy Day, reviewer for the Morning Telegraph. "There is plenty of suspense throughout."

"A picture which should not disappoint any one," said the critic for the Tribune. "Jack Pickford is quite convincing as Billy Garrison, the jockey. The photography is good, the direction good, and the acting excellent."

"It offers charm and entertainment," said the P. W. Gallico in the Daily News. "Villains are defeated, the hero gallops home triumphant and a girl is won."

"In an hour 'Garrison's Finish' masses before the spectators' eyes the brightest epic in sport—the rise

of a Derby winner," said the World's reviewer. "From the days of minor sweepstakes up to the morning of the great event, one shares the strain of the horse, the care of the jockey, the anxiety of the owner."

"A smoothly built story, adorned with legitimate humor," said Robert E. Sherwood in the Herald. "Jack Pickford as Billy Garrison, is much better than he has ever been before. The race scenes at Belmont Park and of the Kentucky Derby are as exciting as race scenes always are."

"Jack Pickford plays the role of the heroic jockey, and plays it well, too," said Don Allen in the Evening World. "Taken all in all, 'Garrison's Finish' is about as full of thrill's and chills as one could ask of any film."

"A colorful and thrilling screen feature," said the critic for the Evening Telegram, "with an intensely interesting plot."

"Garrison's Finish" is a delightful bit of entertainment telling of racing horses and those who race them," said the reviewer in the Evening Mail.

Boston Praises "Covered Wagon"

Paramount Production Warmly Greeted at Initial Showing in Hub City

JAMES CRUZE'S Paramount production, "The Covered Wagon," had its first showing in Boston at the Majestic theatre Monday evening. A brilliant audience attended the opening performance and judging from the capacity attendance at succeeding performances and the reception given the picture by the press, the record-breaking success scored in New York, Chicago and Hollywood seems certain to be duplicated in the Hub.

The Telegram said: "There are times when we wish we had been less prodigal in our use of superlatives in the early days of our reviewing. And the present is one of these times. For what shall we say of 'The Covered Wagon' that shall begin to do it justice? No description by written or spoken word can do it justice. . . . A great picture; don't miss it!"

The Globe: "'The Covered Wagon' is an epic in motion picture photography. It stands out as the biggest and most interesting photoplay that has been shown in Boston since the famous 'Birth of A Nation.'"

The Herald: "The play was forcibly acted by principals and minor characters; by the crowds, Indians and pale faces; by the oxen and horses. The management of the masses, the various dispositions of the caravan, the views of the plains and deserts, valleys and hills—these were admirably planned and realized."

The Traveler: "It is the kind of instructive entertainment that David Wark Griffith gave us in his first great and memorable masterpiece,

'The Birth of A Nation.' It intrigues with fact as well as fiction and therefore has absorbing effect."

The Post: "When a motion picture is all the advertisements say it is—and more—then it is a great picture. 'The Covered Wagon' is a big picture, probably the biggest picture we have yet seen."

The Advertiser: "Fulfilled every expectation. Nothing just like 'The Covered Wagon' has been given to the screen."

The American: "'The Covered Wagon' has set up a new standard of motion picture production. Photographically it is flawless, and in spectacular details it easily outranks anything yet shown on the screen."

According to the Globe, the audience at the opening performance was probably the most distinguished that has ever witnessed the exhibition of a motion picture in Boston. Among those noticed in the audience were Mrs. Channing H. Cox, Lieut.-Gov. Fuller and the members of the Governor's Council, Rear Admiral Wiley, Commandant of the Boston Navy Yard, and the members of his staff; Mayor and Mrs. Curley, City Treasurer John J. Curley, Fire Commissioner Thomas Glynn, Police Superintendent M. F. Crowley, Commander William H. Doyle, of the American Legion; Prof. and Mrs. Bliss Perry, Prof. and Mrs. Dallas Lore Sharp, Mr. and Mrs. R. C. Cabot, Prof. A. J. Andrews, Public Librarian Charles F. D. Balden, Mr. and Mrs. Richard M. Saltonstall, Willis J. Abbot, President and Mrs. Henry Lawrence Southwick, of Emerson College.

Leah Baird Appears in Richmond

LEAH BAIRD is in Richmond, Va., this week making personal appearances at the Broadway theatre, where "Is Divorce a Failure?" the first of her 1923 Specials for Associated Exhibitors, is the feature attraction.

Miss Baird is enthusiastic over picture prospects throughout the country and the prosperous conditions which she found prevailing wherever she stopped on her trip across the continent. She was highly elated with the warmth of the receptions tendered her in Texas, Louisiana, Alabama and Mississippi, where she was received by governors, mayors, women's clubs and civic organizations, and was guest of honor at an endless round of luncheons and dinners.

Elaine Hammerstein Convention Star

From the moment of her arrival in Chicago on the opening day of the Annual Convention of the M. P. T. O. A., Elaine Hammerstein, Truett star, was an attraction until the day of her departure. A delegation of exhibitors, accompanied by brass bands and a long line of automobiles, met the star at the station upon her arrival and accompanied her to the office of Mayor Dever of Chicago, to whom she delivered a message from Mayor Hylan of New York.

A special police detail escorted Miss Hammerstein through the streets of Chicago and the publicity in all of Chicago's daily newspapers, derived from this event did a great deal to stimulate interest in the exhibit at the Coliseum which was being held in conjunction with the exhibitor convention.

During her stay in Chicago, Miss Hammerstein had as her guest over one hundred kiddies from the Home for Destitute Crippled Children.

Bandit Tie-up Helps F. B. O. Picture

Fate took a hand last week in helping the Film Booking Offices to put over Ethel Clayton in her latest picture, "The Remittance Woman," with a tie-up that netted them columns of daily paper space, due to the Chinese bandit outbreak.

The story of Miss Clayton's picture which was released May 13th is based on a yarn having to do with the mysteries of the Orient with Chinese bandits here and there and in some instances duplicates the stories that have been coming over the cables. The break in the news columns of the dailies enabled the F. B. O. advertising forces to take advantage of the situation by tying up the clippings with a scene taken from the picture of Miss Clayton being directed before the bandit chief.

Hodkinson Makes Theatre Tour Gets Information On "Down to Sea in Ships" by Visiting Thirty Houses

IN order to secure first hand information regarding the simultaneous showing of "Down to the Sea in Ships" in thirty theatres in Greater New York last week, W. W. Hodkinson made a personal tour of most of the houses during the week of the showing.

Starting in the early evening he covered Manhattan, Harlem, Bronx and Brooklyn. He talked with exhibitors in each section visited, and was very much gratified at the enthusiasm and satisfaction expressed everywhere, he says.

He reports that practically every exhibitor said that the picture was breaking house records against the stiffest kind of opposition.

Mr. Hodkinson says: "The night which I chose for making my tour of inspection was Thursday, which is usually considered an 'off' night. The weather was warm as well, with beach and amusement parks such as Coney Island offering their attractions, which is not ordinarily conducive to theatregoing. In nearly every theatre visited,

however, I found them playing to standing room, and many had a line at the box office extending down the block.

"As a result of this phenomenal showing," Mr. Hodkinson continued, "we have booked 'Down to the Sea in Ships' in some forty additional theatres in the Metropolitan district, including the Stadium, Grange, Ogden, Harlem Grand, Concourse U. S., Consolidated Circuit, Yoozt Circuit, Westchester and many outlying sections of Long Island and New Jersey. Many new bookings are coming in every day. We backed this picture in Greater New York alone with one of the greatest exploitation and advertising campaigns ever put over, and its success is directly traceable to the skill with which it has been merchandised, both to the exhibitor and by the exhibitor to the public.

"Based on attendance records, we have estimated that over three-quarters of a million people witnessed 'Down to the Sea in Ships' during the past week."

Canadian Beauty Given Role with Fox

HELEN MORGAN, who carried off a beauty prize in the Dominion of Canada, has brought her good looks to the United States and has been given an opportunity to display the former in one of the scenes in "Six Cylinder Love," which is being produced in film by William Fox.

Fisher Plans Extensive Production

Victor B. Fisher, producer of "Youth Triumphant" at the Hollywood studios, left Los Angeles for San Francisco where he will confer with his associates on a deal involving increased producing activities and the signing of several leading motion picture players under long term contracts.

While in San Francisco, Mr. Fisher will also close arrangements for two new stories to be filmed in the immediate future.

"Youth Triumphant" in the meantime, is receiving its final editing and titling under the supervision of Lillian Ducey, the director. The production, including in its cast, Virginia Lee Corbin, Anna Q. Nilsson, Raymond Hatton, Mary Anderson, Kate Price, Joseph Dowling and other popular players, will be shown publicly within the next three weeks.

Larger space for future production, has already been taken over by Fisher at the Hollywood studios.

Extend Runs of "Safety Last" Many Theatres Prolong Engagements of Latest Harold Lloyd Feature

HOW Pathe's reciprocal get-together booking policy, emphasized in the cast of "Safety Last," has worked out to date is indicated in the statement from Pathe that twenty-seven theatres in sixteen states have closed capacity runs extended from the original contracts to fourteen days and over.

The longest extended run of the Lloyd seven-reel comedy thus far covered a total of 35 days, at the Strand theatre, San Francisco. Next comes the Adams theatre, Detroit, with 28 days, and a forced close of the run owing to other contracts that could not be longer deferred. Twenty-eight days was also the "Safety Last" record of the Rialto and Goodwin theatres, Newark, N. J.

The Stanley theatre, Philadelphia, and the Nixon theatre, West Philadelphia, extended their runs to 24 days. At Salt Lake City the Kinema theatre kept the crowds coming for 21 days, with the same record shown by the Park theatre, Worcester, Mass., and the Miles theatre, Cleveland, O., and the Majestic theatre, Portland, Ore.

The "Safety Last" runs extended to 14 days were at the following theatres: Old Mill, Dallas, Texas; Strand, Minneapolis; Astor, St. Paul; Strand, New York; Olympia, Boston; Broadway, Lawrence, Mass.; Capitol, St. Louis; Walnut, Cincinnati; Colonial, Columbus; Alamo, Louisville; Liberty, Youngstown, Ohio; Metropolitan, Washington; Liberty, Kansas City; Apollo, Indianapolis; Liberty, Spokane; Capitol, Bridgeport, Conn.; Strand, Hartford, Conn.

The foregoing are completed extended runs. Another indefinite run began at Orchestra Hall, Chicago, on May 28. The contract for

the Chicago engagement covers seven weeks.

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Banquet in Connection with "Brass" Premiere

An elaborate banquet and trade showing has been arranged by the Warner Brothers for the premiere presentation of "Brass," the Charles G. Norris novel of marriage and divorce, at the St. Francis Hotel, San Francisco, in the near future. The picture is a Harry Rapf production, directed by Sidney Franklin and adapted for the screen by Juhen Josephson.

The Granada theatre of that city has booked the feature for an early showing, and this is to be preceded by the special presentation and banquet at the St. Francis Hotel. Through the efforts of the Federated Exchange, San Francisco, controlling the rights to the Warner pictures on the coast, many of the leading exhibitors in the territory will attend the premiere. Newspapermen of Northern California, and scores of prominent people of the Hollywood district will also be present.

Harry M. Warner, who is at present on the coast formulating plans for the forthcoming series of eighteen features, and Mr. Rapf will represent the firm of Warner Brothers at the trade showing. Marie Prevost, Monte Blue and Irene Rich, all of whom play prominent parts in the film, will appear, and word has been received from Mr. Norris, the author of the novel of his promise to attend.

Beauty Selected for C. B. C. Pictures

In accordance with a plan expressed a long time ago when "Only a Shopgirl" was in the making, the C. B. C. Film Sales Corporation this week selected a Chicago working girl, and will send her to California to appear in motion pictures. The girl's name is Betty Arnold, and she was selected as the prettiest and best film type in the entire city.

When "Only a Shopgirl" was being made, the C. B. C. officials sent broadcast a notice to exchanges and exhibitors handling the picture that if they would co-operate in selecting a girl, preferably a shopgirl, but positively a working girl, that girl would be given an opportunity for a screen career.



The latest Universal release is "Fools and Riches," with a cast that includes several stars. The pictures in this layout were made from the production.

"Soul of Beast" Highly Praised

Washington Reviewers Enthuse Over Production Seen at Loew's Columbia

"SOUL OF THE BEAST," a Metro picture produced by Thomas H. Ince, played a successful week at Loew's Columbia theatre, Washington, it is said. Managing Director Lawrence Beatis of Loew's Washington theatres and Manager Gates of the Columbia carried out an elaborate advance campaign on the picture and reaped excellent results. Motion picture critics of the Washington dailies were enthusiastic in their praise of "Soul of the Beast." Following are some of their comments:

The critic of the Herald wrote: "Thomas H. Ince offers what is probably the outstanding cinema novelty of the year in his vivid drama of two circus runaways. It is one of the most appealing pictures of the year."

"The Columbia this week," wrote the Post reviewer, "presents about the closest approach to a three-ring circus in screen form that the local silver sheet has ever offered."

"The wanderings of Oscar the elephant in search of his mistress are beautiful in story as well as in photography. The Canadian backwoods lent an entrancing background to the picture."—The reviewer of the Washington Star.

The Daily News said: "Some romance — some thrills — some laughs. The feature has 'em."

The critic of the Times wrote in the course of a lengthy review: "One of the screen's real novelties is the attraction at Loew's Columbia this week and all who have thrilled with enjoyment at the circus should not fail to see this film, 'Soul of the Beast.' Were it not that Miss Madge Bellamy is so entrancingly pretty one might say that Oscar, a big elephant, is the star of the entertainment. What this monster pachyderm does in the course of five reels is really marvelous. 'Soul of the Beast' serves as a vehicle which brings Miss Bellamy to the very edge of stardom."

Schulberg Is Swamped with Titles

The volume of replies received by B. P. Schulberg, president of Preferred Pictures, in answer to his announcement that he was in the market for good box-office titles suitable for a number of stories he contemplates for future production, has reached such proportions that he is now asking that exhibitors cease stressing this announcement to the public. No more titles can be considered.

The tremendous publicity given Schulberg's search for appealing titles in every newspaper and magazine and in many theatres all over the country has resulted in the receipt at the Preferred Studio of so many letters listing suggestions that the staff especially engaged to handle the communications is completely swamped.

The response from the public has so overwhelmingly surpassed Mr. Schulberg's anticipations that his final decision will necessarily be delayed, though he hopes to announce several purchases as soon as the replies can be arranged for his consideration.

Poster Campaign Aids Picture Selling

Ben Amsterdam, Lichtman franchise holder in Philadelphia, is selling "Are You a Failure?" direct to the exhibitor's patrons by a bill posting campaign. Forty-two 24-sheets advertising this recent Tom Forman production for B. P. Schulberg are now on the boards in the Quaker City and Mr. Amsterdam reports that they are building business for him and for the local theatres.

Photoplay Edition of Novel Is Help

Exhibitors are finding the specially prepared photoplay edition of Bertha M. Clay's novel, "Thorns and Orange Blossoms," a valuable aid in putting over B. P. Schulberg's Preferred Picture version which is a Lichtman release.

Manager Feld of Newman's Royal theatre, Kansas City, ordered one thousand copies

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"Midnight Alarm" Is Completed

Albert E. Smith, president of Vitagraph, announces that "The Midnight Alarm" has been finished and is now being assembled at the studios in Hollywood. This melodrama is another Vitagraph super-feature produced under Mr. Smith's policy of bigger and better pictures.

One of the biggest and most costly sets ever constructed by Vitagraph was erected for "The Midnight Alarm."

More than five thousand persons are said to have gathered at the Vitagraph lot to watch the shooting of the fire. An entire battalion of the Los Angeles Fire Department was on hand, not only to play its part in the thrilling rescue scenes, but to safeguard the studios of Vitagraph nearby.

In addition to Miss Alice Calhoun and Percy Marmont in the leading roles are Cullen Landis, Joseph Kilgour, Maxine Elliott Hicks, George Pierce, Kitty Bradbury and J. Gunnis Davis.

Denison Clift Directs English Feature

London newspapers accord a high place to Denison Clift's latest British picture, "This Freedom," dramatized and directed by Clift from A. S. M. Hutchinson's novel. The picture has created sensational interest in England, and has been acquired by William Fox for America for 100,000 dollars, a record price for a British sale, it is claimed.

Clift has finished directing "Out to Win," pictured from the London stage success, with Clive Brook and Catherine Calvert in the leading roles.

Fay Compton, most famous of English film stars, is starring as Mary Stuart in "Mary, Queen of Scots," which Mr. Clift is just completing.

Upon completion of this picture September 1st, Mr. Clift will return to California to resume directing in Hollywood.

Farnum Praises New "Spoilers"

William Farnum, who played the leading role in Selig's screen version of "The Spoilers," ten years ago, recently attended a pre-view showing of the Jesse D. Hampton production.

The actor seized the hand of Milton Sills, who played the lead in the new picture, and congratulated him.

"Marvelous, immense," said Farnum. "It is the greatest picture I have ever seen."

Then he added, "Gee, I would have given ten years of my life to have played the part again."

"Stormy Seas" Promises Thrills

Romance, Suspense Mark Associated Exhibitors Release for July 1st

ROMANCE, suspense and thrills are said to be mingled in the Associated Exhibitors feature, "Stormy Seas," starring J. P. McGowan and Helen Holmes, which is set for release July 1. The grounding of a big steamship is followed by the realistic burning of a yacht at sea, and the rescue of those aboard by another vessel, after a mad chase in response to an "S. O. S." call.

On the single condition that he will overcome an inherited weakness that threatens to ruin his career, a girl promises to marry a handsome young skipper with whom she is in love. The man breaks his word, his recklessness causes the wreck of his ship—a tragedy that is vividly portrayed, and he brings disgrace on himself and humiliation and sorrow to his fiancée.

The young man's chum, himself a ship's officer and a warm admirer of the girl, goes to the aid of his pal when the latter seems hopelessly down and out, and ultimately succeeds in making a man of him again. This result is not accomplished, though, until the former skipper has been made to work as a common stoker, a target for the gibes and taunts of his one-time subordinates.

The great climax comes when the ship picks up an "S. O. S." from the girl, who, with her father, is aboard the burning yacht. The former skipper had established in his prosperous days a reputation for ability to extract the maximum speed from a vessel and he is summoned from the stoke-hole to command the rescue ship in its dash to the stricken craft.

The girl is rescued and then—the story ends "differently," it is said. In many films the girl would forgive and forget, and wed the man who had saved her life after humiliating her. But in this case the rescuer doesn't permit that. He effaces himself, pretending to have made arrangements to marry another, and leaves the girl to the care of the chum who had helped him to "come back."

J. P. McGowan is said to be such a good-looking hero, and to make of him in his better moments so much of a man that audiences may almost forget his sacrifice, heroic as it is. Helen Holmes, co-starred with him, is the girl. The story of "Stormy Seas" is by Arthur W. Donaldson, and throbs and thrills mark every moment of it, according to Associated's statement.

"Masters of Men" Is Approved

Newspaper Critics Commend Vitagraph Picture After First Run Showings

NEWSPAPERS in cities which have enjoyed first run presentations of "Masters of Men," Vitagraph's picturization of Morgan Robertson's sea story, have been unanimous in their praise of this super-feature, it is reported. The picture played two weeks at the Cameo theatre in New York City. Excerpts from some of the criticisms in the daily New York press follow:

The Evening Telegram: "In 'Masters of Men,' Morgan Robertson, its author, has given us one of the best pictures of the year. It is not only a good story but it is well told, well pictured and exceedingly well acted."

P. W. Gallico in the Daily News: "It is right entertaining and well played. We enjoyed it hugely. It is quite different."

The New York Times: "The story moves along and there are very good effects on the sailing ships and warships introduced in the course of the film."

Don Allen in The Evening World: "'Masters of Men' is a gripping, rollicking tale of the

briny. We think you'll like 'Masters of Men.' We did."

The N. Y. American: "'Masters of Men' is full of red-blooded romance with the right atmosphere to tell a story that affords some thrills."

Harriette Underhill in the N. Y. Tribune: "A picture called 'Masters of Men' is at the Cameo. We enjoyed it. In no place does the story drag. This is praise indeed. Some one has written some good titles."

When "Masters of Men" played at the Newark theatre in Newark, N. J., the Evening News said: "It's incessant and varied action fixes attention. . . . So excellent is the cast and so well drilled in their duties are the supernumeraries that the general performance leaves such an impression of vitality and completeness as gratifies the spectators."

The Newark Star-Eagle said: "This year is the quarter centenary of the Spanish-American War and a timely photoplay, vibrant and soul stirring, is 'Masters of Men.'"

Warner Brothers Hold Benefit Drives

The Warner Brothers during the past few weeks have aided two worthy causes toward a fulfillment of plans to aid and care for unfortunates. The first donation was made to the National Vaudeville Artists at a recent benefit drive on the west coast. To this organization the Warners contributed \$1,000 cash and a pledge for further assistance in the future.

Harry M. Warner is a resident of Mount Vernon, New York. In a drive for \$400,000 to enlarge and adequately take care of an increasing number of patients, the Mount Vernon Hospital appealed to Mr. Warner for a donation. In addition to giving the hospital a substantial sum, Mr. Warner went a step further and had made at his own expense a propaganda film some two reels in length revealing the hospital conditions and why it was imperative for the citizens of Mount Vernon to contribute to this worthy cause.

Lesser Sells Wisconsin Rights to Series

Irving H. Lesser, vice president and general manager of Distribution of Principal Pictures Corporation, has sold the rights to the entire state of Wisconsin for his Super Five Series and "Mind Over Motor" to Mid West Distributing Company of Milwaukee. Charles Trampe is general manager of Mid West, and Moy B. Toy is president.

This transaction makes the Mid West Company practically a Principal Pictures exchange, as they have handled all of the Principal product in the past, and have had marked success with such productions as "The World's a Stage," "Environment," "Flesh and Blood," and all of the David Butler, Lester Cuneo and Dick Hatton series.

The Super Five Series consists of "The Spider and the Rose," "Bright Lights of Broadway," "Temporary Marriage," "The Man from Ten Strike" and "East Side, West Side."

N. Y. Hippodrome Chorus with Doris Kenyon

Thirty-five chorus girls from the New York Hippodrome are presented in a big act with Doris Kenyon as the star in one of the episodes of "Bright Lights of Broadway." This is in the sequence of the story which depicts her arrival at stardom in a New York musical comedy.

The costumes worn by the Hippodrome chorus girls in this act were especially designed by Andre Sherri, the noted French modiste.

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NEW YORK

PRINTS

DEVELOPING AND PRINTING MOTION PICTURE FILM

Song "If Winter Comes" Is Popular

The song, "If Winter Comes," dedicated to A. S. M. Hutchinson, author of the novel of that name, and commemorating the Fox Film Corporation's screen version, has gained a country-wide popularity, according to M. Witmark & Sons, New York music publishers. Phonograph manufacturers who have contracted for the recording of the song likewise report a waxing popularity wherever dance music is in vogue.

The Witmark edition of the song is unique. The illustration on the front cover consists of a cut showing two opened pages of the novel with Mark Sabre and Nona stepping through the typed pages into view. Small portrait inserts are shown of Mabel, Effie, Lord Tybar and High Jinks and Low Jinks. Below the cut there is a personal letter from the author to William Lee Dickson and Frederick W. Vanderpool, the lyricist and the composer of the song. The illustrations were made with scenes from the screen production.

Sennett Rushing Work on "Extra Girl"

Preferring a career to matrimony the extra girl in Mack Sennett's latest screen feature, "The Extra Girl," now well in course of production for release by Allied Producers and Distributors Corporation, refuses as a husband one of the wealthiest men in the little town of River Bend, Ind., and instead of settling into domesticity, leaves home and family, journeys to Hollywood, and seeks the casting director's office of one of the prominent film producers. From then on the forthcoming picture unfolds a most wonderful story of love and romance, thrills and adventures, it is claimed.

"The Extra Girl" is from Mack Sennett's own story adapted for the screen by Bernard McConville. The title role is being played by Mabel Normand, and F. Richard Jones, whose previous efforts with this star have been so successful, is the director.

The cast includes Ralph Graves in the male lead, George Nichols, Vernon Dent and Charlotte Mineau.

No definite release date has been set, but plans now are to give "The Extra Girl" a first showing during the early summer.

Mary Pickford to Have Emotional Role

A grown-up Mary Pickford; a Mary Pickford with her curls of gold piled high in a coiffure of the style in the Empire period in Spain during the Nineteenth century; a Mary Pickford portraying a highly emotional role—this is the Mary Pickford the public will see in her new photoplay feature, "The Street Singer," which will be completed soon for release through United Artists Corporation.

"It isn't a new Mary Pickford this picture will present," say her associates, "but a grown-up Mary Pickford whose capabilities as an emotional actress never have been fully revealed until now."

"Thief of Bagdad" Progressing

Fairbanks Promises Production That Will Dwarf His Own "Robin Hood"

DOUGLAS FAIRBANKS again has set for himself the task of producing another photoplay sensation, and according to reports from the studio, is well on the way to succeeding with "The Thief of Bagdad," plans for the production of which are now under way.

"Where 'Robin Hood' left off, 'The Thief of Bagdad' will begin," that is the slogan being pasted in the hats of those who are to be associated closely with this forthcoming feature.

On the ten acres recently added to the Pickford-Fairbanks studio property, sets of gigantic proportions already are under way.

After several months' work William Cameron Mexzes and Irvin J. Martin, specially engaged by Mr. Fairbanks to create something wholly new and different in the way of settings, have produced what it is believed will bring forth a startling innovation in motion picture edifices, it is said.

While no names have been announced definitely, for the cast the studio teems with types that are images of the pictures which have stamped such stories as "Ali Baba and the Forty Thieves" and "Sindbad the Sailor," indelibly upon the memory.

"Our plan is to choose players who are the living counterparts of the illustration of the Arabian Nights," says Douglas Fairbanks, "and it is thus we will carry conviction in our story. While we might after a manner, achieve this effect with make-up, it would be far less effective. It would satisfy the eye, but it would never satisfy the soul."

One of the unusual sets promised will have for its base a concrete floor which covers one and one-half square acres, and is estimated to cost \$20,000. Around the edge of this floor, which will serve as a sort of patio or plaza, will be constructed the bazaars of Bagdad. Other sets, foundations for which are now being laid, will tower above the turrets of the King's castle in "Douglas Fairbanks in Robin Hood," dwarfing the castle to what will appear quite ordinary proportions.

More players will be used in filming "The Thief of Bagdad" than appeared in "Robin Hood," according to Robert Fairbanks, production manager. Raoul A. Walsh will direct the production and Arthur Edson will head the staff of camera men. Despite the announced magnitude of the picture, it is hoped and planned now to have it ready for autumn release.

Veterans in Personnel for Jackie Coogan

Many interesting experiences are part and parcel of the personnel that makes up the production organization for "Long Live the King," Jackie Coogan's first picture for Metro now in the course of production. Jack Coogan, Senior, spent fifteen years in vaudeville and musical comedy. Director Schertzinger is still one of our best known composers of popular and semi-classical music. Studio Manager E. A. Biby was one of the real pioneers in the film industry in California. Art Director J. J. Hughes gave his first year in pictures to working as laborer, electrician, prop boy and mechanic, so that he could add this concrete information to his store of knowledge of the theatrical production, before he took his place in the film world.

"Long Live the King" is from the novel of the same name by Mary Roberts Rinehart. It was adapted to the screen by C. Gardner Sullivan and scenarioized by Eve Unsell. It is being filmed under the personal supervision of Jack Coogan, Senior.

Tri-Stone Reorganizes] Department

President Oscar A. Price and Vice-President and General Manager H. E. Aitken of Tri-Stone Pictures, Inc., have reorganized and enlarged the advertising and publicity department of that organization preparatory to the release of a series of re-edited Triangle features.

Douglas Fairbanks in "The Americano" will be the first of the new edition Triangle features to be released, probably about June 15. John Emerson, Frank Wood and Fairbanks, himself, collaborated on the story. Emerson and Anita Loos wrote the continuity, and Emerson directed it under the supervision of D. W. Griffith. Alma Reubens plays the leading feminine role. Emerson and Miss Loos have entirely re-edited and retitled the feature for its release by Tri-Stone.

Eugene Clifford, Jr., formerly with the Trimble-Murfin Productions in charge of the publicizing of the "Strongheart" features, has been placed in charge of the advertising and publicity departments.

"Street Singer" to Have Many Big Sets

Sets built for Mary Pickford's new feature, "The Street Singer," now in production for United Artists' release, probably establish a record for the number constructed for a single motion picture, it is claimed.

Forty-six complete structures were erected at the Pickford-Fairbanks studios, exclusive of draperies and flat backings.

The story is said to be one of compelling drama and romance, and boasts a cast of stars which, in addition to Miss Pickford, includes Holbrook Blinn, Irene Rich, George Walsh, Charles Belcher, Mme. Mathilde Comont, Frank Leigh, George Periolat, Bert Sprotte, Snitz Edwards, Mme. De Bodamere, Phillipe De Lacey, Donald McAlpin, Doreen Turner, and others.

Snow Animal Film Is London Hit

"Hunting Big Game in Africa with Gun and Camera" Warmly Received

WORD has been received by Universal Pictures Corporation from the London Pavilion, where the English premiere of Snow's "Hunting Big Game in Africa with Gun and Camera" was held beginning the week of April 30th, that the audiences there broke all records during its three weeks run and that the film has become the talk of the English capital.

At both the opening sessions on Monday, it is said, there were in attendance representatives of the Colonial office, every big game hunter in London, the Japanese Ambassador, the Italian Ambassador, Field Admiral Brigadier General Sykes, C. M. G. D. S. O. Sir J. M. Scott Keltie, of the Royal Geographical Society and many other famous travelers. Dr. P. Chalmers Mitchell, of the Zoological Society and other members of that society attended, as did Captain J. G. Dolman; Julian M. Price, war correspondent; Major W. E. S. Tyler, secretary of the Travelers Club; J. G. Herbert Smith, British Museum of Natural History; Lucien Pacard, secretary to High Commissioner for Canada; F. E. S. Chandler, secretary Sports Club; General C. F. Blanc; Rear Admiral Sir Edward Inglefield K. B. E.; Brigadier-General S. B. Jameson; Captain Royds R. N.; Edward Gleichen; W. P. Pycraft, British Museum of Natural History; Miss Agnes Herbert (Hunting Big Game in Somaliland) and Lady Diana Mauers.

Some of the opinions from the principal papers were as follows:

"Their film is worthy of permanent preservation."—The Times.

"Wonderful Wild Animal Film. Deserves the title of a super-travel film. The Snow African Expedition Film gets nearer to Nature with the camera than has ever happened before."—Daily Mail.

"From the point of view of the study of wild animals the film is unusually good. Close ups of giraffes singularly striking."—Morning Post.

"This astounding film is a complete movie menagerie masterpiece of near nature study. Mr. Snow is a demon shot as well as a demon photographer and his camera has secured what his gun has missed."—Daily Express.

"A scene of elephants is seen about to charge upon the audience. This is one of the most exciting scenes ever witnessed on any film."—Westminster Gazette.

"The result of this work is an unequalled study of the intimate life of the jungle. The climax of the film when forty great elephants charge down the camera is a more genuine thrill than anything which has been manufactured before in a studio."—Daily Graphic.

"A most exciting two hours entertainment."—Daily Telegraph.

"A super-film which not only lives up to promise but excels it."—Evening Standard.

"An astounding film."—Daily News.

NEW THEATRE

CONSTRUCTION & EQUIPMENT

PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT

TECHNICAL EDITOR

Effects of Laboratory on Picture in Theatre

Watterson R. Rothacker Tells How Printing and Developing Can Make or Mar Productions

Paper Before the Society of Motion Picture Engineers

AFTER all is said and done, the proof of the "picture" is in the print, for the positive print is the final link in the chain which leads to the eye of the public. But, print proof is dependent upon projection and screening; many a good print which reflected unusual negative value has been criticized or condemned because its excellence and utmost were dimmed by faulty screening.

The laboratory is one of the most important factors in motion picture construction. All of the artistry of author, director, players and cinematographer, is lessened or lost if the negative is improperly developed; and, the beauty which is latent in a perfectly exposed and perfectly developed negative is a deep, dark secret if the print is inferior or is not properly presented.

Inasmuch as the laboratory has to do with developing the negative which registers the first film result of enormous investments in dollars, thought and art, and inasmuch as the laboratory makes the positive prints which show the public whether the picture is good or bad, it may be reasonably stated that upon the laboratory rests a responsibility at least as great, and just as important as that of the author, director, star and cinematographer.

The Laboratory Not a Spectacular Feature

The laboratory is not a spectacular feature in the motion picture industry, but without proper laboratory cooperation, the production itself suffers, the distributor fails to deliver 100 per cent to the exhibitor, and the exhibitor fails in his duty to the public.

In making quantity prints for release use, the laboratory in many instances is instructed to make up for various deficiencies in the negative, such as under or over exposure or development, flat or hard lighting, and other defects which may be present in the negative because of faulty handling or because the picture was "shot" under unavoidably poor conditions.

It is not always within the province of the laboratory to select colors or timing. It often happens that the specification of a client who has individual color ideas, or who has a fondness for soft or out of focus effects, results in a print which is delightful to the man who ordered it, but which does not suit the taste or requirement of the majority of exchange men, exhibitors or public.

Another thing the laboratory has to contend with is the difference in

"throw" and lighting at the various theatres. Until we have standardized illumination, the same print cannot look as well in a small house in Oshkosh as it does at the Chicago or Strand, where the "throw" or current is different.

The laboratory has solved this problem to the extent possible under present conditions, but it will never cease to be a problem until standardized projection is an accomplished fact.

The important points which characterize the best positive prints are general density, degree of contrast, color of the silver image, correct timing, tinting, toning, freedom from mechanical defects such as dirt, scratches, "greenness," etc., and even when all this is properly done, it is obvious that the final appearance of the print depends upon the quality of the negative from which the prints are made, for, after all, the prints are merely the result of mechanical multiplication, and serious defects in the negative appear as serious defects in the positive just the same as impressions from a defective halftone appear defective in the reproductions.

The physical condition of the print is of the utmost importance. The principal defects that lessen the life of the print and are traceable to poor laboratory work are injured perforations, too many or poorly made patches, improper fixing either through not entirely removing all silver salts with subsequent deterioration of the picture, or too great hardening effect on the fixing bath rendering the

film unduly brittle and liable to break and crack, and improper washing which does not entirely remove all traces of hypo and silver salts dissolved in the hypo.

To prolong the life of the print it is advisable that all prints be waxed at the laboratory where they are made. This should be done by means of a specially prepared wax, applied in a narrow strip along the perforations, of such nature as to give proper lubrication when warmed by the heat of the projection light, but which will not melt under such heat and spread over the picture. If the waxing is improperly done, or the prints are not waxed at all, oftentimes an operator resorts to the application of oil to the film or attempts to lubricate it by some other crude and destructive method which invites print ruin.

It is gradually becoming the custom of all reputable laboratories to wax all prints, which is far better, safer and more economical than where the waxing is done at exchange points.

The use of continuity sheets, which establishes an outline of scenes and titles so that the exchanges can quickly order small replacements by number, has proven to be an economical, efficient innovation. I believe that it is only a question of time when every big distributing organization will insist that the laboratory making its prints furnish to the home office and to each exchange point a complete continuity sheet on each and every subject. This comes under the head of *service* and *service* is one of the most important functions of the laboratory; without service the work of the laboratory is only half accomplished.

How the Laboratory Can Enhance Negative Value

The one thousand and one things which represent the difference between a good print and an ordinary print or poor print are of a character too technical to be interesting to the average layman, but so obviously understood by the members of this technical organization that I will refrain from even mentioning them.

In conclusion, I would like to remark that while the laboratory cannot develop a perfect negative without perfect lighting and exposure, and while the laboratory cannot make a perfect print from an imperfect negative, the laboratory can make a great picture look great and it can make an ordinary picture look good; and it can, by a system of cooperation—
(Continued on page 2802)

What the Laboratory Can Do for a Negative

"In conclusion I would like to remark that while the laboratory cannot develop a perfect negative without perfect lighting and exposure, and while the laboratory cannot make a perfect print from an imperfect negative, the laboratory can make a great picture look great and it can make an ordinary picture look good; and it can, by a system of cooperative service, greatly reduce the risk, worry and maintenance expense of the producer and distributor and certainly add to the enjoyment of the exhibitor and public."

"The print to the theatre is as important as the cartridge to the gun."

Mr. Rothacker thus very aptly sums up in his article the important function the laboratory commands in this industry.



Views of settings employing the cyclorama curtain installed at the Brooklyn Mark Strand. As described in the article on this page tells how this type of curtain can be used to excellent advantage. Note the balance in the arrangement of the setting in these views

Curtain Offers Opportunity for Ideas

Description of Special Number Used by E. L. Hyman Gives Suggestions

Article by Lee S. Ferguson

A VAST amount of credit is reflected upon the exhibitor or showman who can get a variety of uses from his cyclorama drops, at the same time making them unusually effective. To be sure, a cyclorama is not very much to work with. It appears lifeless and sombre and is not incentive to creative ideas. Nevertheless, it offers opportunities to the inventive exhibitor that should go a long way in making his theatre more popular with the patrons.

Managing Director Edward L. Hyman of the Brooklyn Mark Strand is a past master in the art of using cycloramas, as he is ever on the lookout for a new way in which to employ his cycloramas as well as other curtains and drops. Through his lighting and arrangement Hyman never fails to get a decidedly rich and artistic effect.

Description of Sets Shown in Illustrations

In the specialty illustrated with this article Hyman used the cyclorama as drapes on each side of a transparent window. The latter was lighted from behind in color harmonies and the huge chandelier was hung from overhead to lend balance and richness. The grouping of the figures also enhanced the value of the background. No lights were thrown upon the cyclorama itself, as borders, foots and spots gave all the front lighting that was used. The exhibitor who wishes to use a transparent window to split his cyclorama will find it as simple to do, if not simpler, than the Japanese fan set-piece which we wrote about in our issue of May 19. A frame is made for the transparent canvas, desired height and width, and after the frame is covered the scenic artist works the designs upon it. The higher the window the longer the designs should be as this lends depth to the setting. It is well to use the window as high as it will possibly go, as a squat design detracts from the number greatly. The window is then fastened by means of a leg, and the lamps are placed on either side. By using the gelatine slides of various colors two or more harmonies may be played on the window at one time, and these may be changed during the number if desired. This setting

as used at the Brooklyn Mark Strand was an example of beauty in staging and proved its effectiveness. The window of course is the center, or base, to build the specialty around, but always with the desire to make the window merely background, or decorative, and in no way to detract from the musical numbers or dances being presented.

Stage Layout for Piano Number

At another time Hyman used two transparent windows around which the cyclorama was draped. This was for a piano specialty and as the grouping was much different from the scene illustrated, two windows served better than one. The piano was at the right of stage, with one of the windows to the left of the pianist. Two other instrumentalists were placed in symmetrical positions and thus the setting made up for lack of large numbers of people.

For a Spanish garden scene used as a prologue, Hyman hung a deep blue plush cyclorama as background behind a six-foot wall. In this case, as in the one already described, no lighting was thrown directly upon the cyclorama. In still another instance, the cyclorama may be used as a background, with silver, gold or other type of curtains drawn over it but left open in the center for a distance of four or five feet. The contrast is what is wanted and this gives excellent results, especially if soft lights are played on the side curtains and none on the eye.

In many instances, however, a neutral blue drop will serve a purpose similar to the dark cyclorama, but it is well to alternate in using them and to figure out new ways of using both so that the most may be gotten out of all the properties on hand. Above all, avoid the mistake of using a thing in the same old way time after time, as it gets the showman in a rut and his audiences will notice it much quicker than he will. Naturally system is a great thing but it cannot be adhered to in presentation and staging. There is no set rule to following and the only thing to observe is the reaction of the public—and strive to give them the real goods.

New Blue Mouse for Tacoma

John Hamrick, owner and president of the Blue Mouse circuit of theatres in Seattle, Tacoma, Portland and Astoria, recently announced that he had let contracts and that work had been begun on a neighborhood house in Tacoma, at Forty-sixth Avenue and Proctor Street.

The theatre will seat approximately 600 persons and will cost in the neighborhood of \$100,000 when completely finished and ready for use. The general style of architecture, furnishing and decorating to be carried out will be Spanish.

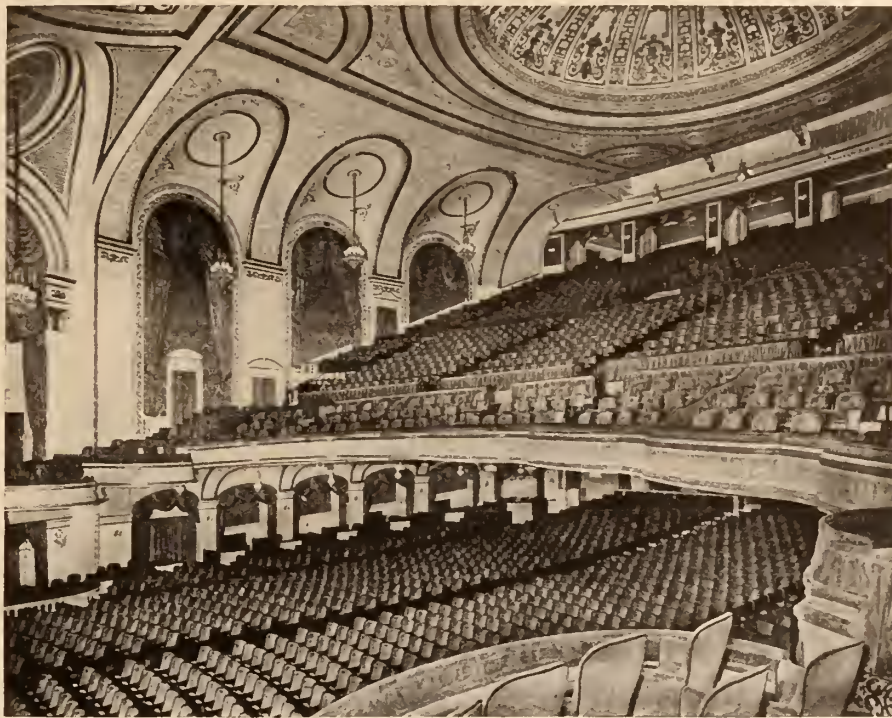
Although no definite name for the new theatre has been selected yet, it is thought possible that it will be called the Blue Mouse Junior. Contracts for the entire furnishing, decorating and equipping have been let to the B. F. Shearer Theatre Equipment Company of Seattle. A Robert Morton orchestral organ will be installed.—Prager.

Malvern, Ark., Will Have Another

Charles Clark, owner and manager of the Royal Theatre, Malvern, Ark., has leased a large brick building here and will convert it into a large modern picture theatre. New theatre equipment will be installed.



Mr. Bouchard at the organ console of the Marx & Colton instrument installed in the Strand theatre, Niagara Falls, N. Y.



Keith's Theatre

Cleveland, Ohio

The Keith Theatre is another of our installations consisting of over twenty-five hundred chairs. Its beauty can only be realized by those who have actually viewed its interior.

Comfort and Beauty Both Essential

WHEN theatre patrons enter your theatre, the first impression they get is its beauty. Their eyes wander from one point of interest to another and all unconsciously make comparison with other theatres. But, however beautiful your theatre may be, if the seating is of poor quality the lack of comfort creates a feeling of restlessness so that performance and attractions cannot be fully enjoyed.

Great care is taken by our Theatre Engineering Department to plan chairs that not only harmonize perfectly with the theatre interior but offer the greatest possible comfort as well. Ease in operation, elimination of squeaks, well proportioned backs and seats and correctly placed arm rests are only a few of the points considered for proper comfort.

A broadside is being prepared showing recent theatre chair installations made by us and also chair suggestions for the refurbishing of old or the entire equipping of new theatres.

American Seating Company

NEW YORK
113 W. 40th St.

CHICAGO
10 E. Jackson Blvd.

BOSTON
77-D Canal St.

PHILADELPHIA
705, 250 S. Broad St.

Smooth Movement of Pictures Explained

Description of Qualities of Eye and Vision that Permit Phenomena (Continued)

By DONALD A. LAIRD

University of Iowa*

(Article continued from last issue)

Negative after-images have little to do with the movies except in colored projection. They are simply mentioned here that some adequate comprehension may be given of the great complexity of the retinal inertia as it is manifest in visual persistence. It is also largely through a study of these after-images that the nature of the photo-chemical properties of the eye was first brought under observation.

We are now near an answer to the first problem which we set up regarding the movies.

As almost universally projected at present, sixteen separate pictures are flashed on to the screen within one second. With the bright illumination and large pictures now in use the picture has to be still while on the screen. Otherwise nothing but one great, big, rectangular blue would be seen.

In order to accomplish this still projection of the individual pictures to produce the motion picture each picture is jerked before the lens one at a time. A "Maltese Cross" movement, such as is used for the escapement in Swiss watches, pulls the film down picture by picture in the modern projector. That the film may be held rock steady after the intermittent "Maltese Cross" movement has pulled it down it is passed through a tension gate, which holds the film firmly at all times.

The clearness, freedom from flicker and illusion of motion are all furthered by the addition of the shutter. This revolves in the path of light of the projector and is timed so that the large blade of the shutter completely cuts off the light while the intermittent movement is pulling down the next picture. The film is thus not seen while in movement but only after it has come to rest.

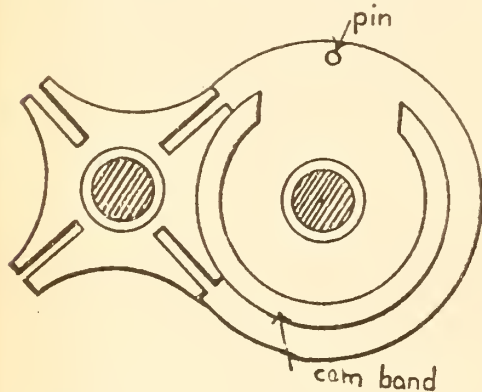


Figure 1. Maltese Cross Movement for pulling the pictures before the lens one at a time. The pin wheel revolves steadily, the cam band holding the Maltese cross firmly in position until the pin enters the slot; then the cross is turned 90 degrees. The axle that carries the cross also carries a sprocket which meshes with the openings in the film and jerks it down picture by picture as the pin pulls the cross around one-quarter of a turn.

This shutter cuts the light completely off from the screen while each picture is being

pulled into place. Sixteen times in each second the screen is in complete darkness. In addition to this there is a "flicker" blade or two in the shutter which passes in front of the picture and shuts off the light while it is being projected on to the screen. The purpose of this "flicker" blade will be mentioned and explained directly.

In view of the findings of our brief survey of the properties of the eye and especially the manifestations of the retinal inertia it will now be possible for an adequate explanation to be given for the apparent continuity of the movie which is actually intermittent.

Explains Continuity of Movement of Pictures

Retinal persistence is the key. Although the light thrown on the screen is interrupted thirty-two or more times each second, a positive after-image of each picture remains until the next picture is projected in full intensity on the screen. The actual period of darkness on the retina is bridged over by the retinal persistence. This is what gives apparent continuity to the motion picture.

The shutter is a significant factor in giving the pictures clearness by shutting off the movement of the pictures as they are pulled into place. The absence of flicker, however, is also largely due to two other factors, namely, the intensity of illumination used and the "flicker" blade of the shutter.

The duration of the retinal lag and persistence varies according to the intensity of the stimulus, which, in this case, is the brightness of the light. As the intensity of the illumination increases, the period of lag decreases, while the period of persistence increases. Thus with the strong illumination of which the modern electric are furnished, the appearance of continuity is furthered and the intervals of actual darkness are covered by brighter positive after-images than would otherwise be possible.

If the same films are projection apparatus that are now used to project the motion pictures were combined with the old acetylene light source there would be a reappearance of the flicker, due to the lengthened lag and shortened persistence. It is therefore apparent that the bright illumination not only gives clearness and brightness, but also aids in the steadiness, continuity and the elimination of the flicker.

Now to take up the part of the "flicker" blade. Upon first thought it would seem disastrous to introduce any more flicker than absolutely necessary in order to cover each movement of the film. Obviously such is not the case. The reason for this will be made clear by reference to some laboratory experiments.

When a disc composed of two equal black and white sectors is rotated by an electric motor whose speed is under control, three series of phenomena are observed as the speed is increased. With only a few revolutions each second it is still possible for the two sectors to be clearly seen. As the speed is gradually increased, however, there seems to be a light admixture of color with the black and white sectors which now appear to be pulsating slightly. These colors are known

as Fechner's colors, after the pioneer in psychological investigation, who first observed them. They are due to peculiarities in the photo-chemical materials in the retina.

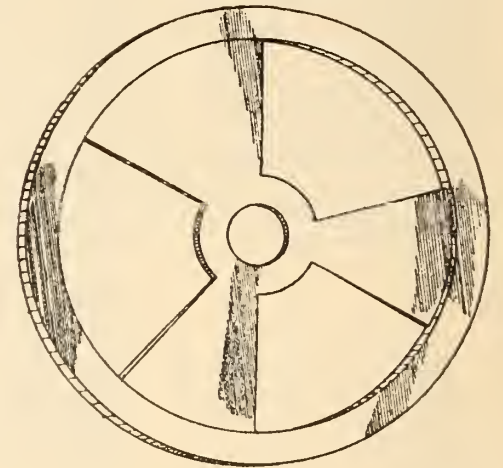


Figure 2. Shutter which revolves in front of the lens, interrupting the path of light. The large blade cuts off the light while the film is being pulled down; the smaller blades are the "flicker" blades.

The second phenomenon occurs when the speed of rotation is still further increased. This is known as flicker. The even, pulsating, rhythmical alternation of the black and white observed with the slower speed is replaced by an unsteady wavering flicker which produces a great strain on the eyes. This experimental flicker is similar to the flicker which accompanied the earlier attempts to project motion pictures.

Increasing the speed of rotation still more causes this flicker to become more and more steady, until at last a certain point is reached at which fusion is produced. When this is reached, the unsteady, fluctuating flicker is displaced by a blend of black and white which appears as an even, smooth grey. In contrast to the strain of the flicker, this fusion of the two colors is pleasing to look upon and resting.

Without the "flicker" blade on the shutter of motion picture projector the intervals of light and darkness are so far separated that only the flicker phenomenon is produced. If the speed of the projector were increased so as to overcome this flicker it would result in each picture being shown for so short an interval that there would scarcely be time for each one to overcome the initial lag of the retina. With the addition of this "flicker" blade, however, the number of interruptions is doubled without increasing the speed, and this fusion is made to replace flicker.

It will be recalled that in the experiment just described the resulting fusion was neither white nor black but an intermediate grey. This lessening of intensity by the interruptions follows a definite course which is predictable by Talbot's law.

In modern motion picture production the
(Continued on page 2800)

* Reprint from "Scientific Monthly."

FOX FOLKS

Published by FOX FILM CORPORATION, New York City

Another Theatre Added to Fox Circuit



OPEN AT LYNBROOK ON MAY 14

Another splendid theatre is to be added to the William Fox Circuit with the opening of the new house in Lynbrook, L. I., on May 14. This will be the seventeenth theatre in the Fox Circuit in the metropolitan district, and like all other Fox theatres, will be equipped with every necessity for the comfort and safety of its patrons.

The Lynbrook will be

the finest theatre on Long Island, and its proximity to the Merrick Road, the leading motor way through the famous South Shore section, has led to a special provision for the care of the motor cars of its patrons. A big parking station has been provided, where patrons may check their cars. The theatre is of fire-proof construction and has a seating capacity of 2,500.

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SIMPLIFIED ELECTRICITY for PROJECTIONISTS

Direct Current Machinery

Commutation



It can be safely said that the most important part of a direct current motor or generator is the commutator and the size, or rating, of such machinery is limited by the ability of the commutator to function properly.

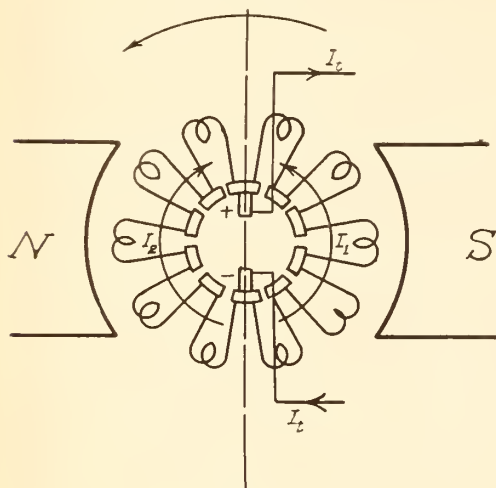


Figure 57

Commutation is explained as the reversing of the current in an armature coil by means of the brush and commutator segments. It is by no means as simple as would appear from the explanations which follow. Some of the things which affect commutation are:

1. The strength of the current in the armature coils.
2. The speed (R. P. M.) of the armature.
3. The resistance of the brushes.
4. The resistance of the individual armature coils.
5. The inductance of the individual armature coils.
6. The direction and strength of the magnetic flux cut by the coil while under commutation.

Current in Armature Coils

It was pointed out in last week's article that when a loop of wire was revolved in the magnetic field passing between a north and south pole, the side of the conductor sweeping past the north pole had a current induced in it

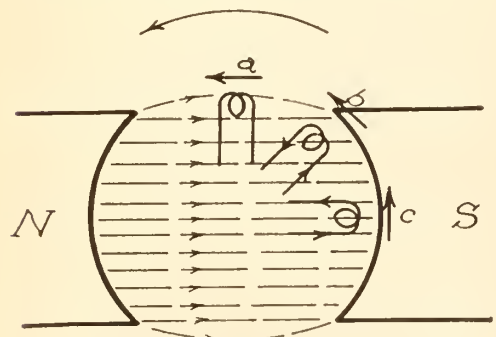


Figure 58

which flowed in a certain direction depending upon the direction in which the wire was moved. This, it was explained, could be determined by the *three-finger right-hand rule* given. The other side of the coil, however, moved in the *opposite* direction and so the direction of the current in this conductor was opposite to that passing the other pole. Actually, however, these two currents both flowed in the *same* direction since the conductors formed a *closed loop*, the ends of the loop being each connected to commutator segments, which, in turn, were connected to the line.

If this single loop armature be replaced by one composed of a number of smaller loops with their ends connected to the proper commutation segments, a machine similar to the one shown in Fig. 57 will be the result. The current, assuming that the external circuit is closed and the machine is loaded, will enter the *negative brush* and divide in two parts, equal portions flowing through the commutator coils on each side of the dotted line shown, to meet at the *positive brush* and form the *total current* of the machine known as the *line current*.

The current is the same in each commutator coil since the main current divides equally and all commutator coils on each side of the dotted line are connected in series. This dotted line, by the way, is known as the *neutral position*. A commutator coil when occupying this neutral position would ordinarily have no voltage induced in it since, at that particular moment, it would be cutting *no* lines of force. This is

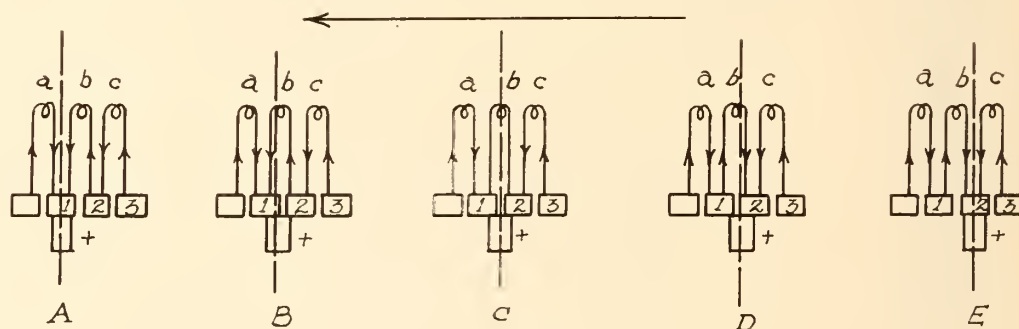


Figure 60

better illustrated by Fig. 58, which shows lines of force passing from a north to a south pole and a commutator coil occupying three different positions, *a*, *b* and *c*, in this magnetic field. In position *a*, the movement of the coil, at that instant, is straight up, as shown by the arrow, and since the strength of the current induced in a coil depends on the *number of lines of force cut in a certain time*, it will be seen that the lines of force cut, and hence the current, are a maximum. As the coil moves around to position *b*, it is cutting a smaller number of lines of force and so the current in the coil is decreasing until it reaches position *C*, where, for an instant, it is cutting *no* lines of force. Here, naturally, the current has been reduced to *zero*, since, for all practical purposes, the coil might just as well be stationary. As the coil goes *beyond* this point, the current *increases* again until, when occupy-

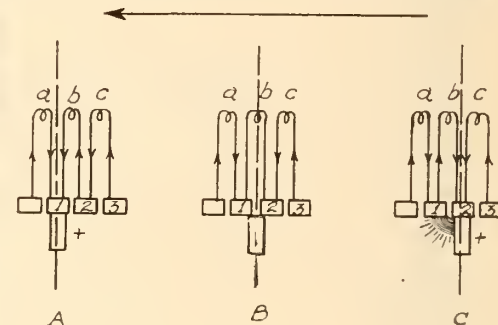


Figure 59

ing the position directly *opposite* to that of *a*, the current will be a maximum in the *opposite* direction.

Low Resistance Brushes

The most logical place to put the brushes is at the neutral point, where the current induced in the coil is *zero*. Fig. 59 shows three views of the same section of commutator at the neutral line. The direction in which the coils and commutator segments are moving are shown by the large arrow and the neutral position by the dotted vertical line. Arrowheads show the direction of current flow in each coil. In Section *A* the positive brush is shown touching segment 1 and *equal* currents are shown flowing from coils *a* and *b* into the segment through the low resistance brush and then out to the line. In Section *B* the armature has moved slightly to the *left* and the brush is now touching segments 1 and 2. Coil *b* is now *short circuited* since the resistance of the brush is very *low* and hence the currents from coils *a* and *c* flow through the brush and out to the line. In Section *C* the armature

has moved still farther and now the brush is only touching segment 2. The currents from coils *b* and *c* are now flowing through the brush. It will be seen that the current in coil *b* has been *reversed* and is now flowing in the opposite direction to that shown in Section *A*. As the brush leaves segment 2, however, the *self induction* of coil *b* tries to *prevent* current from flowing into the coil and tries to *maintain* the flow of current into the brush with the result that sparking occurs as the brush breaks contact with the segment. It is this sparking which causes so much trouble and limits the size of D. C. machines.

High Resistance Brushes

Sparking can be prevented by a number of methods, one of which is to use *high resistance* brushes. Since carbon has about *ten times* the resistance of copper, brushes made of this material are used in preference to copper.

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Simplified Electricity for Projectionists

(Continued from page 2796)

The action of a high resistance brush is as follows: Fig. 60-A shows a section of a commutator at the neutral position, moving in the direction indicated by the arrow. When in this position the brush is collecting current from coils *a* and *b* through segment 1. The current in coil *a* is equal to that in *b*. An instant later the commutator has moved slightly to the left, as shown in Section B. The brush has now started to leave segment 1 and begun to make contact with segment 2. Since coil *b* is thus short-circuited, current will begin to flow through the brush from coils *a* and *c*. If the brush had a very low resistance there would be no current at all in coil *b* due to the short circuit, but, as it is, the resistance between segment 2 and the brush is so high, due to the small contact area, that only a small current flows through the segment at this place and the rest of the current takes the low resistance path through the coil *b*. Now the resistance between segment 1 and the brush is much lower due to the comparatively large area of contact so the full current from coil *a* and the smaller current from coil *b* both flow through this point into the brush.

As the commutator continues to move to the left the contact area between segment 2 and the brush increases, thus allowing more current to flow through this point and hence less current is left to flow through coil *b* and so through segment 1. On the other hand, the contact area between segment 1 and the brush decreases and also limits the current flowing through this point. This action progresses as the commutator moves to the left until, as shown in Section C, the contact areas between segments 1 and 2 and the brush are both equal. At this point, coil *b* is truly short-circuited and there is no current whatever in the coil. As the commutator moves beyond this point, the contact area between segment 2 and the brush is larger than that between segment 1 and the brush (Section D), so that more current flows through the former segment and less through the latter. This continues until the brush is entirely off of segment 1, when the current in this segment has gone through zero and begun to build up in the opposite direction, as shown in Section E.

Shifting the Brushes

Another way of improving that commutation, i. e., reduce sparking, when low resistance brushes are used, is by shifting the brushes forward in the direction of armature rotation in the case of a generator and backward in the case of a motor. The result of such action can be seen by referring to Fig. 61-A, which shows the positive brush of a

generator shifted to the left of the neutral line (dotted) in the direction of rotation. Section B shows the commutator moved over until the contact areas of segments 1 and 2 with the brush are both equal so that coil *a* is short-circuited and no current is flowing through it. But as the commutator continues to move to the left, current will begin to build up in coil *a* because this coil is now cutting lines of force. It will be recalled that only at the neutral position does the coil cut no lines of force and we have moved the brush over so that the coil whose current is being commutated is moving in a magnetic field (Section C). Hence, as the commutator moves over still farther the current in coil *a* will increase until, when the brush no longer touches segment 1, the current will have reached its maximum value, in the opposite direction (Section D). The same line of reasoning can be applied to a motor with the exception that in this case the brushes are moved backward instead of forward.

Interpoles

The effect of brush shifting can also be secured by placing a magnetic field near the neutral position so that the coil moving across the neutral line will be commutated while under the influence of this field. This can be accomplished by placing a small electro-magnet over the two neutral points, as shown in Fig. 62. As the load on the machine increases, the current through the armature will, naturally, also increase. It is desirable to have the magnetic field of the interpole magnets increase along with the armature current in order to commutate properly this larger current. For this reason the windings of the interpole magnets are connected in series with the armature and so any increase in armature current will also increase the current through the interpole windings.

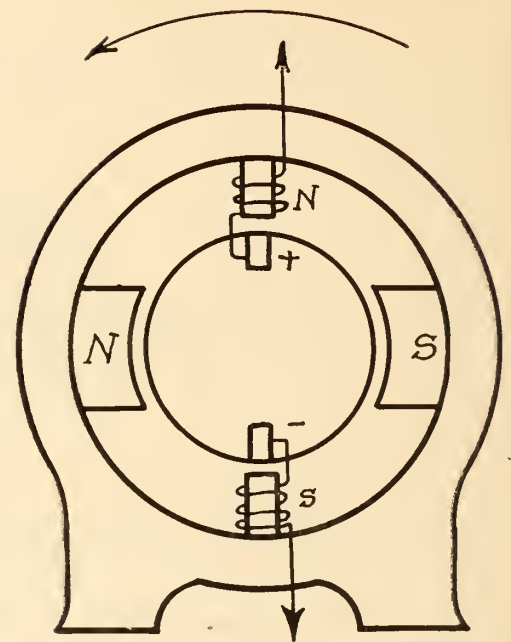


Figure 62

New Theatre for Putnam

Charles E. Seder, who, last week, bought the centrally located Hopkins property on Main street, Putnam, Conn., next to the ruins of the recently fire-razed Donahue block, is considering a modern motion picture theatre as a part of the business block he plans to build on the site. The building planned will cost approximately \$75,000 and will be one of the finest and most modern business blocks in that place. It is to be of brick, two or three stories high and fireproof throughout. —Agard.

M.P.M.O. Local 306 Has Hearing Before Governor on Projection Restriction

AS a result of a protest entered by M. P. M. O., Local 306, and sponsored by the American Federation of Labor, Legislative Department, at Albany, Governor Alfred E. Smith held a public hearing, at Albany, on May 24, to listen to arguments on the Steingutz bills affecting miniature motion picture projectors, and the use of fire-proof booths. The bills had passed both the Senate and Assembly.

A delegation, chosen by Harry Mackler, president of Local 306 and led by Alfred J. McCosker, of The Morning Telegraph, represented Local 306 at the hearing. Frank H. Richardson, a technical expert, and Edgar T. Stewart, legislative agent for Local 306, were among the speakers who protested the signing of the bill.

The delegation was augmented by Chief Joseph J. Hayes, of the New York Fire Department, and by Joseph McCabe and John F. Dixon, both of whom are connected with the Bureau of Combustibles, of New York City. These gentlemen, together with Mr. Hubert Wynkoop, Consulting Engineer of the Department of Water, Gas and Electricity, delivered telling speeches against the Steingutz measures.

Proponents at the hearing were representatives of the New York State and City Boards of Education, the advertising clubs of the world and representatives of the Y. M. C. A., K. of C. and the Masonic order.

It was obvious throughout the hearing that Governor Smith is of the opinion, and correctly so, that the Steingutz bills would increase the fire hazard and there is every indication he will veto the measures.

The chief operator in Note's Criterion says that the Cadillac license plate holder makes an admirable fixture to hold film spool in a home-made rewind motor. It can be purchased at any auto accessory dealers for fifty cents. This bracket just fits the reels and is a great convenience in handling the film rewinding. —Knappen.

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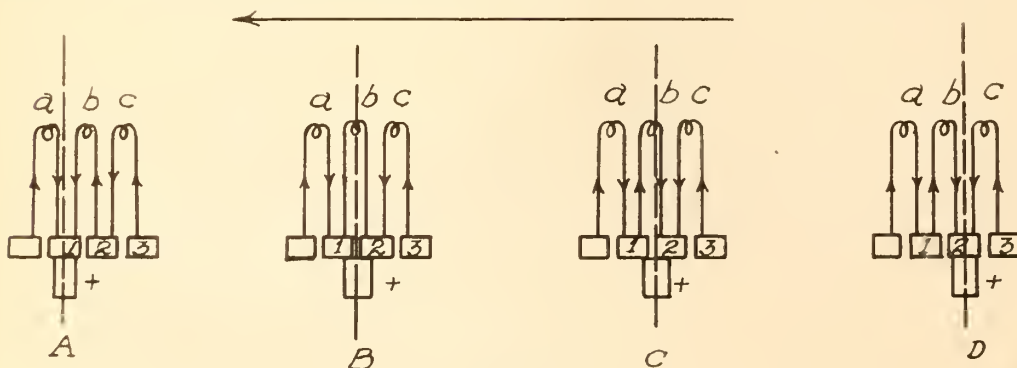


Figure 61

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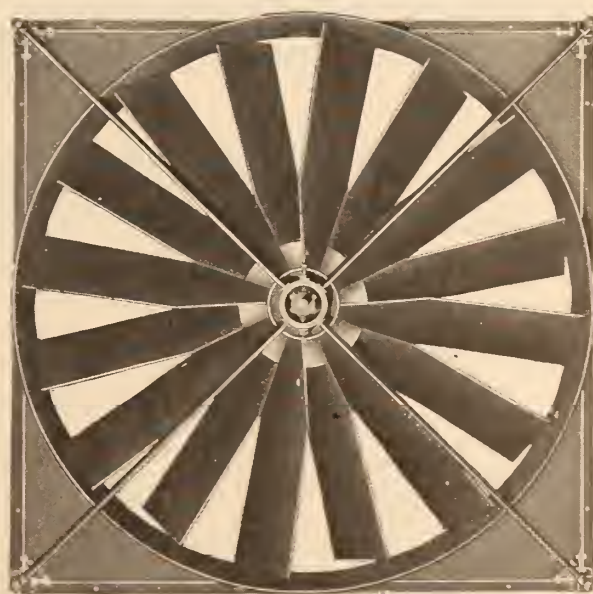
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Smooth Movement of Pictures Explained

(Continued from page 2794)

overcoming of the flicker has also resulted in lessening to a considerable extent the apparent intensity of illumination in the projected pictures. But through the aid of the intense electric arc the lighting used is so high powered that the resulting fusion is still bright and clear.

The illusion of motion in the photo-play can not be explained in the positive way in which we accounted for the appearance of continuity and the clearness and freedom from flicker. There is still some controversy among psychologists regarding the perception of visual motion in ordinary life. The problem is gradually becoming settled, but in fairness we must review the chief accounts which are current. Then we can not only decide which one best explains the visual perception of motion in the motion picture but we can also see what the motion picture can contribute in a constructive way to these theories.

There are several of these classical theories which must be mentioned in this connection. Eye movements have been used for a long time to account for the perception of motion by the eye. This theory holds that the eye follows moving objects and that we get the impression of motion from the strain and tension on the six muscles that move each eye. There are two major objections, however, which seem to render this theory untenable in its usual form.

Inaccurate Knowledge of Movement of Eye Muscles

In the first place, the more recent experimental work indicates that after all our judgment of the movements of the eye muscles is very inaccurate. If our knowledge of these movements were used as a basis for an interpretation of motion in the external world such motions would be grossly misinterpreted to say the least. A second bit of evidence against the theory is that in addition to our inaccurate knowledge of the eye movements,

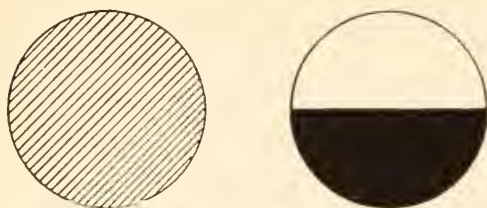


Figure 3. When a disc composed of two sectors such as is shown at the left is rotated with sufficient speed the colors fuse and produce an intermediate grey such as diagrammed. Before the proper speed of rotation is reached flicker is present rather than fusion

the movements themselves do not conform to the external motions or objects with any degree of accuracy. This is plainly shown in the illustration of the movements of an eye in following the outline of a circle.

We must look, then, to the nervous and retinal elements of the eye rather than to its musculature for an explanation of the perception of visible motion.

The phenomena of retinal streaming has been used by some psychologists as a partial explanation of the perception of motion by the eye. This starts from the fact that there is an after-image of movement. If you look at a moving stream from a bridge and then turn your attention to the bank of the stream the latter seems to be moving in a direction

opposite to that of the stream. This is a negative after-image of movement and its explanation has been attempted by assuming an actual movement on the part of some of the retinal elements. But we have corroborative evidence of this streaming of the retinal elements: in fact, what we know of the actual structure of the retina tends to contradict this assumption. It is quite improbable that the perception of motion is due to an actual and corresponding movement of certain elements in the retina.

Special Sensation to Motion

For some time it was also stated by some psychologists that there is a special sensation of motion. This was done by the earlier introspective psychologists who used the inner experience of motion, which could not be analyzed further, as the basis for their classification of the senses. They did not stop to analyze the physical stimulus to determine whether or not it was unique or a part of other stimuli. They also neglected to search for or indicate the sense organ which is necessary if there is to be a special sense of movement. Obviously as a special sensation movement fails to meet these requirements.

If we analyze movement as a stimulus we find it resolves itself into a series of changes in the stimulation of the retina. Are these changes continuous and steady in ordinary vision or are they seen only in certain progressive stages as in the motion-picture film? In other words, is the stimulation which produces the movement in the motion picture the same or different from that of daily life? We shall have an answer to this in a moment.

The eye is constantly in motion; it is never at rest for more than a few hundredths of a second at a time. Ordinarily we are completely unaware of these constant movements of the eye, but they are present and have been accurately observed and studied in detail in the laboratory. In reading a line of print, for example, the eye does not progress evenly and smoothly, but makes five or six irregular jumps.

Vision Is Momentary in Character

Partial blindness characterizes the eye during these periods of their motion. For a time it was thought the eye was completely blind while in motion. It has been proved now that during these periods it is not completely anæsthetic, although it senses only a vague, indefinite, hazy blur at most.

Thus in ordinary vision, although the moving object may be progressing at a uniform rate, the actual retinal stimulation is jerky, due to the incessant movement of the eye. Ordinary vision is essentially momentary in character and cross-sections motion in various phases, just as the motion picture camera photographs progressive phases of the action. In either instance there is no difference between the perception of motion. The motion itself is not seen. What is seen is the change in position and a blur which may be looked upon as the sensory index of the change.

The perception of motion, both actual and pictured, is largely a matter of apperception. The movement between the positions actually seen is supplied by the mind from its storehouse of past experiences. The successive pictures shown or scenes perceived serve as a framework along which the mind can fill in the idea of motion. The apparent motion results not alone from the successive stimulation in advancing position but includes the synthesizing activity of the higher mental processes. The motion picture is no exception to real life in this respect.

And neither is the perception of motion by the eye an exception in the filling-in activities of imagery and expectation. The same filling-in activity of the mind is at work in reading. Only a very few of the letters in any line are really clearly seen, the remainder are supplied by the mind's integration. It is for this reason that the inexperienced proof-reader passes over error after error; in ordinary perception the eye touches only the high spots, the mind does not rest to round out and complete the awareness of objects and activities.

2 1 3 4 5
out of sight they anchored their ships behind a

This is an actual record of the eye pauses in reading a line of print by a fairly efficient reader. All out vision is characterized by these momentary fixations of the eye.



Photograph, taken by Professor Stratton, of the movement of an eye in following the outline of a circle

Emphasized again, we find these inner activities at work in the perception of depth, or nearness-farness, in the three dimensional objective world and in the flat two dimensional world of the photoplay.

The Third Dimension

Our ordinary environment extends not only to the right and left and up and down, but some objects are also seen close to us while others are far away. This nearness-farness is depth, or third dimension. Just how we perceive depth was one of the first problems to receive the attention of the early experimental psychologists.

The main criteria which we have to assist us in the perception of depth take issue from the fact that our vision is normally binocular. Two eyes make us much more accurate in the perception of the third dimension than would otherwise be the case.

Two brief examples will suffice to indicate the role of the second eye. Close one eye and glance around your room. You will notice a loss of the plastic appearance of the furniture. It all looks flat and as if it were in one plane. Try walking around with the same eye closed and find out how inaccurate is your perception of distance.

With one eye still closed attempt to touch your index fingers together about a foot in front of your eyes. See! You missed by from one to three inches, maybe more. Try doing the same task now with both eyes open. You will bring your fingers together on the first trial.

There are two prominent ways in which the fact that our vision is normally binocular contributes to our perception of depth. In the

(Continued on page 2802)



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Smooth Movement of Pictures Explained

(Continued on page 2800)

first place there is the matter of convergence. When looking at near objects the muscles on the nasal side of the eyeballs contract so that both eyes may be directed toward the objects. With far objects it is the muscles on the temporal side that contract. There is thus a measure of convergence in terms of muscle strain.

More important than convergence is the disparity of the retinal images. Since the eyes are separated by a few inches, each one sees a given object at a slightly different angle from the other. You can easily demonstrate this by holding a closed book at arm's length in front of you with the back of the book toward you. Look at it first with one eye and then with the other. The difference between the two views is marked indeed, and in each case the appearance lacks plasticity or depth.

When the same book is seen in the same position by the same eyes simultaneously a different appearance is noted. The two widely disparate views have fused into one which has depth and relief.

This principle of disparity is used in the ordinary stereoscope. The two pictures on the card are taken from a slightly different angle. When viewed through the stereoscope the prismatic lenses bend the rays of light so that the pictures are seen by each eye as if they were of a single object in front of them. Since the pictures have the requisite disparity the resulting appearance is one of a single object in clear relief.

It is not known how it is that these two images which are physiologically different still combine to form a perception that possesses the quality of depth. The important thing, however, is that such is the fact. And in this we again have an example of the integrating activities of the mind.

(To be concluded next week)

Effect of Laboratory on Pictures

(Continued from page 2791)

ative service, greatly reduce the risk, worry and maintenance expense of the producer and distributor and certainly add to the enjoyment of the exhibitor and public.

The print to the theatre is as important as the cartridge to the gun.

The Globe Installs Robert-Morton

A new Robert-Morton pipe organ was installed in the Globe theatre, Kansas City, this week. The organ, which cost \$20,000, will be used for motion pictures, as the theatre is a combination house. Installation was unusually difficult as there was no provision for an organ when the theatre, which seats about 2,500 was built. Combined with the usual organ stops are a large number of "orchestral" effects.—True

MISSOURI

Kansas City—Architects Greenbaum, Hardy & Schumacher, 216 Scarrit Bldg., have plans for a moving picture theatre on 908 Walnut St. for Ridge Estate, care of Earl Ridge, Ridge Arcade

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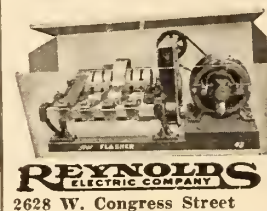
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Most valuable articles are presented to the exhibitor and projectionist in the Technical Dept. of Motion Picture News.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed By	Length	Reviewed
Adam and Eva	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?	Special Cast	Al Lichtman Corp.	6 reels	Mar. 17
Bolted Door, The	Frank Mayo	Universal	5 reels	Mar. 3
Brass	Monte Blue	Warner Bros.	9 reels	Mar. 17
Call of the Hills	Special Cast	Lee-Bradford-S.R.	5 reels	
Can a Woman Love Twice?	Ethel Clayton	Film Book. Offices	6 reels	Mar. 10
Daddy	Jackie Coogan	First National	6 reels	Mar. 17
Does It Pay?	Hope Hampton	Fox		
Down to Sea in Ships	McKee-Courtot	Hodkinson	8 reels	Dec. 2
Driven	Special Cast	Universal	6 reels	Dec. 9
East Side, West Side	Special Cast	Principal Pict.	5 reels	Apr. 21
Fourth Musketeer, The	Johnnie Walker	Film Book. Offices	6 reels	Mar. 31
Gallopin' Through	Jack Hoxie	Sunset Prod.	5 reels	
Glimpses of the Moon	Bebe Daniels	Paramount	7 reels	Apr. 14
Good-By Girls	William Russell	Fox	5 reels	Mar. 24
Good Men and Bad	Sais-McCormick	Amer. Releasing	4 reels	
Gossip	Gladys Walton	Universal	5 reels	Mar. 10
In the Devil's Bowl	Neal Hart	Wm. Steiner-S. R.	5 reels	
Isle of Lost Ships	Nilsson-Sills	First National	7 reels	Mar. 24
Is Divorce a Failure?	Leah Baird	Asso. Exhib.	6 reels	
Just Like a Woman	Special Cast	Hodkinson	5 reels	Mar. 17
Lamp in the Desert	Special Cast	C. B. C-S. R.	5 reels	
Leopardess, The	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lion's Mouse, The	Standing-Marsh	Hodkinson	5 reels	
Lost and Found	Special Cast	Goldwyn	7 reels	Mar. 17
Luck	Johnny Hines	Mastodon-S. R.	7 reels	Apr. 14
Mad Love	Pola Negri	Goldwyn	6 reels	Feb. 24
Midnight Guest, The	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Dime	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The	Special Cast	Paramount	7 reels	Mar. 3
Noise in Newboro, A.	Viola Dana	Metro	6 reels	Apr. 28
Outlaws of the Sea	Marguerite Courtot	Amer. Releasing	5 reels	
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Racing Hearts	Special Cast	Paramount	6 reels	Feb. 24
Refuge	K. McDonald	First National	6 reels	Apr. 14
Scars of Jealousy	Special Cast	First National	6 reels	Mar. 17
Shriek of Araby, The	Ben Turpin	Allied Prod. & Dist.	5 reels	Mar. 3
Single Handed	Hoot Gibson	Universal	5 reels	Mar. 31
Smilin' On	Pete Morrison	Sanford Prod.	5 reels	
Success	Special Cast	Metro	6 reels	Feb. 24
Temptation	Special Cast	C. B. C-S. R.	6 reels	
Tents of Allah	Blue-Alden	Asso. Exhib.	7 reels	
Three Jumps Ahead	Tom Mix	Fox	5 reels	Apr. 14
Vanity Fair	Mabel Ballin	Goldwyn	8 reels	Mar. 17
Vengeance of the Deep	Special Cast	Amer. Releasing	5 reels	Apr. 28
Western Justice	Caldwell-Hill	Arrow	4 reels	
When a Woman Turns	Tom Kennedy	Norca Pict.-S. R.	5 reels	
Where the Pavement Ends	Special Cast	Metro	7 reels	Mar. 24
White Flower, The	Betty Compson	Paramount	6 reels	Mar. 10
Your Friend and Mine	Special Cast	Metro	6 reels	Mar. 31

APRIL

Feature	Star	Distributed By	Length	Reviewed
Abysmal Brute, The	Reginald Denny	Universal	8 reels	Apr. 21
Alice Adams	Florence Vidor	Asso. Exhibitors	7 reels	
Backbone	Special Cast	Goldwyn	7 reels	May 12
Bella Donna	Pola Negri	Paramount	8 reels	Mar. 31
Bright Lights of Bway	Special Cast	Principal Pict.	5 reels	
Bright Shawl, The	Dick Barthelmess	First National	8 reels	Apr. 28
Bucking the Barrier	Dustin Farnum	Fox	5 reels	Apr. 21
Clansmen of the North	Travers-R. Dwyer	Amer. Releasing	5 reels	
Cordelia the Magnificent	Clara K. Young	Metro	6 reels	June 2
Crashing Thru	Harry Carey	Film Book. Offices	5 reels	Apr. 7
Dead Game	Ed Gibson	Universal	5 reels	Apr. 21
Flames of Passion	Special Cast	Independent Pict.	5 reels	Jan. 20
Forbidden Lover, The	Bedford-Sparling	Amer. Releasing	5 reels	
Go-Getter, The	Special Cast	Paramount	8 reels	Apr. 21
Grumpy	Roberts-McAvoy	Paramount	7 reels	Mar. 31
Her Fatal Millions	Viola Dana	Metro	6 reels	May 5
High Speed Lee	Reed Howes	Arrow	5 reels	
Lovebound	Shirley Mason	Fox	5 reels	May 19
Madness of Youth	John Gilbert	Fox	6 reels	Apr. 28
Man From Ten Strike	Guy Bates Post	Principal Pict.	6 reels	
Nobody's Bride	Herbert Rawlinson	Universal	5 reels	
Old Sweetheart of Mine	Dexter-Eddy	Metro	6 reels	Apr. 14
Prodigal Daughters	Gloria Swanson	Paramount	6 reels	Apr. 28
Safety Last	Harold Lloyd	Pathe	7 reels	Mar. 3
Salty Saunders	Neal Hart	Wm. Steiner-S. R.	5 reels	
Slander the Woman	Dorothy Phillips	First National	6 reels	May 19
Snow Bride, The	Alice Brady	Paramount	6 reels	May 26
Snowdrift	Charles Jones	Fox		
Souls for Sale	Special Cast	Goldwyn	8 reels	Apr. 7
Sunshine Trail, The	Douglas MacLean	First National	5 reels	
Tansy	Special Cast	Burr Nickle Prod.	5 reels	
Temporary Marriage	Special Cast	Principal Pict.	6 reels	May 12
Tiger's Claw, The	Jack Holt	Paramount	5 reels	Mar. 31
Town Scandal, The	Gladys Walton	Universal	5 reels	Apr. 14
Trailing African Wild Animals		Metro	7 reels	May 19
Trail of the Lonesome Pine	Mary M. Minter	Paramount	6 reels	Mar. 31

Feature	Star	Distributed By	Length	Reviewed
Timmed in Scarlet	Special Cast	Universal	5 reels	Apr. 7
Westbound Limited	Ralph Lewis	Film Book. Offices	7 reels	May 5
What Wives Want	Special Cast	Universal	5 reels	May 5
Within the Law	Norma Talmadge	First National	8 reels	May 12
Wonders of the Sea	Lulu McGrath	Film Book. Offices	4 reels	Nov. 4
You Are Guilty	Kirkwood-Kenyon	Mastodon-S. R.	5 reels	Mar. 31
You Can't Fool Your Wife	Special Cast	Paramount	7 reels	May 5

MAY

Feature	Star	Distributed By	Length	Reviewed
Affairs of Lady Hamilton	Liane Haid	Hodkinson	8 reels	Apr. 28
Bavu	Wallace Beery	Universal	8 reels	Apr. 28
Black Shadows		Pathe	5 reels	June 2
Boston Blackie	William Russell	Fox	5 reels	June 2
Burning Words	Roy Stewart	Universal	5 reels	June 2
Crossed Wires	Gladys Walton	Universal	5 reels	May 19
Double Dealing	Hoot Gibson	Universal	5 reels	May 26
Fighting Strain, The	Neal Hart	Wm. Steiner-S. R.	5 reels	
Fog Bound	Dorothy Dalton	Paramount	8 reels	
Fools and Riches	Herbert Rawlinson	Universal	5 reels	May 14
Girl of the Golden West	Kerrigan-Breamer	First National	7 reels	June 2
Girl Who Came Back	Special Cast	Al Lichtman Corp.	5 reels	Apr. 21
Lonely Road, The	Kath. MacDonald	First National	6 reels	May 12
Man From Glengarry	Special Cast	Hodkinson	5 reels	Mar. 31
Ne'er-Do-Well, The	Thos. Meighan	Paramount	7 reels	May 12
Power Divine, The	Special Cast	Independent Pict.	5 reels	
Ragged Edge, The	Lunt-Palmeri	Goldwyn		
Remittance Woman	Ethel Clayton	Film Book. Offices	7 reels	May 19
Rustle of Silk, The	Compson-Tearle	Paramount	7 reels	May 12
Sixty Cents an Hour	Walter Hiers	Paramount	6 reels	May 26
Soul of the Beast	Madge Bellamy	Metro	5 reels	Apr. 21
Stepping Fast	Tom Mix	Fox	5 reels	May 26
Sunken Rocks	Alma Taylor	Burr Nickle Prod.	5 reels	
Wandering Daughters	Special Cast	First National		
Wolf Tracks	Jack Hoxie	Sunset Prod.	5 reels	

JUNE

Feature	Star	Distributed By	Length	Reviewed
Bargains	Special Cast	Burr Nickle Prod.	5 reels	
Below the Rio Grande	Neal Hart	Wm. Steiner-S. R.	5 reels	
Children of Dust	Special Cast	First National		
Critical Age, The	Special Cast	Hodkinson	5 reels	May 19
Daughters of the Rich	Special Cast	Al Lichtman Corp.		
Desert Rider, The	Jack Hoxie	Sunset Prod.	5 reels	
Devil's Partner, The	Norman Shearer	Independent Pict.	5 reels	
Don Quixshot of the Rio Grande	Jack Hoxie	Universal	5 reels	
Last Moment, The	Special Cast	Goldwyn	6 reels	May 19
Man of Action	Douglas MacLean	First National	6 reels	June 2
Michael O'Halloran	Irene Rich	Hodkinson		
Paddy - the - Next-Best Thing	Mae Marsh	Allied Prod. & Dist.	6 reels	May 26
Penrod and Sam	Special Cast	First National		
Railroaded	Herbert Rawlinson	Universal	5 reels	
Sawdust	Gladys Walton	Universal	5 reels	
Trifling With Honor	Special Cast	Universal	5 reels	May 12
Youthful Cheaters	Glenn Hunter	Hodkinson	6 reels	June 2

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Ain't Love Awful		Universal	2 reels	May 26
Alley Cat, The	Aesop's Fables	Pathe	2/3 reels	Mar. 24
All Over Twist	Buddy Messinger	Universal	2 reels	
Amateur Night on Ark	Aesop's Fables	Pathe	2/3 reels	May 26
Author, The	Al St. John	Fox	2 reels	
Babies Welcome	Dorothy Devore	Educational	2 reels	Mar. 1
Back Stage	Children	Pathe	2 reels	June 2
Barnyard, The	Larry Semon	Vitagraph	2 reels	
Before the Public	Snub Pollard	Pathe	2 reels	Mar. 3
Borrowed Trouble	Carter DeHavens	Film Book. Offices	2 reels	
Bowled Over	Paul Parrott	Pathe	1 reel	Mar. 24
Boys to Board	Children	Pathe	2 reels	
Broke	Jimmie Adama	Educational	1 reel	Mar. 3
Bum Grafters	Neely Edwards	Universal	1 reel	
California or Bust	Snub Pollard	Pathe	2 reels	Apr. 28
Chop Suey Louie	Joe Rock	Jo-Rok Prod.	2 reels	
Clothes and Oil	Neely Edwards	Fox	2 reels	May 26
Coal Dust Twins	Neely Edwards	Universal	1 reel	
Cold Chills	Louise Fazenda	Educational	2 reels	Apr. 28
Col. Heeza Liar and the Burglar		Hodkinson	1 reel	
Col. Heeza Liar in Uncle Tom's Cabin		Hodkinson	1 reel	
Col. Heeza Liar, Nature Fakir		Hodkinson	1 reel	
Col. Heeza Liar's Vacation		Hodkinson	1 reel	
Dad's Boy	Buddy Messinger	Universal	2 reels	



Billy Eugene and Virginia Vance in "Small Change," a Cameo Comedy on Educational's releasing schedule.

Feature	Star	Distributed By	Length	Reviewed
Day By Day—In Every Way	Aesop's Fables	Pathe	2/3 reels	
Day By Day—In Every Way	C. B. C.-S. R.		2 reels	
Don't Flirt	Buddy Messenger	Universal	1 reel	May 26
Don't Get Fresh	Paul Parrott	Pathe	1 reel	Mar. 3
Do Your Stuff	Adams-Vance	Educational	1 reel	Apr. 14
Dude, The	Neely Edwards	Universal	1 reel	
Easy Terms	Neely Edwards	Educational	1 reel	
Exit Stranger	Edwards-Roach	Universal	1 reel	
Fakers	Eddie Barry	Educational	1 reel	Mar. 31
Family Troubles	Jack Cooper	Universal	2 reels	
Fare Enough	Aesop's Fables	Pathe	2/3 reels	May 5
Farmer Al Falfa's Bride	Aesop's Fables	Pathe	2/3 reels	
Fish Story, A	Lloyd Hamilton	Educational	2 reels	May 5
F. O. B.	Paul Parrott	Pathe	1 reel	May 26
For Art's Sake	Paul Parrott	Pathe	1 reel	Mar. 17
For Safe Keeping	Lewis Sargent	Universal	1 reel	
Fortune's Wheel	Larry Semon	Vitagraph	2 reels	
Forward March	Neely Edwards	Universal	1 reel	
Fourflusher, The	Aesop's Fables	Pathe	2/3 reels	May 5
Gambler's, The	Paul Parrott	Pathe	1 reel	Mar. 31
Get Your Man	Children	Pathe	2 reels	Mar. 31
Giants vs. Yanks	Paul Parrott	Pathe	1 reel	Apr. 14
Good Riddance	Jimmie Adams	Educational	2 reels	Apr. 14
Green as Grass	Stan Laurel	Metro	2 reels	
Handy Man, The	Charles Murray	Hodkinson	2 reels	
Helpful Hogan	Lige Conley	Educational	2 reels	Mar. 3
Hold Tight	Neal Burns	Educational	2 reels	Mar. 24
Hot Water	Brownie (dog)	Universal	2 reels	
Imperfect Lover, The	Neely Edwards	Universal	1 reel	
In Hock	Bert Roach	Universal	1 reel	
Jazz Bug, The	Aesop's Fables	Pathe	2/3 reels	
Jolly Rounders, The	Lige Conley	Educational	2 reels	
Kick Out	Baby Peggy	Universal	2 reels	
Kid Reporter, The	Lyons-Moran	Universal	1 reel	
Knockout, The	Buster Keaton	First National	2 reels	Mar. 24
Love Nest, The	Lewis Sargent	Universal	1 reel	
Maid to Order	Aesop's Fables	Pathe	2/3 reels	
Mouse Catcher, The	Hurd Cartoon	Educational	1 reel	Apr. 14
Movie Dare Devil, The	Fox		2 reels	June 2
Mummy, The	Stan Laurel	Pathe	1 reel	May 5
The Noon Whistle	Larry Semon	Vitagraph	2 reels	Feb. 10
No Wedding Bells	McKee-Anderson			
Nuisance, The	Murray	Hodkinson	2 reels	Feb. 17
Oh, Nursie	Marcel-Cooper	Universal	2 reels	May 26
Oh, Sister	Adams-Vance	Educational	1 reel	Mar. 3
One Hard Pull	Aesop's Fables	Pathe	2/3 reels	
Peanuts	Lewis Sargent	Universal	1 reel	
Peg o' the Movies	Baby Peggy	Universal	2 reels	
Pharaoh's Tomb	Aesop's Fables	Pathe	2/3 reels	
Pill Pounder, The	Charles Murray	Hodkinson	2 reels	
Pleasant Journey, A	Children	Pathe	2 reels	Mar. 24
Please Arrest Me	Monty Banks	Federated S. R.	2 reels	
Plumb Crazy	Bobby Vernon	Educational	2 reels	June 2
Pop Tuttle's Lost Nerve	Dan Mason	Film Book. Offices	2 reels	May 26

Feature	Star	Distributed By	Length	Reviewed
Private, Keep Off	Carter DeHavens	Film Book. Offices	2 reels	
Radio Romeo	Walter Forde	Universal	1 reel	
Roaring Lions on Steamship		Fox	2 reels	
Roll Along	Jimmie Adams	Educational	2 reels	May 26
Salesman, The	Al St. John	Fox	2 reels	Apr. 14
Say It With Diamonds	Carter DeHavens	Film Book. Offices	2 reels	
Sheik, The	Aesop's Fables	Pathe	2/3 reels	
Shoot Straight	Paul Parrott	Pathe	1 reel	Mar. 17
Should William Tell	Edwards-Roach	Universal	1 reel	
Skeletons	Neely Edwards	Universal	1 reel	
Small Change	Eugene-Vance	Educational	1 reel	May 26
Smarty	Buddy Messenger	Universal	2 reels	
Smile Wins, The	Paul Parrott	Pathe	1 reel	
Snowed Under	Bull Montana	Metro	2 reels	
Sold at Auction	Snub Pollard	Pathe	2 reels	May 26
So This Is Hamlet	Charles Murray	Hodkinson	2 reels	
Speed the Swede	Paul Parrott	Pathe	1 reel	Apr. 28
Spider and the Fly	Aesop's Fables	Pathe	2/3 reels	
Spooks	Aesop's Fables	Pathe	2/3 reels	June 2
Spooky Romance, A	Jack Cooper	Universal	2 reels	
Stork's Mistake, The	Aesop's Fables	Pathe	2/3 reels	
Sunny Gym	Brownie (dog)	Universal	2 reels	
Sunny Spain	Paul Parrott	Pathe	1 reel	May 5
Sweet and Pretty	Brownie (dog)	Universal	2 reels	
Sweetie	Baby Peggy	Universal	2 reels	Feb. 24
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taking Orders	Baby Peggy	Universal	2 reels	
This Way Out		Educational	2 reels	
Three Gun Man, The		Fox	2 reels	May 26
Tin Knights in a Hall-room		C. B. C.-S. R.	2 reels	
To and Fro	Neely Edwards	Universal	1 reel	
Traffic		Educational	1 reel	
Tramps of Note	Neely Edwards	Universal	1 reel	
Traveling Salesman	Aesop's Fables	Pathe	2/3 reels	
Two Auctioneers, The		Universal	1 reel	
Two Twins, The	Bull Montana	Metro	2 reels	Apr. 28
Under Two Jags	Stan Laurel	Pathe	1 reel	June 2
Uneasy Feet	Lloyd Hamilton	Educational	2 reels	Mar. 24
Vamped	Jack Cooper	Universal	2 reels	
Watch Dog, The	Snub Pollard	Pathe	1 reel	
Where Am I?		Pathe	2 reels	Mar. 31
Where There's a Will		Fox	2 reels	
Whiskers	Lewis Sargent	Universal	1 reel	
White Wings	Stan Laurel	Pathe	1 reel	
Why Dogs Leave Home	Brownie (dog)	Universal		
Winter Has Come	Dorothy Devore	Educational	2 reels	May 5

Short Subjects

Better Than Gold (Drama), Roy Stewart	Universal	2 reels	
Broad Highway (Bray Romance)	Hodkinson	1 reel	
City of Dreams (Bray Romance)	Hodkinson	1 reel	
Crystal Ascension, The (Artfilm)	Pathe	1 reel	May 26
Don Coyote (Drama), Reginald Denny	Universal	2 reels	
Double Cinched (Drama), Leo Maloney	Pathe	2 reels	Mar. 3
Drifter, The (Drama), Harry Carey	Universal	2 reels	
Duck, The (Rod-Gun Series)	Hodkinson	1 reel	
Eagle's Talons, The (Serial)	Universal	15 episodes	
Extra Seven, The (Drama), Leo Maloney	Pathe	2 reels	Mar. 31
Fight for a Mine, A (Drama), Roy Stewart	Universal	2 reels	
Fighting Blood (Drama), George O'Hara	Film Book. Offices	2 reels	Feb. 3
Forgetting the Law, Jack Daugherty	Universal	2 reels	
From the Windows of My House	Educational	1 reel	
God's Law (Drama), Roy Stewart	Universal	2 reels	
Guilty Hand, The (Drama), Roy Stewart	Universal	2 reels	
Hard to Beat (Drama), Roy Stewart	Universal	2 reels	
Haunted Valley (Serial)	Pathe	15 epis'ds.	Apr. 28
Hyde and Zeke (Drama), Leo Maloney	Pathe	2 reels	
Immortal Voice (Bray Romance)	Hodkinson	1 reel	
In the Days of Daniel Boone (Serial)	Universal	18 episodes	
Jenkins and the Mutt (Wilderness Tales)	Educational	1 reel	Feb. 3
Knight in Gale (Drama), Geo. O'Hara	Film Book. Offices	2 reels	
Knight That Failed, Geo. O'Hara	Film Book. Offices	2 reels	
Land of Tut Ankh, Amen	Fox	1 reel	
Lonesome Luck, Jack Daugherty	Universal	2 reels	
Moon Blind (Wilderness Tales)	Educational	1 reel	Feb. 3
Naked Fists (Drama), Neal Hart	Universal	2 reels	
Night Riders, The (Drama), Harry Carey	Universal	2 reels	
One Hundred Per Cent Nerve (Leo Maloney)	Pathe	2 reels	Apr. 28
One of Three (Drama), Roy Stewart	Universal	2 reels	
Oregon Trail, The (Serial)	Universal	18 epis'ds.	Feb. 10
Outlaw and the Lady (Drama), Harry Carey	Universal	2 reels	
Partners Three (Drama), Leo Maloney	Pathe	2 reels	Mar. 17
Phantom Fortune, The (Serial)	Universal	12 epis'ds.	Mar. 17
Radio Active Bomb (Drama), Roy Stewart	Universal	2 reels	
Right of Way Casey (Drama), Neal Hart	Universal	2 reels	
Romance of Life (Bray Romance)	Hodkinson	1 reel	
Roped and Tied (Drama), Neal Hart	Universal	2 reels	
Secret Code, The (Drama), Roy Stewart	Universal	2 reels	
Shooting the Earth (Hodge Podge)	Educational	1 reel	
Six-Second Smith (Drama), Geo. O'Hara	Film Book. Offices	2 reels	Feb. 3
Some Sense and Some Nonsense	Educational	1 reel	May 5
Speed Demons (Hodge Podge)	Educational	1 reel	
Tarpon Fishing (Hodge Podge)	Educational	1 reel	
Tail of No Return (Drama), Hart-Sedgwick	Universal	2 reels	May 26
Trail of Secret Orders (Drama)	Universal	2 reels	
Under Secret Orders (Drama), Pathe	Pathe	2 reels	May 26
Unsuspecting Stranger (Drama), Reginald Denny	Universal	2 reels	
Wandering Two (Drama), Reginald Denny	Pathe	1 reel	May 5
Weeping Waters (Artfilm)	Leo Maloney	2 reels	Apr. 14
When Fighting's Necessary	Reginald Denny	2 reels	
Widower's Mite (Drama), Reginald Denny	Universal	2 reels	
Wings of the Storm (Drama), Leo Maloney	Pathe	2 reels	

THE PRECISION MACHINE CO.

Presents its Favorite Sons
in a

SAD, SORROWFUL SERIES OF
STANZAS ENTITLED

"A NIGHT OF HORROR

or,

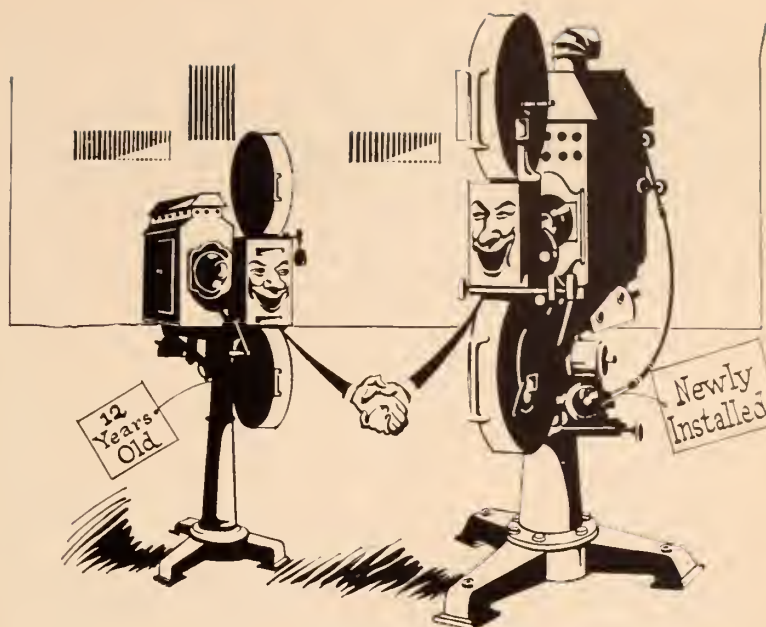
Kayoed by Oswald, the Chemist"

SCENE—Projection room interior.

TIME—Any time between shows.

PLACE—Hoosthis Theatre, Wheresthis,
U. S. A.

CHARACTERS { Twelve year old Simplex
Newly installed Simplex



NOTE

The manager of this theatre in keeping with the general tendency toward the creation of a two-machine projection room has just added another Simplex projector to his equipment.

New Simplex: "Well, Old Kid, you sure handed me a cackle last week when you told me about the confident young striplings who thought they'd pull you off the old throne by your whiskers."

Old Simplex: "Yeah—that was hot stuff. But don't get the idea that life during my twelve years here has been one long sweet dream. You remember I was tellin' you what a regular feller Jack, our Operator, is?"

New Simplex: "Sure, you don't hafta tell me that, I knew that Jack understood his business the first time he oiled me up."

Old Simplex: "Oh say! talkin' about oilin' up, I must tell you about the time that Jack went on a vacation, and he put a lad named Oswald in his place while he went away. Now this Oswald guy was a pretty good operator, but he was one of those curious birds who are never satisfied to let well enough alone. And I guess that Jack knew Oswald's failings, for he said to him before he went away—'Oswald,' he said, 'everything is alright. I've locked up the screw drivers and pliers and all the other tools so that you won't be tempted to perform any operations. Now leave everything as I've got it, only oil the old bird up every day and everything will be alright.'

"And it was, until the third day, when Oswald came into the coop with a bottle of dark red liquid. He walked over to me and after draining out my intermittent he pumped my whole system full of that evil smelling red fluid. Then he said to me—'Simplex, Old Kid, that Simplex Oil that you've been absorbing all these years is the bunk. Take it from me, it's just being boosted to make big profits for Simplex dealers. Now I've just given you a shot of oil that's my own concoction, and believe me you're gonna run like a top after it gets into your works.'

"And I did. It wasn't bad while I was running, but about an hour after the show, after everybody had gone home I began feeling a sorta numb sensation creeping into my joints and one by one my gears and bearings got stiffened up just like they were paralyzed and that horrible numb feeling worked right into my intermittent and FINALLY FROZE ME UP SOLID.

"Oh! boy, what an awful night I spent. Along about noon time the next day, this squirrel food Oswald came in and stepping over to me he gave the crank a jerk. My one impulse was to yell out to him that I was frozen up but I couldn't talk and there I was. I was afraid that Oswald would insist on forcing me to run and strain every one of my parts but he didn't.

"Well, to make a long story short, this alleged oil had hardened inside of me just like so much lard, and Oswald had to take me apart to soften and clean this mess out of my system. And the Manager lost an afternoon show on account of it.

"Jack heard about it when he got back and bawled Oswald out to a finish. 'Don't you know there's nothing better than Simplex Oil for a Simplex you poor nut' he shouted at Oswald. 'When did you ever get the idea that your home brew shellac was better than Simplex Oil?'

"'Why' sez Oswald, 'that oil of mine ran perfect in my motor boat engine'—and then Jack threw the pliers at him."

New Simplex: "Hot dog! That was some experience."

Old Simplex: "Oh, but you aint heard the half of it. Just wait 'til I tell you my next one."

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York



Rothacker-Aller Laboratories, Inc.
Hollywood, California



James Young

Sam E. Rork presents
James Young's production
"Wandering Daughters."
Excellent cast includes
Marguerite De La Motte,
Marjorie Daw, Alice Howell,
Mabel VanBuren, Noah Beery,
Pat O'Malley, William V. Mong,
And Allan Forrest—
Georges Benoit, A.S.C., at
The camera. James Ewens
And Cliff Saum, Assistant
Directors. The entire
Production personally
Directed by James Young.
A First National Picture—
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Rothacker

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TRADE MARK REG.

Look Better—
Wear Longer!



Founded 1910
by
Watterson R. Rothacker

JUNE 16, 1923

Motion Picture News

Reg. U. S. Patent Office



Why worry about the summer, Mr. Newman, when you can book such pictures as these—

"The Man
from
Glengarry"
by
Ralph Connor

Elmer Clifton's
"Down
to the
Sea in
Ships"

"The
Critical
Age"
from
Ralph Connor's
Glengarry School Days

"The
Affairs
of
Lady
Hamilton"

Glenn
Hunter
in
"Youthful
Cheaters"

"The
Rapids"
by
Alan Sullivan

Gene
Stratton-
Porter's
"Michael
O'halloran"

Thomas
Dixon's
"The
Mark
of the
Beast"

They're all HODKINSON pictures

UPON the shoulders of Alvin Wyckoff, supervising cinematographer for Fred Niblo's great production of "Captain Applejack" for Louis B. Mayer and Metro, fell part of the responsibility for three quarters of a million dollars and the reputation of a famous director. The Louis B. Mayer organization realized that Mr. Wyckoff's photography must be in keeping with the excellence of the story, the cast, and of Mr. Niblo's superb direction. The producers also realized that a cinematographer's artistry is largely entrusted to the laboratory developing the negative.

It is extremely gratifying to STANDARD FILM LABORATORIES that this institution should be selected for doing this work and that the result has satisfied so eminent a director as Mr. Niblo and so capable a cinematographer and exacting technician as Mr. Wyckoff. It is also gratifying to us to have a part in bringing to the public a picture that will add so much to Mr. Mayer's and Mr. Niblo's achievements for the screen.



Standard Film Laboratories

John M. Nickolaus

S. M. Tompkins

*Phone
Hollywood
4366*

*Seward and Romaine Streets
Hollywood, California*

Standard Prints



Jesse L. Lasky
presents A James Cruze Production

"HOLLYWOOD"

A Paramount Picture



HOLLYWOOD I HEAR YOU CALLING ME

Chorus

Hol-ly-wood I hear you call-ing

I'd be worth see-
ing, or, quia

JESSE L. LASKY PRESENTS A

**JAMES CRUZE
PRODUCTION**

"Hollywood"

with

Pola Negri
Thomas Meighan
Betty Compson
Jack Holt
Walter Hiers
Nita Naldi
Richard Dix
Lois Wilson
Charles de Roche
Baby Peggy
Hope Hampton
Herbert Brenon
Will Rogers
Eileen Percy
Bull Montana
Charles Ogle
Kalla Pasha

Cecil B. De Mille
Agnes Ayres
Leatrice Joy
Jacqueline Logan
May McAvoy
Lila Lee
William de Mille
Owen Moore
Mary Astor
James Cruze
Alfred E. Green
Ben Turpin
J. Warren Kerrigan
T. Roy Barnes
Julia Faye
Ford Sterling
Clarence Burton

and others

Imagine all the stars and celebrities above in a big comedy-drama of Hollywood life.

Imagine the spectacular way the producer of "The Covered Wagon" would handle it.

—and you have a faint idea of the greatest guaranteed, sure-fire box-office knockout the screen has ever known!

*Adapted by Tom Geraghty from the story
by Frank Condon*

A Paramount Picture



For 1923-24

Paramount's New Policy is

One bigger and better picture

Each week—

And here's what Paramount

Means by Bigger and Better Pictures :

***BLUEBEARD'S 8TH WIFE**

****THE CHEAT**

*****HOLLYWOOD**

Prints of these first three of Paramount's new product will soon be ready for showing. See them and you'll know what the policy of one bigger and better picture every week means to you and your business!

* Gloria Swanson in the gorgeous French love-drama that was a Broadway stage hit for over a year. A Sam Wood Production. Scenario by Sada Cowan from Charlton Andrews' adaptation of Alfred Savoir's play.

A Paramount Picture

** Pola Negri in the greatest story ever screened. A George Fitzmaurice Production. With Jack Holt. Supported by Charles de Roche. Adapted by Ouida Bergere from the story by Hector Turnbull.

A Paramount Picture

*** Boy, how they'll flock to this one! 22 Real Stars, 56 Screen Celebrities playing real parts in the story. Produced by James Cruze, director of "The Covered Wagon." By Frank Condon. Adapted by Tom Geraghty.

A Paramount Picture

See them for yourself!



Already Booked by RIALTO THEATRE, N. Y. and

"It's not the baby's fault"
 "I was a fool to get married"

JANE

"I'll get a divorce"
 "Where's my pipe"
 "I've got to have a m"

"What about the baby?" "Oh, don't bother me" "You make me sick" don't

DIVOC

"Don't touch me" "I have" "I'm going to the cr..." "Where's my pipe?" "I won't" "I'm broke" "I have nothing but rags to wear" "That's none of your business" "I was a fool to g..." "All men are alike" "I'd like to end it all" "You never take me out any more" "Huh, you" "I don't care what you do" "I'll get a di..." "You're not like other husbands" "I'm" "Oh, what a fool I was" "You never take me out any" "If you don't like it, get out" "I have nothing but rags to wear" "I was a fool to g..." "Don't you" "I have nothing but rags to wear" "I was a fool to g..." "Mother" "A man" "Let me read my" "Don't you" "I have nothing but rags to wear" "I was a fool to g..." "I don't like it" "I have nothing but rags to wear" "I was a fool to g..." "I don't like it" "I have nothing but rags to wear" "I was a fool to g..."



Grauman's MILLION DOLLAR THEATRE, Los Angeles

NOVAK

"All men are alike"
"You want to get rid of me, eh?"
"Keep quiet"

ORCE

"my pipe"
"I won't"
"You ought to be ashamed"
"we'll call it quits"
"more"
"get a divorce"
"You want to
"going home to mother
"married
"I hate you"

"I'm broke"

"Stop nagging"

"Oh"
"Leave me alone"
"Coward"

"Help"

"I wish I was dead"

"Shut up" "You make me sick"

"I'll seek my own friends, too"

"Leave me alone"

"Stop nagging"

"Shut up"

"Don't smoke in the parlor"

"I'd like to end it all"

"Don't
what a fool I was"

"I'd
thing but rags to wear"

"IT'S AN
F.B.O.
PICTURE"

A Chester Bennett Production

HERE'S one with which you can crack your town wide open! A picture that will pull as many patrons as there are newspaper readers—and THAT includes just about everybody in your town. This is your one big chance to cash in on a big picture dramatically dealing with a subject that gets front-page space every day—this is your chance to grab off a real bunch of coin! TAKE IT—BOOK THIS CERTAIN WINNER NOW!!!

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*Adapted by Forrest Halsey
from Harold MacGrath's
famous novel of the South
Seas. Directed by Harmon
Weight.*

*It packed them in at New
York's Capitol Theatre
during the hottest week
of the Summer!*

Mimi Palmeri—

The Find of the Year!

*New York critics heard she was beautiful, they saw
she was beautiful and here is what they wrote:*

Mail: "In addition to her unusual beauty, Miss Palmeri has the ability to act with such admirable restraint and poise as to make one eager to see her again."

Journal: "Her work gives promise of gaining for her an enviable professional career."

Sun and Globe: "Miss Palmeri has an eye with a melting softness which makes a gazelle seem like a hard-boiled egg."

Telegram: "Miss Palmeri is a fortunate find; she is beautiful to look upon."

Evening World: "Mrs. Arthur S. Friend, wife of the president of Distinctive Pictures Corporation, is credited with having discovered Miss Palmeri. Her name ought to be carved alongside that of Columbus, for she surely has made a real discovery."

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RAGGED EDGE

Is Exactly What You Need for the Summer Months

Alfred Lunt

plays the role of the hero and is handsomer and better than ever. So says Harriete Underhill in the New York Tribune and the others echo her opinion of this new screen actor.

The Ragged Edge is a Strange Romance Set in Stranger Lands.

—It's a Story of South Sea Breezes.

—It's Tinged with the Restful Colors of the Orient.

—It's Spiced with Mystery.

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Goldwyn -- Cosmopolitan 1923-1924

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America's foremost showmen

Balaban & Katz

*after viewing that remarkable motion picture
—the film epic of lawless Alaska—*

Rex Beach's THE SPOILERS

*Immediately decided to present it for
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weeks) at the BIG PICTURE
HOUSE OF CHICAGO—the*

Roosevelt Theatre

starting July 2nd

wait 'till you see "The Spoilers!"

"SEA OF DREAMS"

A Love Fantasy

A Picture of Rare Beauty. Greater in Appeal Than

"THE ENCHANTED CITY"

Called "The Most Exquisitely Beautiful Thing That Has
Ever Been Done in Films"

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WARREN A. NEWCOMBE
PRODUCTION

With
HAZEL LINDSLEY

By arrangement with Howard Estabrook

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EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, President

Here are three good pictures
No one questions the judgment of one of
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Sid Grauman knows box office values.
That's why he booked the first of the
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Get your play date — **NOW!**
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HOLLYWOOD BLVD AND McCADDEN PLACE

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BROADWAY NEAR 8th

MILLION DOLLAR THEATRE
BROADWAY AT THIRD

You will forget yourself in this
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Jesse L. Lasky's
"THE COVERED WAGON"

As great as the
stirring days
of the portage



A supreme example of how a great
national episode may be made
real for all time.
— Sir Arthur Conan Doyle
The doleful spirit of 49
thrillingly alive in

Story by
EMERSON HOUGH
A Paramount Picture
A JAMES CRUZE
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"PIONEER DAYS"
A Prologue Pagan on the stage

Always Good Seats
Matinees
Enormous Demand for Seats
Prevents Holding Unpaid
Reservations After 1:15 Mat.
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8:15—7:15 9:15—10:15
Hollywood 21st, Downtown
Ticket Office, Barber Bros.
Music Dept, Ambassador Hotel
Ticket Brokers.
Special Holiday Matinee
Memorial Day
Evening Prices Prevail

MATINEES 2:15
"The Covered Wagon" will not be shown in any
other Los Angeles or Hollywood theatre this year.
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FREDERICK BURR SCHOLL AT THE ORGAN

**LAST
WEEK**

of
the supreme
emotional drama—

**ENEMIES
OF
WOMEN**

with
LIONEL BARRYMORE,
ALMA RUBENS,
Pedro de Cordoba Garath Hughes
Gladys Hulette Wm. Collier Jr.

Vicente Blasco Ibanez
virile search for the
truth of the sex
conflict

It has held Los Angeles
spellbound for
six weeks!

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UNCONVENTIONAL**
is real and frank as the
imagination permits

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JAN SOFAR
BURKLAND AT THE ORGAN

Jos. W. Schenck presents
America's Gift to the Screen
THE BELOVED
NORMA TALMADGE
AND
THE GREAT NATIONAL FAVORITE
THOMAS MEIGHAN



IN
"THE HEART OF WETONA"
Directed by Sidney Franklin, who directed "Smilin' Through"
YOUR ONLY CHANCE TO SEE THESE
TWO GREAT STARS AT ONCE

FRED EASTER AND
RUTH HAZELTON

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Lawrence conducting

"The Spirit of Indian Love"
A Dance That Will
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HOUSE
at the organ.

Sid Grauman presents
"DANCING WILD"
A Cyclonic Dance Ensemble
with the 14 prettiest girls in town—
a whirlwind of beauty and speed
— Staged under the personal direction of Jack Laughlin



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with
T. ROY BARNES and SEENA OWEN

A Hot Weather Picture

"THE Go-Getter" is a breezy, snappy comedy which moves so fast that it makes the audience forget the heat.

Made from the book that was a joy and an inspiration to millions.

The best of all the "Cappy Ricks" stories. With a title that attracts everybody.

One of the greatest casts of the season includes (in addition to T. Roy Barnes and Seena Owen,) William Norris, Tom Lewis, Louis Wolheim, Fred Santley and Walter Miller.

By Peter B. Kyne, Directed by E. H. Griffith, Scenario by John Lynch

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A Cosmopolitan
Production

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MRS WALL

HUMAN WALL

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There's no guess work about "Counterfeit Love"
It's the summer clean-up. It has everything a
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ISTIC HORSE RACE EVER
SHOWN ON THE SCREEN

A Race that Rivals the Kentucky Derby

Counterfeit Love

Featuring A Notable Cast

Directed by Ralph Ince And L.R. Sheldon

Presented by Murray W. Garsson



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FOUR REAL

Jack London's
Sensational
Story

Ever-
last-
ing-
ly
Exciting

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Starring
**Reginald
Denny**

with
a brilliant cast
headed by

**WALLACE BEERY
FORREST STANLEY
ESTELLE TAYLOR
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"Intensely interesting, finely produced and a fascinating love story. Should prove a big box-office attraction."

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HENLEY
PRODUCTION**

Directed by
**STUART
PATON**

Presented
Carl

**UNIVERSAL
JEWEL
PICTURES**
"The Pleasure is All Yours"

SUMMER BETS !

A Brilliant
All-Star Cast
in

"Excel-
lent
melo-
drama!"
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The Sinner

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"A real attraction which will be welcomed enthusiastically by exhibitors and the general public. Wholesome drama, countless original touches, the finest sort of directing, a great climax. Will bring excellent returns to the box office."

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with

Virginia Valli

Directed by
**HARRY
POLLARD**

Directed by
**LAMBERT
HILLYER**

"It is a spectacle one will re-
member."

MILWAUKEE SENTINEL

by
Laemmle

UNIVERSAL
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P I C T U R E S
"The Pleasure is All Yours"

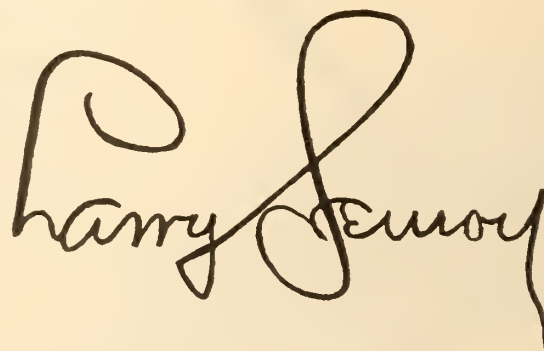
A STATEMENT—

TO THE MOTION PICTURE EXHIBITOR:

Owing to the wide-spread publicity which attended the recent signing of the contract between Truart Film Corporation and myself for the production of feature-length comedies, and the various reports in the daily press of the country concerning this contract, I desire to announce, on behalf of Truart Film Corporation, The Vitagraph Company of America and myself, that under my present existing contract with The Vitagraph Company, there remain two two-reel comedies to be produced of the standard that I have made heretofore for that company.

If earnest effort and the sincere desire to give you worthwhile attractions count for aught, then, I honestly believe that the two comedies still to be produced under my present contract will be superior to any I have ever made before.

The full details regarding my future plans of production will be announced by Truart Film Corporation immediately upon the completion of my Vitagraph contract.

A handwritten signature in cursive script, reading "Harry Seymour". The signature is written in dark ink and is positioned in the lower right quadrant of the page.

HARRY GARSON *presents*

CLARA KIMBALL YOUNG

in

A WIFE'S ROMANCE



Directed by
**THOMAS
HEFFRON**

*Lavishly produced
for the most
lavishly dressed
woman on the
screen*

Produced by
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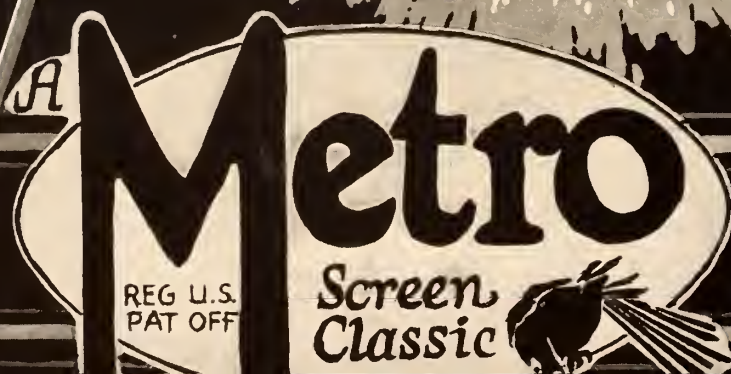


CLA KIM YOU

in

A WI ROM

A picture
that will
"hold up"
during its
entire
run.



REG U.S.
PAT OFF

RA BALL NG

FE'S ANCE



Jury Imperial Pictures Ltd.
Exclusive Distributors thruout Great
Britain. Sir Wm. Jury Managing Dir.



Clara Kimball Young *in* A Wife's Romance

A BOX-OFFICE REVELATION

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TO BREAK INTO
**GRAUMAN'S
METROPOLITAN**

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Whirlwind
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Round 9
"A Grim
Fairy Tale"

MASTERFULLY DIRECTED BY MAL ST. CLAIR

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ALHAMBRA

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Concert
Orchestra

Direction of
LEO A. LANDAU

Artistic Stage
and Musical Settings

Milwaukee, May 28, 1923

Al. Lichtman, Esq.
Al. Lichtman Corporation
1650 Broadway
New York City.

Dear Mr. Lichtman:-

I thought it would interest you to know that, after carefully scrutinizing the line-up of your productions for the next year, I was very glad to book them one-hundred percent for my theaters, Garden and Alhambra.

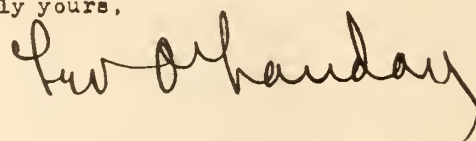
I feel, with the well-known plays and novels which you are producing into pictures and the lavish production policy which you have mapped out, that you have a great line-up of box-office attractions.

In booking these productions one-hundred percent I also realize that I can depend largely on your vast experience and knowledge, which undoubtedly qualifies you to determine what is and what is not a box-office asset.

At any rate, I am certain that I have made a contract which will be a profitable one for my theaters and I thought you would be pleased to know about my action; therefore this letter to you.

Wishing you all success and with kind personal regards,
I am

Very truly yours,



LAL:MKB

The First Year.
The Boomerang.
White Man.
April Showers.
The Virginian.
My Lady's Lips.
Poisoned Paradise.
The Breath of
Scandal.
Faint Perfume.
Mothers-In-Law.
The Triflers.
Maytime.
A Mansion Of
Aching Hearts.
The Broken Wing.
When A Woman
Reaches Forty.

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FROM THE FAMOUS STORY BY
W.W. Jacobs



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An



What the Boston press thinks of "THE AFFAIRS of LADY HAMILTON"

THE BOSTON DAILY ADVERTISER

"THE AFFAIRS OF LADY HAMILTON" is refreshingly different from most of the film vouchsafed to us. We are not forced to squirm in our seats while a youth of unalloyed valor and unimpeachable standards wins a too-sweet lass after ridiculously exaggerated hardships.

"Quite on the contrary, the hero of this film is a real hero, lifted out of history. He is none other than his Lordship Horatio Nelson, admiral extraordinaire. His morals are not above reproach. He doesn't look as though he stepped from an advertisement for Kippy Clothes. In fact, during the latter part of the film, he appears minus an arm and an eye.

"Yet, thus handicapped, he proves a conquering lover."

Says

THE BOSTON TELEGRAM

"A novel picture is 'THE AFFAIRS OF LADY HAMILTON,' and one which will linger long in the minds of those who are fortunate enough to see it."

BOSTON EVENING TRANSCRIPT

"The film is untrue to history, but increased thereby in dramatic intensity. Costumes and setting create an atmosphere of reality and a thoroughly exceptional cast contributes a series of brilliant impersonations.

"The producers were assuredly fortunate in their choice of Liane Haid to play the adventuress. Miss Haid not only possesses a radiant beauty; she has the gift of being now vulgar—almost uncouth, and now reserved, quietly dignified. Through her whole characterizations runs an underlying strain of coarseness such as must have existed in the nature of the real Lady Hamilton.

"The film as a whole reminds the brutally realistic drawings of William Hogarth. There is the same pitiless exposure of human passions in the raw; the same stark pessimism; the same ill-fleshed gusto. Imagine an edition of Roderick Random in which a score of graphic passages are retained verbatim, reeking with the author's philosophy; but in which matter-of-fact summaries by an unimaginative hand gloss over inconvenient transitions. Such an anomaly would be comparable to 'THE AFFAIRS OF LADY HAMILTON.'"

THE BOSTON AMERICAN

"Beauty—alluring, ensnaring, dazzling, coupled with ingenuity and a bit of womanly intuition—that is the secret of success for any woman. If you don't believe it, hie yourself to the Park Theatre and see the greatest tribute ever paid to woman and her ability in 'THE AFFAIRS OF LADY HAMILTON.'"

"Liane Haid, living up to her reputation as the most beautiful woman in London, personifies ambition and attainment of desire, showing that with persistence and the perseverance, although not always of the right motives, the ultimate goal can be reached. Lady Hamilton certainly did reach the pinnacle of success, when in the course of the picture, she climbed the lofty heights from a humble beginning as the daughter of a humble and obscure grocer to become the idol of the English court and the Joan of Arc of England.

"If anybody ever tells you it is always a man's brains that saves an empire, tell him he's wrong. You'll agree if you see this picture, positively the only picture where rebellions are realistically typified. And as for mob scenes, you never saw so many people in your life.

"The picture is well worth seeing. What with impassioned love scenes, soul-stirring moments and thrilling episodes, there is not much more a picture could possess."



with

LIANE HAID

The most Beautiful
Woman in the World



a Richard Oswald production
presented by Sterling Pictures Corp

other record breaker for **HODKINSON**

The Greatest Love story of Modern History **THE AFFAIRS OF LADY HAMILTON"**

What the Trade Press Thinks of It

MOTION PICTURE NEWS: This production brings to the screen one of the most beautiful women, photographically, that we have seen for some time, in the person of Liane Haid, who appears in the name role, Lady Hamilton. Brilliant scenes of court life, huge mob scenes, the Battle of Trafalgar, and the like, make up a fascinating pageantry of historical romance, with more than the usual amount of lavish and massive sets . . . we distinctly enjoyed this picture.

MOVING PICTURE WORLD: The story is particularly fascinating and cannot help but entertain, for it involves a romance that possesses charm, beauty and sincerity, and grips because it is convincingly interpreted by an unusually talented cast of players who knew what they were doing at every turn. The settings are truly massive in every sense, with the Battle of Trafalgar presenting a climax that is far superior to any ever reenacted.

FILM DAILY: Splendidly cast and lavishly produced. It deals in a spectacular manner with that period of England's history made famous by Nelson's victory over Napoleon. The cast throughout is particularly capable.

EXHIBITORS TRADE REVIEW: A plot rich in historical associations, enhanced by extremely fine photography and the polished work of an exceptionally clever cast, is embodied in this picture. Likely to prove a financial success.

EXHIBITORS HERALD: Excellent screen entertainment and quite above the average. The story of Lady Hamilton and her conquests is a remarkable one . . . it moves along swiftly to the rather unusual and startling end.

HARRISON'S REPORTS: Excellent. In the cities and large towns . . . "The Affairs of Lady Hamilton" should prove unconditionally successful.

MORNING TELEGRAPH: This picture is of the stupendous type. Scenes are frequent and large, and elaborate sets are used. The tale has as its foundation the influence of Lady Hamilton in connection with Lord Nelson, and the consequent result for England.

a HODKINSON picture

THE MOTION PICTURE STUDIO DIRECTORY

The 1923-24 Edition of
The WHO'S WHO of the INDUSTRY
Is Now Being Compiled

In addition to members of the profession listed in previous issues, who have made their reservations for advertising and who have provided us with accurate biographies, are these:

MARION DAVIES—

Whose name is known wherever the screen is known and that is everywhere. Her work in "Knighthood" established her as a star of the first rank.

EDWARD J. MONTAGNE—

Acknowledged as one of the Industry's leading Scenario Editors. A list of his originals and adaptations includes many box-office builders of record.

JOHN L. McCUTCHEON—

Now producing for Motion Picture Arts. The man who directed "The Message of Emile Coue" and other successes.

LUCIA BACKUS-SEGER—

Her characterizations in "Fury" and "The Bond Boy," Richard Barthelmess Productions, added prestige to her definitely established reputation.

ANNE MAXWELL—

A successful scenarist whose work is well-known. Her experience dates back to one of the first "two dollar top" productions.

NELLIE PARKER-SPAULDING—

A list of capable character women would not be complete if it did not include her name. Her work is always good which accounts for her success.

FRANK P. DONOVAN—

Well-known director with a box-office record.

FRED J. BALSOFER—

As both director and author, his name is identified with a number of screen successes.

PREVIOUSLY LISTED: Robert G. Vignola, Harry Beaumont, King Baggott, Claude Gillingwater, Eric Mayne, LeRoy Stone, Baby Ivy Ward, Eugene Mullin, Haro'd Goodwin, Fred Caldwell, Trimble-Murfin, Alec B. Francis, George K. Kuwa, Nelson Freeman Wood, Edward Hearn, Frederick Esmelton, Joseph Depew, Eddie Cline, Sydney D'Albrook, Finis Fox, Michael Dark, D. R. O. Hatswell, Hobart Henley, June Mathis, Kala Pasha, Sam Rork Productions, Harry Myers, Robert Frazer, Charles A. Logue, Bert Sprotte, Edward Laemmle, Marion Aye, George Benoit, Phillip De Lacy, Kit Guard, Tom Forman, Richard Walton Tully, Jesse D. Hampton, Marshall Neilan Productions, Maurice Tourneur, Hunt Stromberg, Betty Compson, Arthur H. Jacobs Productions, Tom Santschi, Eve Unsell, Jackie Coogan Productions, Corinne Griffith, Maine Geary, Claude H. Mitchell, Doris Deane, Lewis Sargent, Laura Jansen, Ray Hallor, John Gorman, Sam DeGrasse, Eugene Acker, Thomas E. O'Brien, Mae Murray, J. Stuart Blackton, Harley Knoles, E. K. Lincoln, John Lowell, Evangeline Russell, L. Case Russell, Jane Thomas, Maud Hill, William Lowery, Dallas M. Fitzgerald, Joseph Henabery, Richard Thomas Productions, Edward Gribbon, Jack H. Giddings, Ralph Lewis, Eulalie Jensen.

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SHORT subjects mean almost as much to the reputation of a theatre as features. And comedy is the most important of the short subjects. The house that runs good comedy consistently is building patronage on the house policy as well as on features. Carter De Haven Comedies are absolutely the best comedies of their type on the market. Every one of them is jammed with the laughs that pull new patrons. BOOK 'EM ALL!!!

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Snappy Summer Features!



Not mentioning other pictures here's a report of a showman in the Exhibitor's Herald.

Excellent entertainment with plenty of action, but patrons are tired of so many ancient costume pictures. Give us shorter features, more modern. There is an extreme shortage of good comedy-dramas. General patronage. Poor attendance. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

To meet the demand of the public for shorter features based on more modern stories, Thomas H. Ince has produced for current release three corking comedy-dramas

BOOK

Thos. H. Ince's
presentation of

Douglas MacLean
Hero of "The Hottentot" in
"Bell Boy 13"

directed by William Seiter

"The Sunshine Trail"

directed by James W. Horne

"A Man of Action"

by Bradley King

directed by James W. Horne

Distributed by Associated
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383 Madison Avenue, New York



Pictures they all Crave!

"Pleased Capacity Crowd!"

Exhibitors Herald



Frank Keenan

Scars of Jealousy, a Thomas H. Ince production.—Very good picture. Pleased a capacity Sunday night crowd. New print.—L. V. Feldman, Orpheum theatre, Pipestone, Minn.—General patronage. **Fury**, with Richard Barthelmess.—An action that pleased. Fine work.



Marguerite de la Motte

Report in Variety from Buffalo

Lafayette — Ciccolini, vaudeville and "Scars of Jealousy." (Capacity. 3,400; scale, nights, 35-55). One of strongest house has offered in many week.



Lloyd Hughes

Thos. H. Ince presents

"Scars of Jealousy"

By Anthony H. Rudd; Directed by Lambert Hillyer under the personal supervision of Thomas H. Ince

Distributed by Associated First National Pictures, Inc.

Foreign Rights controlled by Associated First National Pictures, Inc., 383 Madison Ave., New York

"A Vigorous Drama of the Northwest"



**Allen
Holubar**

presents

DOROTHY PHILLIPS

"Slander the Woman"

Adapted from "The White Frontier" by Jeffrey Deprend

With Lewis Dayton and All Star Cast

Scenario by Violet Clark; Photographed by Byron Haskin

A First National Picture

Foreign Rights controlled by Associated First National Pictures, Inc., 383 Madison Ave., New York

MOVING PICTURE WORLD

"Slander the Woman"

Holubar's First National Picture Starring
Dorothy Phillips Is Vigorous Story
of Northwest

Reviewed by C. S. Sewell

Built on the theme so aptly described by the title, "Slander the Woman," Allen Holubar's newest First National production starring Dorothy Phillips is a vigorous drama of the Canadian Northwest. It shows how easily slander based on purely circumstantial evidence can blast an innocent woman's good name and leave her with practically no means of redress.

It is a finely made production with many dramatic moments, is beautifully photographed, and, with the opening scene in a skating rink and with practically all the rest of the picture in the snow-covered outdoors, it has an atmosphere that should be especially appealing during the coming warm weather. A feature of note is the fact that unlike the great majority of stories set in the Northwest there is no mention of the Mounted Police.

A pretty romance involving the woman's fight between her hatred for the judge's unjust treatment and her growing love for him, a strong secondary theme showing the futility of trusting to circumstantial evidence, several powerful dramatic scenes and capable acting. Dorothy Phillips is a type finely suited to the role of the woman, gives an excellent performance and elicits strong sympathy. Lewis Dayton as the judge is a handsome chap but at times seems lacking in forcefulness. Ynez Seabury gives a striking performance as an Indian girl and makes this subordinate role stand out prominently. The remainder of the cast, including such players as Robert Anderson, George Siegmann, Robert Schable, Rosemary Theby and Cyril Chadwick, all give good account of themselves.



NOTICE TO THE TRADE

FOREIGN OFFICES

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Associated First National Pictures of Australasia, Ltd.
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Sydney, Australia

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Kristiania, Norway

Mr. Fred Rodiquez
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Mexico City, D. F. Mexico

Mr. John Olsen
4 Vestreboulevard
Copenhagen, Denmark

Mr. Louis H. Rubin
Calle Corciga 333
Barcelona, Spain

Mr. Robert P. Schless
69 Faubourg St. Honore
Paris, France

Albert W. Hubsch
Transocean Film Company
72-74 Zimmerstrasse
Berlin, Germany

Address of new Paris Office will be announced later.

ON July 1st, 1923, Associated First National Pictures, Inc., terminates the agency of David P. Howells, Inc., for the foreign market of all of its productions released in the United States subsequent to January 1st, 1922.

With respect to those foreign territories and subjects remaining undisposed of on July 1st, 1923, we will handle ourselves all foreign business, with respect to all productions released subsequent to January 1st, 1922, and to be released in the future.

All communications regarding such productions should be addressed to Associated First National Pictures, Inc., Foreign Department, 383 Madison Avenue, New York City.



First National Pictures

Plays to S.R.O.

Read These Theatre Reports as Published in the Exhibitors' Trade Review.

WITHIN THE LAW

(First National)

COLUMBIA, S. C., NEW BROADWAY.—
10-30c. Three days capacity. Exploitation.
—Cooperative advertising from book stores.
A pass to the show with every copy bought.
LOUISVILLE, MARY ANDERSON.—15-
30c. Second week; good business.

WITHIN THE LAW

(First National)

BUFFALO, SHEA'S HIPPODROME.—
25-60. Standing room only. Short Subjects.
—"The Land of Tut-Ankh-Amen;" The
Balloonatic; Review. Press Comments.—
Exceptionally good.—Evening News. Pro-
vides an opportunity for Miss Talmadge to
act.—Enquirer. Reflects faithfully the play,
although some liberties have been taken.—
Courier. Fascinating.—Times. Makes more
secure Norma Talmadge a dramatic star.—
Commercial.

"WITHIN THE LAW"

(First National)

TRIANON THEATRE, BIRMINGHAM.
—15-35. Business was very good.
Exploitation.—Special lobby decorations
featuring the popular star
Press Comment.—Super picture.—News.
CIRCLE, INDIANAPOLIS.—30-50 Splen-
did business.
Press Comment. — Ultra-modern drama
that wins.—Ledger Dispatch. Cleverly con-
ceived pictures stories.—Norfolk Landmark.
STRAND THEATRE, BIRMINGHAM.
10-35. Business very good.
Short Subjects. — International News—
Einstein's Theory.
Exploitation.—Co-operated with Birming-
ham News, whereby teachers presenting
coupons clipped from the News were entered
free.
Press Comment.—Excellent acting. Tale
modern marriage.—News.

Variety Report from
Baltimore

Rivoli — (Capacity, 2 000; scale,
25-50-75). Norma Talmadge. "With-
in the Law." Miss Van Biene extra.
Enjoyed tip-top crackerjack busi-
ness.

Joseph M. Schenck presents

NORMA TALMADGE

"Within the Law"

Personally Directed by Frank Lloyd

Adapted by Frances Marion from the stage play by Bayard Veiller;
photographed by Antonio Gaudio and Norbert Brodin; stills photo-
graphed by Shirley Vance Martin.

A First National Picture

Foreign rights controlled by Associated First National Pictures, Inc., 383 Madison Ave., New York



Motion Picture News

The Step-Child

AND now we have with us the industry's step-child—the summer season.

And, as usual, the step-child is in for at least three months of spanking and starvation. The entire producing and distributing cohorts are united and determined to administer the customary walloping.

We make the sweeping statement offhand. If producers and distributors think otherwise we shall be pleased to record their intentions.

* * *

Just a few weeks ago, while the weather was cool, almost wintry, in fact, we ventured the opinion with a prominent producer-distributor that business was good.

"Maybe," he replied. "But it will be on the rocks soon."

"Why?"

"Why?" he repeated disdainfully. "Why, the summer, of course."

* * *

Of course. It's an accepted tradition. Anyone is a fool to raise the question, a theorist to argue it.

It's a confirmed state of ill-health, a misery looked forward to with a certain sense of self-satisfaction, a splendid excuse for devoted invalidism.

All of which may be all right for the invalid himself; but how about the rest of the family?

* * *

Last week we had a talk with Balaban and Katz of Chicago. Their theatre investments now total \$1,400,000 in that city. Their budget is very heavy. They can't afford invalidism for three months, and undoubtedly they don't intend to.

This is an extreme case, but there are many situations like it; and anyway, the principle holds good all the way down the line—from \$1,400,000 to \$1,000,000, and to \$100,000 and to the \$50,000 investment and the \$5,000 investment in the small town.

A round billion dollars worth of theatre property has got to be carried for three months on a starvation diet—if, as is customary, all the good pictures are to be held out till Fall.

And one billion dollars means pretty nearly the entire motion picture industry.

Is it at all wise to impose this strain? Is it necessary?

* * *

Frank Newman has come to New York appalled at the outlook for drab summer pictures and mindful of his heavy and unlesened carrying expense. He stands ready to advertise, to hustle in every way as never before. But he must have meat to live on.

Undoubtedly he'll get it, too—some way.

But how about the other fellow everywhere—the eighty percenter? How will he subsist?

* * *

Let's say that it isn't altogether a state of mind—the summer slump. People do stay away from theatres—but only because of greater attractions. They can always be attracted one way or another and there's no sense in *driving* them away from theatres with bills that make the newspapers wonder what's wrong with motion pictures.

Let's say it's a fifty-fifty situation—fifty against the theatre, but also fifty with it if good attractions can be had. And let's tackle it in at least a fifty-fifty way—fifty from the producers and fifty of renewed effort on the exhibitor's part.

How, for one thing, about the good pictures of the season just ending—the ones that get kicked out of the way by the fast processes of distribution? Millions of people have missed them. Why not some effort here—for the smaller houses; and for the bigger ones. Who will dig down in his treasure chest?

Who will come forward?

WM. A. JOHNSTON.

IT was fitting and proper that Famous Players should pay homage to Ernest Torrence who, in the words of Robert T. Kane at a luncheon tendered him at the Hotel Astor Monday noon, was eulogized as the "best character actor on the screen." Mr. Torrence contributed more than any other player toward the success of "The Covered Wagon," and he aided mightily in making "Tol'able David" a memorable achievement. Time was when Ernest Torrence was practically unknown. He had dedicated his life to the art of Make-Believe—and though he had contributed years of experience to the stage his talent was never appreciated. He realized the opportunities of the silversheet—that it offered him the BIG CHANCE to make a name for himself. That he has made that name is evident in the encomiums that have heaped upon him ever since his art flashed over the film horizon in "Tol'able David."

Mr. Torrence made a modest address. He spoke of the difficult task of breaking into pictures. He came to Hollywood with a reputation of being a "dirty dog heavy"—to quote his own words—and was rejected as a "type" by more than one producer. But Jesse Lasky appreciated the slumbering fires of emotion and passion in this man, and what he has done for "The Covered Wagon" is now catalogued among the archives of history—screen history—a performance which shows character acting at his best.

Ernest Torrence isn't a type, though most people with snap judgment would select him as such—because of his height and features and expressions. If he has appeared great as a heavy, he has appeared equally great as a comedian. His villainy in "Tol'able David" and "Broken Chains" is finely contrasted with his comedy portrayal in "The Covered Wagon."

Such a gifted actor as Torrence needs to be given the big characters of the drama and fiction. He is very enthusiastic over the adaptation of William J. Locke's story, "The Mountebank," in which he will assume the title role. But before he takes up this task he will be ideally cast as Cousin Egbert in a new picturization of "Ruggles of Red Gap."

Hail to Ernest Torrence! Famous is fortunate in having him under its banner. He enriches the screen and its canvases with his emotion which can be suppressed or volcanic. His few appearances are unforgettable. There is only a handful worthy of being mentioned in the same breath—Fawcett, Roberts and Chaney.

* * *

FRANCIS J. FORD, famous explorer, motion picture producer, director, screen writer and actor, sailed May 29 from San Francisco on the S.S. Ventura of the Oceanic Line, for the South Sea Islands.

Mr. Ford is in quest of jungle, cannibal, wild animal and under-water photographs for travelogue, educational and adventure films. He is going alone in the wilds with a motion picture camera to hunt wild tribes of natives and unfrequented spots never before pictured, accompanied only by a servant, savage carrier boys and a guard of soldiers.

A servant will join him at Samoa and he will charter a "tramp" steamer at Pango-Pango to cruise among the thousands of unknown and uncharted islands in the South Pacific. Mr. Ford will visit Honolulu, Samoa, Fiji Islands, New Hebrides, Solomon Islands, New Guinea and Borneo. He plans to be gone six months.

* * *

HARRY RATHNER is gallivanting around the country for Principal Pictures, selling the rights of the company's products. In addition to this he is also furthering the interests

PICTURES AND PEOPLE

of the Jackie Coogan productions under Sol Lesser's banner.

* * *

"ANNA CHRISTIE," the Eugene O'Neil drama which a year ago won the Pulitzer prize as the best play of the season, will reach the screen bearing the trade-mark of Thomas H. Ince. This vigorous document has been called the best which the gifted playwright ever wrote. It is a play of sailor-folk and was capitably acted by Pauline Lord in the title role—assisted

by a most competent cast.

On the screen the role will be interpreted by Blanche Sweet who has shown herself capable of endowing it with plenty of emotional fervor. As a picture it should be enthusiastically received not only in America but in England. The play is now running in London and meeting with real success.

* * *

ADVICES received in New York bring the news that Hugo Riesenfeld, Managing Director of the Rialto, Rivoli and Criterion theatres, was painfully cut and bruised in an automobile accident in Paris recently. Mrs. Riesenfeld was also injured.

* * *

LOU LEVINE, managing director of Fox (British) is in New York from London.

* * *

FRED KLEY, studio manager of the William Fox West Coast Studios, has left for New York City, where he will attend an important conference with Mr. Fox and other executives of the Corporation.

Mr. Kley will take with him tentative plans for construction work on the new \$3,500,000 studio to be erected by the Fox Corporation on the recently acquired four hundred and fifty acre tract, located between Westwood and Beverly Hills.

According to present plans the new studio buildings and stages will be of Mission type, and embrace the newest designs and ideas in modern motion picture studio construction. It is the purpose of the Fox concern to make these studios one of the show places of the Pacific Coast.

During the eastern conference, Mr. Kley will perfect details concerning the production of many important pictures, the rights for which have recently been acquired by Fox.

It is not unlikely the Western Fox executive will return with a long list of newly acquired plays, and contracts for additional stars.

Preliminary work on the new studios will be commenced as soon as Mr. Kley returns from the East, several weeks hence.

* * *

WE had an opportunity to score one for the original scripts in the questionnaire being distributed in behalf of the Author's League. An original story written for the screen will win more plaudits nine times out of ten than the adaptations, from best sellers—provided the scenarist knows his technique and what constitutes situation, climax and characterization.

* * *

THE Paramounters who took a journey to the Coast recently with stop-over privileges in Chicago and New Orleans, have returned to New York. The party included S. R. Kent, John D. Clark, Eugene Zukor, E. E. Shauer, Henry Salisbury, A. M. Botsford, C. E. McCarthy, Claude Saunders, Mel Shauer, G. B. J. Frawley and George M. Spidell.

THOMAS DIXON has, to all appearances, anticipated one of the topics of conversation which will be aired before the International Congress of Motion Picture Arts this week—that of the direct contact between an author and the production of his script. There has been considerable argument along this idea for several years—ever since the works of celebrated authors were found to be entirely changed in character in their transference to the screen. Certainly a writer is proud of his subject matter, particularly when it is widely acclaimed as a rich and interesting story. But more than one writer has registered keen disappointment to discover after the picturization that the celluloid version of his tale bears little relationship with the original.

Thomas Dixon is carrying on the good work that was first started by Rupert Hughes. He has written "The Mark of the Beast," and because he wanted it to reach the screen just as he wrote it, he also attended to the adaptation and direction. Of course Dr. Dixon has had considerably more experience with pictures than the average author. We all know him as the author of "The Clansman," from which was adapted "The Birth of a Nation." But because a writer is inexperienced in screen production is no reason why he cannot make plain to his producers that his story must be screened just as it is written.

The author of "The Mark of the Beast" has also pointed the way for the elimination of extraneous footage. He believes that any story could be told in five reels. Certainly his newest effort is proof positive that situation and climax can be clearly defined within the regulation length. There is not a scene of wasted footage in the entire picture. What is told carries a spontaneity of action and a compactness which heightens the plot and gives it vigor.

The idea behind "The Mark of the Beast" is really unimportant compared to the high quality of workmanship with which it has been prepared. A story can be told in so many scenes and no more. When unimportant details and all the whys and wherefores of character movement are added the picture loses its substance and vitality. There are very few stories which cannot be told in five reels.

* * *

MARION DAVIES, gone abroad for a few months, has arrived in London to attend the opening of "Little Old New York" at the Empire theatre there. She will go to France and Italy before coming back to the States. Which reminds us that there is quite a little trans-Atlantic commuting going on. Charles H. Duell, President of Inspiration Pictures, accompanied by Director Henry King, Lillian Gish and other members of "The White Sister" cast, is home from Italy, whither, as we have already recorded, George Fitzmaurice has taken Lionel Barrymore, Barbara La Marr, and Bert Lytell to film "The Eternal City" in Rome for Samuel Goldwyn.

* * *

BEN BLUMENTHAL, the discoverer of Pola Negri, sailed on the Majestic last Saturday for Europe. He will look over the foreign products with an eye upon the best of them for American importation.

* * *

LAST Thursday morning marked the opening of the International Congress of Motion Picture Arts at The Waldorf-Astoria. A complete story of the interesting "doings" will be found elsewhere in this issue.

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WILL ROGERS has left the Follies to begin film activities again under the Pathe banner. His place in the Ziegfeld show is taken by Eddie Cantor. The banqueters of Broadway and Fifth Avenue will surely miss the cowboy comedian whose impromptu speeches have earned him a wide popularity as well as considerable coin of the realm. With the cry being raised for shorter features, the Rogers three reel studies should find a welcome place on any exhibitor's program. Did any of you book "Fruits of Faith"? If not, why not?

* * *

LUCY FOX, who has appeared in a serial or two as well as several photoplays, has returned from Italy where she

made two special features.

* * *

ONCE in a while a scenarist turns his attention toward the stage. Mark the success of Thomas H. Fallon, whose play "The Last Warning" is one of the season's hits. Score a point for John Colton who collaborated in fashioning "Rain," the biggest hit since "Lightnin'." Which brings us to Forest Halsey, a writer for the screen, who has just finished a play entitled "Foam," in collaboration with Ben Blazer which Sam Harris will bring out in the Fall.

* * *

HOOT GIBSON wires us about the latest Gibson special attraction. It is entitled Lois Charlotte Gibson. Feature size? Six and three-quarter pounds. First appearance? Angelus Hospital, Los Angeles. Hoot says the baby is a humdinger and will knock 'em dead as a box-office attraction a few years hence. Mother and child are doing nicely. Mrs. Gibson was formerly Helen Johnson, one of the members of Pat Rooney's vaudeville team who was playing at the Orpheum theatre in Los Angeles at the time the cowboy star began his rapid fire matrimonial campaign. It was a case of love at first sight. The wedding took place a year ago.

Whoopee, Hoot! We aims to congratulate you.

* * *

PAUL KIMBERLEY, of Hepworth Productions, London, has left New York for a visit to Los Angeles.

* * *

LAST Friday Bill Yearsley was given the merry send-off by his First National associates who had gathered for the occasion at high noon at the Astor. Bill is bound for the rippling brook and the sweet winds of the mountains where he will take things easy until Fall.

Bill is convalescing from an operation and it is thought that harpooning the trout for the summer will do him worlds of good.

Among those who gathered around the festive board were Richard A. Rowland, general manager, Floyd Brockell, Bruce Johnson, H. O. Schwalbe, Sam Spring, Charles Pinkerton, Worthy Butts, Hawley Turner, Bob Dexter and Lynde Denig.

Mr. Dexter will be in charge of the advertising and publicity department until the chief's return, while Mr. Denig will supervise trade, newspaper and general publicity.

With these dog days upon us, we envy Bill out there among the wide, open spaces.

C. GRAHAM BAKER, editor-in-chief of Vitagraph, who went to Hollywood four weeks ago, has returned to the Eastern headquarters in Brooklyn.

Cohen Attends Meeting of T.O.C.C.

Accorded Privilege of Floor Simply as Member, Declares President O'Reilly

FOR the first time since the Washington Convention, Sydney Cohen attended a meeting of the Theatre Owners Chamber of Commerce of New York this week. The following statement was issued June 6 by National Headquarters of the M. P. T. O. A. in connection with Mr. Cohen's appearance at the Chamber meeting:

"National President Sydney S. Cohen of the Motion Picture Theatre Owners of America brought an interesting message on Exhibitor Organization to the members of the Theatre Owners Chamber of Commerce at the regular meeting of that organization at the Hotel Astor yesterday.

"There was a large attendance and Mr. Cohen was enthusiastically received when he was presented to the members by Charles L. O'Reilly, president of the Chamber.

"The National President told of the activities of the organization in different parts of the country, the manner in which the welfare of the exhibitor was being cared for and his business protected.

"Speaking of the recent convention at Chicago, he congratulated the Theatre Owners of New York State for the excellent manner in which they responded to the National call and the highly representative delegation which appeared for the exhibitors from New York State.

"He especially commended the members of the Chamber of Commerce in that delegation for the zeal, earnestness and enthusiasm they displayed at the Chicago meeting. He expressed himself as being much gratified over the reception accorded the Theatre Owners of New York State by the Theatre Owners from all over the country at the National Convention.

"He expressed the hope that whatever differences of opinion may have existed in the past, that all of these would be resolved in the light of the necessity for compact organization

in order that all opposing influences within and outside the industry might be met and the interests of theatre owner cared for in every possible manner."

Charles L. O'Reilly, president of the Theatre Owners Chamber of Commerce, issued this answer to the foregoing statement:

"I am surprised that the Publicity Department of the Motion Picture Theatre Owners of America should attempt to use the appearance of Sydney S. Cohen at one of the regular meetings of the Theatre Owners Chamber of Commerce to create the impression that the New York organization has again joined the ranks of the national body, under the leadership of Mr. Cohen.

"Neither Mr. Cohen's appearance nor his speech had any political significance whatsoever. Mr. Cohen has been a member of the Theatre Owners' Chamber of Commerce for over three years and, although this has been his first appearance at a meeting since the Washington Convention, as a member he was accorded the privilege of the floor and given a respectful hearing. No attempt was made by any of the members to retaliate for the treatment received by the New York delegation at the memorable Washington Convention, when the members from New York were refused the privilege of the floor."

"The Theatre Owners Chamber of Commerce is a business organization with no quarrels or political affiliations, and any attempt to divert its course from its well defined policies is simply throwing dust in the eyes of the industry."

U. S. Contracts for Pre-Natal Care Pictures

Carlyle Ellis has signed a contract with the Children's Bureau of the U. S. Department of Labor for a one-reel educational on Pre-Natal Care to be used nationally for the education of expectant mothers under the provisions of the Sheppard-Towner act.

Winfield Sheehan's Mother Passes Away

MRS. ANGELINE SHEEHAN, mother of Winfield R. Sheehan, vice-president and general manager of Fox Film Corporation, died Sunday at her home, 403 Lafayette Avenue, Buffalo, New York, after an extended illness. She was seventy-two years old.

Mrs. Sheehan was the widow of J. F. Sheehan, who died ten years ago. She is survived by four sons, Winfield R., who resides in New York City; Clayton P., and Norman of Buffalo; Howard J. of San Francisco and one daughter, Estelle, who also lives in Buffalo.

Funeral services were held from the family home Thursday afternoon.

Clayton P. Sheehan is the Eastern district sales manager for Fox Film Corporation; Howard J. is Pacific coast district sales manager and Norman is connected with the Buffalo offices of the Fox organization.

New Companies Incorporated for N. Y. Business

Motion picture companies incorporating in New York State during the past week show the following directors and capitalization, according to papers filed with the Secretary of State: Hudson Valley Theatre Corporation, Poughkeepsie; \$500,000; P. J. Tennis, L. L. Tennis, Duane Sherman, Poughkeepsie. Prescott Play Corporation; \$5,000; Charles P. Muller, A. V. Sielke, M. I. Lord, New York City. Chester Comedies, Inc.; \$5,000; Gustave Molme, George S. Ludlow, Anna Weiss, New York City. Cartoon Amusement Company, Inc.; \$3,000; M. E. Cain, Rube Bernstein, Daniel Davenport, New York City. Parisian Productions; \$10,000; Bennett Curtis, H. B. Dixon, M. M. Goldstein, New York. Cinemax, Inc.; \$1,000; Inman Padgett, B. J. Longstreet, M. Kelly, New York. Lowell Film Productions, Inc., Gloversville; \$100,000; J. L. Russell, Green Lake; George C. Potter, J. P. Argersinger, Johnstown. Multi-Lens, Inc.; \$20,000; Ida Bruenn, M. E. Phillips, Samuel Greenbaum, New York City.

First National Is Reported Considering Purchase of Allen Assets

IMPORTANT developments have taken place in connection with negotiations for the disposal by sale of the assets of Allen Theatres, Limited, Toronto, comprising 36 moving picture theatres throughout the Dominion as a result of the visit to Toronto and Ottawa of President Lieber of Associated First National Exhibitors, New York, and John G. Von Herberg of Seattle, a director of First National.

An important conference took place at Ottawa, the Canadian Capital, last Saturday, when Harry Brouse, owner of two Ottawa theatres, rose from a sick bed after treatment for more than eight weeks for blindness, in order to discuss matters with the First National officials. Mr. Brouse is heavily interested in First National himself, being a franchise holder for Eastern Canada and involved in the operation of Associated First National Exhibitors (Eastern Canada), Limited, with offices in Toronto, Montreal and St. John, N. B.

The result of the Ottawa conference was not announced but it was stated that President Lieber had returned to New York for the purpose of calling a meeting of First National directors to consider definitely the purchase outright of all Allen Theatre assets from coast to coast. For some time past, Jule and J. J. Allen, Toronto, had had First National theatre franchises for all but one of their houses in Eastern Canada while they had been directing First National distribution in Western Canada themselves. The one exception in the East was Allen's Regent theatre, Ottawa, where Mr. Brouse's two theatres and the theatre of Ben Stapleton already held First National rights. It is understood that the Allen Theatres, Limited, owes quite an amount to First National.

The Allen houses are now operated under the direction of G. T. Clarkson, Toronto, a trustee authorized by court order, following bankruptcy proceedings. The assets of all the theatres were recently offered for sale on the open market but the tenders received were not considered satisfactory. A rumor that the theatres had been purchased by Goldwyn was officially denied by Mr. Clarkson a few days ago.

Laboratories Protected by New York Law

Motion picture film laboratories in New York State are now to be protected by law in case of non-payment for work done by the laboratories in printing and developing film. The bill was introduced in the New York State Senate by Senator Levy on March 7. It amends the State lien law, to the end that it gives the laboratory a lien on all positive and negative film and prints in their possession until such time as payment is made for work done as well as material furnished. It will be known as Chapter 609 of the Laws of 1923.

Naked Truth Dinner Report Shows Profit

According to announcement of Thomas C. Wiley, chairman of the entertainment committee of the A. M. P. A., having in charge the Naked Truth dinner, that event netted a profit of \$434.75. The receipts show 291 tickets disposed of at \$10 each and 70 tickets at \$8 for a total of \$3,470.00. Against these were disbursements amounting to \$3,035.75.

Connick's Report on F.P.-L. Put in Record

Document Written in 1919 Contains "Mr. Zukor's Plan to Sell His Product Direct to the People"

THE official record of the hearings on the Federal Trade Commission charges against the Famous Players-Lasky group contains a portion of the report made in 1919 by H. D. H. Connick, vice-president of the American International Corporation, to Kuhn, Loeb & Company.

It was upon Connick's investigation as a basis that Kuhn, Loeb underwrote the \$10,000,000 preferred stock issue for Famous Players-Lasky, the purpose of the stock issue, according to Connick's testimony at the hearing, being theatre acquisition.

Examination of the record shows that sections of the Connick report were placed in evidence on May 3 by the Government as an important part of its case and the document marked Commission's Exhibit No. 46.

The Connick report is a lengthy affair. It is entitled "Survey of the Motion Picture Industry with Particular Reference to the Famous Players-Lasky Corporation," and one of its sections is headed: "Mr. Zukor's Plan to Sell His Product Direct to the People."

Under the latter heading, Mr. Connick wrote in part: "Mr. Zukor, president of the Famous Players-Lasky Corporation, has developed a plan to increase the earnings and percentage of profit of the corporation. Should his plan be carried out, they will become the most important exhibitors of motion pictures in America as well as the leading producers and distributors.

"As indicated before, the largest returns of the industry result from exhibiting the pictures to the public, not from manufacturing them. The Famous Players-Lasky Corporation Sales Department estimates that the gross annual return of the 15,000 American theatres during 1919 will be \$800,000,000 and that the total amount the producers will receive in the form of sales and leases of film and accessories will not be over \$90,000,000. It is apparent to any one who has had theatrical experience that this is not an equitable division. Producers claim that even when full consideration is given to the extra cost of the large orchestra and attractions required of the picture houses, they should receive from 22 to 25% of the gross theatre income.

"It is a fact that in all districts the smaller houses follow in the footsteps of the larger ones of the district in exhibiting pictures. When the principal house exhibits a Pickford film the smaller house will endeavor to show it to their patrons for a smaller admission charge about three weeks later, they leasing the film at a reduced rental.

"Mr. Zukor's project takes full advantage of the practice. He plans to build or acquire about fifty theatres, properly located in the important cities of the country and several additional ones in the theatrical district of Broadway and in the minor theatrical districts of this city, and sell his product direct to the people and take the resulting profits. He also plans to make business connections with the principal motion picture theatres circuit owners in the vicinity of each of his large theatres to the effect that they take his pictures immediately after the key theatres finish with the first run. In these key theatres it is planned to give the highest type of motion picture exhibitions with a large, well-conducted orchestra playing good music.

\$600,000 Drop Recorded in Admission Taxes

A DROP of \$600,000 from the previous month in admission taxes collected from theatres by the Government was recorded for April, according to figures announced by the Internal Revenue Department. The total was \$6,051,266.58, which, however, was greater than the tax collected in April, 1922, when the total reached \$5,439,014.29.

Capacity tax collections for April this year were \$18,943.16. The March figure was \$15,926.84 and the April, 1922, total \$18,010.05.

"This circuit of key theatres will enable his corporation to dominate the motion picture industry of this country, and, at the same time, increase its percentage of profits. It will make for economies in the cost of exhibiting the pictures and decrease the cost of sales, but the principal returns will come from the profits of the operation of the theatres and the tremendous exploitation value that the exhibition in these key theatres will give the individual films. Mr. Zukor claims that experience gained from theatres they at present operate shows that this exploitation is reflected by much larger returns from film rentals.

"It is not possible, because of lack of data, to estimate with any degree of accuracy the percentage of profit that would result from operating this system, of key theatres. Before this estimate can be made, it will be necessary to have the details regarding the ground lease for each site so that the yearly rental and the amount necessary to set aside to amortize the theatres can be determined, also the seating capacity, prices of admission, first cost of the building and the expense of operating the house.

"From an examination of such records of theatre operation as are available and assuming that the sum required to amortize the building will not exceed 2% of its cost, and that the amount of the ground rental per annum does not exceed \$30 per seat, and with prices of admission ranging upward to 60c. a preliminary guess has been made that a theatre with 3,100 seats will return at least 25% on the investment in addition to the usual first run rental charge in their district for the use of the films. That this 25% is conservative is indicated by the fact that the Grauman theatre of Los Angeles is now earning profits of 100% a year; the Rialto in New York at the rate of about 80% a year; the Stillman in Cleveland at the rate of over 100% a year."

A mass of statistical data is contained in the Connick report. As to the number of theatres in the United States in 1919, the report says: "The most reliable data comes from the Famous Players-Lasky Corporation . . . Their distributing department estimates that there are now about 15,000 picture theatres in the country with a combined seating capacity of 8,120,000. They are divided into four classes, according to average admission charge, as follows: 4,100 theatres, with an average admission of 10c. and average seating capacity of 300; 6,000 theatres with an average admission of 15c. and average seating capacity of 450; 2,400 theatres with an average

seating capacity of 600 and an average admission of 18c.; 2,500 theatres with an average seating capacity of 1,100 and over, and an average admission of 25c.

"Of the 15,000 existing theatres, 160 are reported as leasing pictures to run one a week; 2,500 lease for one-half week; and the remainder change their program daily. The length of run in the larger theatres is increasing and it is estimated by the Famous Players-Lasky Corporation Distributing Department that by the end of the year there will be 200 theatres in the week's run class and 3,000 theatres changing their programs twice weekly."

Admission prices for 1919 were 25% higher than in the previous year, says the report, which continues:

"The rate of increase in film rentals charged the exhibitor, using the theatre year of 1916-1917 as a basis, or 100%, has been as follows: 1916-17, 100%; 1917-18, 200%; 1918-19, 250%; 1919-20, 375%.

"The following table shows the box-office receipts of eight theatres during indicated periods and the percentage increase in their receipts during the same periods a year later:

"Rialto (N. Y.)—June-August, 1916; receipts, \$103,600; June-August, 1917; receipts, \$157,900; percentage of increase, 52.4. Rialto (N. Y.)—June-August, 1917; receipts, \$157,900; June-August, 1918; receipts, \$160,800; percentage of increase, 18.4. Rialto (N. Y.)—June-August, 1918; receipts, \$160,800; June-August, 1919; receipts, \$195,300; percentage of increase, 21.5.

"Rivoli (N. Y.)—June-August, 1918; receipts, \$155,900; June-August, 1919; receipts, \$185,100; percentage of increase, 18.7.

"Stillman (Cleveland)—June-August, 1918; receipts, \$76,100; June-August, 1919; receipts, \$93,100; percentage of increase, 22.3.

"Flatbush—April-May, 1918; receipts, \$28,600; April-May, 1919; receipts, \$31,100; percentage of increase, 8.7.

"Hamilton—April-May, 1918; receipts, \$35,500; April-May, 1919; receipts, \$39,100; percentage of increase, 10.1.

"Jefferson—April-May, 1918; receipts, \$32,200; April-May, 1919; receipts, \$42,600; percentage of increase, 32.3.

"Regent—April-May, 1918; receipts, \$28,000; April-May, 1919; receipts, \$34,200; percentage of increase, 22.1.

"Prospect—April-May, 1918; receipts, \$14,100 x; April-May, 1919; receipts, \$22,900; percentage of increase, 62.4.

"(x) Closed last five days of May."

The Flatbush, Hamilton, Jefferson, Regent, and Prospect theatres referred to are located in New York City.

On the subject of the size of theatres in relation to their profit-making, the report says:

"There is no doubt as to the financial advantage of the theatre with a large seating capacity over a small one. An examination of the cost of operating theatres shows that with the same standard of exhibition, the only increase in operating cost in the case of the large houses occurs in the comparatively low-priced items, such as ushers and cleaners. The big items—management, film rental and orchestra—remain the same.

"There are differences of opinion as to the most efficient size varies of course according to size of theatres that should be constructed.

(Continued on page 2854)

Big Plans for N. Y. State Convention

All Exhibitor State Presidents, and Number of Public Men, Invited to Meeting

ALL the presidents of exhibitor state units throughout the country have been invited to attend the annual convention of the Motion Picture Theatre Owners of New York State, to be held at Syracuse, June 19, 20, 21.

Advices to New York State headquarters, where President Charles L. O'Reilly and Secretary S. I. Berman are busy on convention plans, indicate that the meeting will be the largest and most important in the annals of the organization. An elaborate program has been prepared and it will be featured by the appearance of a group of men prominent in state and nation.

Among those invited are: Senator James J. Walker, Majority Leader of the New York Senate; United States Senator Royal S. Copeland; Will H. Hays; Governor Alfred E. Smith; Lieutenant-Governor George Lunn; United States Senator James W. Wadsworth, Jr., and Peter J. Brady, of the Federation of Labor.

Senator Walker will deliver one of the chief speeches. Mayor Walrath of Syracuse will make the address of welcome.

The annual dinner of the organization will be held Wednesday evening, June 20, in the Onondaga Hotel, which will also be convention headquarters.

A large committee of Syracuse exhibitors is actively at work on local arrangements, and they report that reservations for hotel accommodations are pouring in from all over the State. The Syracuse committee consists of: Francis P. Martin, James H. Roe, Albert Robbins, Edgar L. Weill, John Griswold, Earl Crabb, Morris Fitzer, Mitchell Fitzer, Ben

Fitzer, David Harrison, Harry Gilbert, Frank Sardino, George Smith, R. P. Merriam, Frank Becker, James J. Burns, A. A. Van Auken, and Robert Metzger. The committee has established temporary headquarters at 401 Robbins-Eckel Bldg., Syracuse.

DeMille Wins Suit to Get Back Film Rights to Plays

Cecil B. De Mille has won a suit in the New York County Supreme Court before Justice Wagner, by which the film rights of thirteen plays revert back to him and the other plaintiffs, the De Mille Company and Beatrice M. De Mille.

The suit was against Pat J. Casey, the Protective Amusement Company and the Biograph Company, by which the De Milles sought to rescind a contract made ten years ago licensing Casey to make films of the plays owned by the plaintiffs.

Justice Wagner ordered the contract cancelled, directed the Biograph to transfer to the plaintiffs the copyrights on three pictures which it had copyrighted, and directed Biograph and the Protective Amusement Company to account to the plaintiffs for money received after February, 1916, on the sales of five uncopyrighted photoplays. Casey was directed to account for all his dealings on the copyrighted plays. All prints are to be returned to the plaintiffs.

Among the plays involved are: "The Royal Mounted" (which was not filmed), "Beverley of Graustark," "The Rejuvenation of Aunt Mary," "Lord Chumley," "The Road to Yesterday," "The Stampede" and "Men and Women."

Fox Denies Rumor that N. Y. Studios Will Close

IN a statement issued by Fox Film Corporation complete denial is made of the rumor current in the columns of numerous publications which points to the closing down of the New York Studios of the producer at Tenth Avenue and Fifty-fifth street as soon as the recently announced buildings near Los Angeles are finished.

At the present time three feature pictures are in the course of production in New York, namely, "Six Cylinder Love," "No Mother to Guide Her" and "The Governor's Lady." The future picture program decided upon by the Fox organization will require all the space which the new western and the present eastern studios can furnish.

Florida Censorship Measure Appears Doomed

It is not believed that the censorship measure which was introduced in the Florida House of Representatives by Rev. Dr. Taylor will meet with much success. Dr. Taylor is a Methodist minister, but a large majority of those of the cloth in Florida seem to oppose state censorship and several ministers were in the delegation of opponents of the measure when a hearing was recently granted the theatre owners on the bill.

Others who appeared in behalf of the theatres were Turner Jones, of Atlanta, of Southern Enterprises; Mayor John Alsop, of Jacksonville, Florida; W. L. Whitehead, of the Republic theatre, Jacksonville; and C. E. Daffin, of Tallahassee.

As a result of the favorable impression made upon the lawmakers, the bill was placed at the bottom of the calendar with an unfavorable report attached to it.

Plucky Girl Ushers Avert Theatre Panic

WHEN a film flashed in the projection booth of the Washington theatre, Boston, during a matinee last week when more than 700 persons were in the house, the quick thinking alone of two girl ushers averted a serious panic. As the thick smoke poured down into the auditorium from the lens windows they realized what the trouble was and each stood at the head of the two main aisles, quieting the crowds that started out.

"There are no flames," they assured the audience. "There is a small fire in the film, that's all. All the doors are being opened and you can all leave quietly."

The girls were Catherine Manchester and Bessie Dreyfus, and Miss Manchester broke the ice on her side of the house when she said: "If there was any danger I would beat you all out." This started a laugh and the tension broke. Those who know her, know it was a white lie, but it turned the trick.

Assistant Manager Edward Stillman had all emergency doors thrown open and the house was quickly cleared. Firemen arrived to finish putting out the blaze with chemicals. Charles Cifree, the operator, had leaped back as the film flashed, escaped injury, and had the fire nearly out by his own efforts. The show was resumed in half an hour with the two heroines again on the job.

Film Exports for March Total \$648,360

Film exports for March totaled \$648,360, divided as follows: 13,804,918 linear feet of positive, with a value of \$334,473; 618,959 feet of negatives, valued at \$61,972, and 2,445,599 feet of unexposed film, with a value of \$51,915. These figures have just been made public by the Bureau of Foreign and Domestic Commerce.

The important markets were: Raw stock to England, 951,179 feet, valued at \$23,369; Japan, 709,605 feet, with a value of \$16,373; negatives to England, 311,214 feet, valued at \$39,812; positives to Australia, 2,202,900 feet, with a value of \$86,437; Argentina, 2,091,938 feet, with a value of \$76,366.

Hays Invited to Speak in North Carolina

Will H. Hays will be requested to make a public address to the people of Wilmington and Wrightsville Beach, N. C., if he attends the North Carolina M. P. T. O. convention at Wrightsville Beach, June 28, and 29. Plans for the convention are progressing nicely and a large attendance is looked for.

South Carolina and Virginia exhibitors have been requested to meet with the Tar Heel organizations.

Chicago Film Board Great Arbitration Aid

Working in conjunction with the Joint Board of Arbitration, the Chicago Film Board of Trade is rapidly coming to the fore as a factor in fostering a more amicable relationship between exchanges and theatre-owners. Since its inception, the Film Board, which consists of local exchange heads, has played a prominent part in arbitrating differences between exchanges and theatres and has satisfactorily adjusted hundreds of cases.

Concrete evidence of the service that is being rendered by the Film Board is seen in the mass of testimonial letters from exhibitors that is reaching the board's headquarters every day.

Argentine Public Is Strong for U. S. Productions

Assistant Trade Commissioner Clarence C. Brooks of Buenos Aires, says "American films predominate in the Argentine market, where they have secured a firm hold on the local public. German, French and Italian feature picture are occasionally exhibited but these countries do not enjoy a steady trade in this commodity. Local production is negligible and of a very inferior type."

Michigan and Minnesota Quit M. P. T. O. A.

Withdraw from National Organization and Surrender Charters; Aftermath of Chicago Convention

THE Motion Picture Theatre Owners of Michigan and Minnesota have withdrawn from the national organization and surrendered their state charters.

Both states took this action by unanimous vote of their Boards of Directors at meetings held in Detroit June 6 and Minneapolis June 5, respectively.

Michigan's secession was officially communicated to President Sydney S. Cohen in a telegram from W. S. McLaren, President of the Wolverine State organization. Mr. McLaren also sent a wire to MOTION PICTURE NEWS outlining the reasons for Michigan's action. It follows:

"Conviction on the part of the Michigan organization of the Motion Picture Theatre Owners of America that the present national organization is not working along lines conducive to the successful solution of the problems of the theatre owners, and feeling that Michigan could not therefore give its wholehearted moral and financial support to the national body, Michigan has decided to withdraw therefrom.

"Michigan has for the past three years been allied with the national organization, but we are convinced by the utter failure of the national organization to function in a business-like manner, that constructive work is not possible under the present plan of operation.

"In accordance with a resolution passed unanimously at the regular meeting today, the following wire was forwarded to Sydney S. Cohen, President of the Motion Picture Theatre Owners of America:

"Mr. Sydney S. Cohen, President Motion Picture Theatre Owners of America, New York City: At a regular monthly meeting of the Motion Picture Theatre Owners of Michigan, held at Wolverine, Detroit, Wednesday, June 6th, it was unanimously decided to withdraw from the national organization and charter is being returned by registered mail.

"Motion Picture Theatre Owners of Michigan.

"W. S. McLAREN, President.

"Realizing the vital necessity for national organization, Michigan looks forward to the time when politics will cease to dominate to the exclusion of constructive work and when an exhibitors' organization will get down to the work next to the heart of the exhibitor, at which time Michigan will support such an organization with the same zeal as in the past."

Michigan's action, like Minnesota's is a direct result of the Chicago Convention, where Michigan declined to present the name of James C. Ritter for President after it became clear that Mr. Cohen would be nominated and elected.

The Michigan organization has been commonly regarded as one of the strongest state units, if not the strongest, in the country.

Three of the leading state bodies are now out of the national organization. The first break in the ranks came after the Washington Convention last year, when the New York State M. P. T. O. seceded following the Cohen-Walker controversy.

Announcement of the withdrawal and surrender of the state charter was made in a telegram addressed by Clyde H. Hitchcock, secretary of the Minnesota organization, to President Sydney S. Cohen, of the M. P. T. O. A.

Mr. Hitchcock also advised MOTION PICTURE NEWS by wire of the step that had been taken, as follows:

"The following telegram to Sydney S. Cohen is self-explanatory: 'At a regularly called meeting of the Board of Directors of the Minnesota M. P. T. O. held today it was unanimously voted to surrender our charter and sever affiliation with the national organization. Please accept this as official notice of our action. Charter being returned by registered mail.'

(Signed) "Minnesota Division, Motion Picture Theatre Owners of America, Clyde H. Hitchcock, Secretary."

It will be recalled that W. A. Steffes, Minnesota President, was an active candidate at Chicago for head of the national body. His name was presented to the convention and then withdrawn after Mr. Cohen had been nominated. Theodore L. Hays, who placed Mr. Steffes in nomination, charged that the latter had been "doublecrossed" in that Mr. Cohen had stated on many occasions that he would not stand for re-election.

After the convention was over, Mr. Steffes issued a statement in which he said he personally was "through" with the national organization; and on the same day A. A. Kaplan, member of the Minnesota Board, indicated that his State would stick with Steffes. The action taken this week bears out predictions made by those in close touch with the internal situation in the M. P. T. O. A.

In connection with Minnesota's withdrawal the following statement was issued by President Cohen's office:

"We have been advised at National Headquarters of the withdrawal of the Minnesota State Organization from the Motion Picture Theatre Owners of America. This move is no surprise and in reality occurred some time ago, as we have had little or no co-operation from Minnesota during the past year.

"The situation in Minnesota is perfectly plain to every thinking theatre owner who has given it special consideration. The organization in that territory has been dominated largely by First National interests. Mr. Theodore Hays, the general manager of Ruben and Finklestein, regional directors of First National, has been the outstanding and commanding figure in the Minnesota Organization.

"It was Mr. Hays who aided in shaping and formulating Mr. Steffes' campaign for the presidency of the National Organization.

"It was Mr. Hays who presented Mr. Steffes' name in Chicago to the National Convention for that office.

"It was Mr. Hays who later on withdrew Mr. Steffes' name from the consideration of the convention in an ill-timed speech which betrayed considerable animosity.

"Therefore, the action of the Minnesota Organization under Mr. Hays' direction is perfectly plain. Our National Headquarters has been in receipt of various letters and other communications from independent exhibitors in Minnesota, asking if something could not be done to give the independent theatre owner there an opportunity to defend his interests.

"We have no fault to find with the First National interests for taking care of their business in Minnesota. We do believe, however, that the independent exhibitors of the State of Minnesota should receive more consideration

than has been given them because of the domination of the State Body there by Mr. Hays and the interests he represents.

"At the Illinois State Convention on April 19th, 1923, Mr. Hays appeared and announced the candidacy of Mr. Steffes for National President. He stated at that time that the Minnesota organization was always loyal to the Motion Picture Theatre Owners of America, and that no matter what might happen at the Chicago convention, the Minnesota body would remain loyal.

"Notwithstanding this statement of Mr. Hays, it was very plain to everyone, even at that time, that unless Minnesota could handle the National Organization and make that subservient to the interests he represented, they would not remain within the fold.

"The independent theatre owners of Minnesota, however, may rest assured that in every way possible, their interests will be cared for by the National Organization and that everything will be done to protect their interests in any way that they may determine best.

"It is pleasing to state now that in Indiana, Ohio, Massachusetts and other states, the theatre owners have entered upon intensive campaigns to perfect and strengthen the organizations there and the Motion Picture Theatre Owners of America now have under way the institution of a Service Station in Atlanta, Georgia, to care for the welfare of the Theatre Owners in the entire South. Service Stations will also be established elsewhere to handle in an effective way the business of the Theatre Owners and protect their interests all over the Nation. We are now perfecting our plans to effect the repeal of the Admission and Seat Taxes at the coming sessions of Congress and this can only be done through compact National Organization."

Famous Players Renews Lease on Missouri Theatre

The Famous Players-Lasky Corporation of New York will pay the Missouri Theatre Company of St. Louis, a rental of \$72,000 a year for two years and \$122,000 a year thereafter during the seventeen and a half years it has the theatre leased.

The lease was recorded in St. Louis on May 24, and is a step toward completing the financial details incident to erecting a 12-story office building in conjunction with the theatre. The rent paid will serve to amortize a loan of \$1,250,000 made by the theatre company.

Cases Against Cleveland Exhibitors Annulled

Three Cleveland exhibitors and three promoters of children stunt night performances in picture theatres, were discharged in Police Court last week, and the cases against them were annulled upon a promise from both theatre owners and promoters that henceforth they would employ children only over fourteen.

M. H. Schrief, of the Marquis theatre; Julius Schwartz, of the Homestead theatre, and S. Klinger, of the Carlyon theatre, were the exhibitors charged by the Ohio State Industrial Commission with exploiting, in picture theatres, children under fourteen years of age, which is a violation of a state code.

First Congress of Motion Picture Arts Held

Five Hundred Authors, Educators, Editors, Producers and Others Attend Meeting in New York

WITH 500 of the leading writers, dramatists, educators, editors, motion picture producers, directors and leaders of thought of America, and representatives of the British and French Societies of Authors in attendance, the first International Congress on Motion Picture Arts opened Thursday morning, June 7, at the Waldorf-Astoria, New York. Sessions continue on Friday, June 8.

The general program was divided into six parts, with morning, luncheon and afternoon sessions Thursday and morning and luncheon sessions Friday. On Friday afternoon there is an informal inspection of the delegates of the Paramount studio at Long Island City, and the gathering is being brought to a close with a banquet.

The congress is being held under the auspices of the Authors' League of America, with the co-operation of Adolph Zukor and Jesse L. Lasky, of the Famous Players-Lasky Corporation.

One of the most important features of the congress, it was stated Thursday morning by Ellis Parker Butler, president of the Authors' League, who opened the first session, was the appointment of a committee on resolutions which will consider the variety of suggestions presented by men and women from all parts of the world, and out of them try to formulate a series of recommendations that will aid in defining good motion pictures, help their artistic advancement, bring about greater co-operation between authors and picture producers, advance the study of motion picture problems in universities and develop a new school of writers who will produce their works directly for the screen. The committee is to report at the closing banquet.

The congress was called to order Thursday morning by Ellis Parker Butler, president of the league, at 10.30 o'clock. Adolph Zukor welcomed the delegates in a short address. The general topics for discussion were "The Place of the Motion Picture in American Life and Culture" and "The International Scope of Motion Pictures." The speakers were Hon. Henry W. Taft, honorary chairman; Julien Jacques Champenois, representing the National Universities of France, and W. B. Maxwell, vice-president and delegate of the British Society of Authors.

At the luncheon session which followed the presiding officer was George Barr Baker and the speakers were Father John B. Kelly, Arthur Brisbane and Mary Raymond Shipman Andrews.

The question, "What Are the Undeveloped Possibilities of the Motion Picture?" is on the program for Friday afternoon. This session begins at 2.30 o'clock. The topic had been divided into three sections: "Literature Which Has Not Yet Reached the Screen," Clayton Hamilton; "General Training for Motion Picture Production," Dr. Rowland Rogers, of Columbia University; "What Writers Can Do for the Screen," Allan Dwan, producer of a number of well-known pictures.

Following a general discussion on "Phases of Life Which Have Not Yet Reached the Screen," Robert T. Kane, general production manager of the Famous Players-Lasky Corporation, conducted an open forum in which

Collective Insurance Planned by Kansas M.P.T.O.

COLLECTIVE insurance, the booking of film and parcel postage of film are three means by which the M. P. T. O. of Kansas hopes to add materially to its treasury this summer. By the merging of several insurance companies, or, a single company, for that matter, the Kansas body hopes to be able to save from 25 to 30 per cent in the cost of the insurance to its members. The balance will go into the treasury.

The booking of films also presents a method by which funds can be kept coming in. An exchange will be requested to name its price for a certain film for a period of several weeks, receiving the assurance that the picture will be well advertised and obtain the prestige of being sanctioned by the state organization. The M. P. T. O. of Kansas in turn will then act as the distributor of the picture during the period for which it has been rented, and the difference in rent paid by the exhibitors and that paid by the M. P. T. O. Kansas will represent the amount available for the treasury.

The parcel postage of film will be taken up by the Kansas office next week with Balis Steele, Kansas City postmaster.

he answered questions regarding the technical side of picture making.

At the morning session Friday Henry W. Taft is presiding. Will H. Hays, president of the Motion Picture Producers and Distributors of America, is the first speaker, followed by a discussion of the subject, "What Tendency Should Be Developed in Motion Picture Production?" and the speakers are Rabbi Stephen S. Wise and Prof. Herbert Adams Gibbons, of Princeton.

"Writing Directly for the Screen" is being presented by Jack Cunningham, who adapted "The Covered Wagon" to the screen; Elmer Rice, dramatist; Mrs. Frances Taylor Patterson, instructor at Columbia University in photoplay composition.

Four points of view are brought to the discussion of the topic, "What Are the Tests of a Good Motion Picture?" with James R. Quirk, editor of Photoplay; Philip Troup, editor of the New Haven Union; Irvin Wheeler, exhibitor of pictures in small communities, and Robert E. Sherwood, critic, are the speakers.

At the luncheon session Irvin S. Cobb is the toastmaster, and the speakers are Rev. Dr. Christian F. Reissner, Fannie Hurst, novelist; Peter J. Brady, chairman of the education committee of the New York State Federation of Labor, and Valentin Mandelstamm, representing the French authors.

The afternoon reception at the Paramount studio is at 3 o'clock. Otto H. Kahn is toastmaster at the banquet in the evening, and the speakers are Alice Duer Miller, Matthew Woll, Ellis Parker Butler, W. B. Maxwell and Dr. Henry Van Dyke of Princeton.

Rex Beach is chairman of the general com-

mittee and Eric Schuler is secretary. The committee on arrangements is headed by Clarence S. Thompson. The other members are Samuel Hopkins Adams, George Barr Baker, Edwin Bjorkman, Ellis Parker Butler, Irvin S. Cobb, George Creel, C. B. Falls, Charles Dana Gibson, John Golden, Clayton Hamilton, Rupert Hughes, Edward Hungerford, Will Irwin, Orson Lowell, George Barr McCutcheon, George Middleton, Harvey O'Higgins, Floyd W. Parsons, Luther Reed, Tony Sarg, Leroy Scott, William G. Shepherd, William Allen White, Alice Duer Miller, Fred G. Melcher, James Wright Brown, Gertrude Lane, Russell Doubleday, Louis Wiley and Arthur T. Vance.

Prior to the opening of the congress the Authors' League announced the award of prizes in two contests conducted under the League's auspices. One was open to the students in photoplay production and photoplay composition at Columbia University and called for the submission of the best idea for new literature in motion pictures. Miss Elizabeth Perkins, of Sewell's Bridge, York Village, Me., was awarded the first prize of \$35, and Miss Helen Lawrence, of 57 West 88th Street, New York City, was the winner of the second prize of \$15. Both young ladies are members of the class in motion picture composition, in charge of Mrs. Frances Taylor Patterson.

The other contest was open to High School students in Greater New York, who were given their choice of four subjects. The first prize of \$25 was awarded to Miss Celia Antopolsky, a student of Girls' Commercial High School of Brooklyn, who wrote on "The Place of Motion Pictures in American Life and Culture." The second prize of \$15 and the third prize of \$5 were awarded respectively to John P. McGrath and William Dragunas, both students at the Eastern District High School of Brooklyn, both of whom chose the subject, "What Kind of Motion Pictures Should Producers Make?" The fourth prize of \$5 was won by Miss Eva Richter, of Bay Ridge High School, who wrote on the subject, "What Are the Tests of a Good Motion Picture?" The winners of the first prizes in the two contests were invited to attend all the business and social sessions of the congress. The following were the judges of the contests: Rex Beach, Samuel Hopkins Adams, Ellis Parker Butler, Irvin S. Cobb, Charles Dana Gibson, Clayton Hamilton, George Barr McCutcheon, Harvey J. O'Higgins, Floyd W. Parsons, Eric Schuler, Gertrude Lane and Clarence S. Thompson.

Adolph Zukor, president of the Famous Players-Lasky Corporation, was the guest of honor at a luncheon given Wednesday at 12.30 o'clock at the Martinique by the council of the Authors' League. Among the other guests were William B. Maxwell, vice-president of the British Society of Authors, and Jules Jacques Champenois, representing the National Universities of France.

Ellis Parker Butler, president of the League, presided at the luncheon. In addition to the members of the council of League, members of four of its guilds were present. These are the American Dramatists, the Authors' Guild, the Guild of Free Lance Artists and the Screen Writers' Guild.

Brandt for New Exhibitor Organization Plan

Zone, Not the State, Should Be Foundation, He Declares; Outlines Views in Detail

WILLIAM BRANDT, founder of the Theatre Owners' Chamber of Commerce of New York City, has given **MOTION PICTURE NEWS** a statement heartily endorsing the spirit of William A. Johnston's editorial in last week's issue, entitled "Build It Right."

"You have absolutely hit the nail on the head," Mr. Brandt said. "National exhibitor organization is geared all wrong. You are correct when you say that the present plan is built 'down from the roof instead of up from the foundation.' And that's why we have no cohesive national organization today."

"We shall never get anywhere so long as the organization is geared up to a President elected once a year at a national convention which resolves itself into a political mass-meeting—and practically nothing more."

"Let it be clearly understood that I am indulging in no personalities. Even the officers of the present national organization know how unworkable it is—and nobody knows it better than Sydney Cohen, who has had to take \$25,000 or \$30,000 out of his own pocket to keep it going. What would happen to the organization if, by some chance, a poor man should be elected?"

"You will agree with me that mere criticism of what exists, without suggesting a better plan, is worthless. Therefore, I am going to suggest what I have long believed to be a solid, workable plan of national organization—a plan that will enable the exhibitor actually to protect his investment through organization, without putting a financial hardship on him."

"The present national organization is built on political subdivisions—on the states themselves. But the film industry doesn't operate that way. It operates on business subdivisions—territories, film zones, about twenty-six in number."

"The first step toward getting national exhibitor organization geared right is to take it off the state basis and put it on the zone basis."

"Let me explain what I mean by that: the foundation should be the strong, local unit—one in each film shipping zone. That's where the real power should reside; that's where the exhibitor buys his film; that's where he comes into contact with the distributor; that's where his business dealings are; that's the logical point of origin for exhibitor organization."

"Call them Chambers of Commerce, if you like. Let every exhibitor in the zone be a member—as an individual. If he has one theatre, he would have one vote. If he were the head of a circuit he would still have one vote. Every member would be on the same footing. The big fellow could not dominate. The plan would work—because that is exactly the idea upon which the Theatre Owners Chamber of Commerce is built—and it works."

"Marcus Loew, William Fox and the Keith circuit are members, but they have no more to say than the exhibitor with one or two theatres."

"And the T. O. C. C. means something to its members because they pay good, hard money for the privilege of belonging to it. It is most emphatically not a paper organization, with only a few men bearing the financial burden. The initiation fee is \$100 and the yearly dues are \$100—and everybody pays the same amount."

"I cannot understand why the exhibitors of this country should not be willing to pay for the protection of their own investments. The smallest theatre represents a substantial outlay for the man who owns it. In the aggregate, the picture theatres of this country represent an investment of hundreds of millions of dollars. For their own protection—for common sense business reasons and their own welfare—the exhibitors of the United States should get together."

"Let's grant that the zone plan is right, and say that the twenty-six strong, local units have been formed. What's the next step toward creating an honest-to-God National organization?"

"Simply this: let each zone unit name a delegate to serve on a National Committee of Twenty-Six, which will thus get its authority from the only place where there is real authority—the exhibitors themselves, organized in their own local, zone units."

"The National Committee would be a co-operative body. It would not, and could not, interfere in local matters. It would work on big, national problems, such as the repeal of the Admission Tax, the Music Tax question—and others that are crying for solution."

"This National Committee would be the roof, but you notice we would not put the roof on until we had first laid the foundation and built the structure all the way up. That's logic. That's common sense."

"And then get this: The National Committee would hire a paid secretary. He would not be a politician. He would give his attention to business problems, under the direction of the National Committee. Abolish the office of President. Cut out the politics."

"Suppose, for example, the National Committee should appropriate a budget of \$100,000 for the year. Where would the money come from? Naturally from the zone units, who would be assessed on the percentage ratings of their respective territories. I mean the territorial percentages which are in common use in the industry. The New York zone is a 14 per cent. territory. New York would pay about \$14,000—and so on, all through the list."

"And the individual exhibitor would pay his dues to his local organization. He could not be assessed direct by the National Committee. He would pay only once, and he would know that his zone unit would be contributing for national purposes only what it was able to pay, and what it should pay."

"It would be the duty of the paid National Secretary to collect the money from the zones, and the machinery for this would be very simple: the zone assessment would be sent by paid Secretaries of the local units to the National organization."

"You can't sustain a functioning National organization without money. That has been shown to everybody's satisfaction. It can't be done by having the exhibitor run advertising slides in return for membership in a National body. He must be willing to pay a fair amount, regularly and consistently. When he does that, his interest in the organization is maintained, and he lives up to its rules. That has been our experience in the Theatre Owners' Chamber of Commerce."

"I have gone into the details of this new plan of organization at considerable length, because I wanted to show that the groundwork must be laid properly before any of the exhibitors' pressing problems can be solved."

"Let's bring one of the big points right home: I am an exhibitor with eight theatres. I pay yearly to the Government about \$50,000 in admission taxes, and when I say I pay the tax I mean exactly that. Our theatres have to absorb it—and the same thing is true of 95 per cent of the exhibitors of this country whose admission charge is twenty-five cents."

"Fifty thousand dollars that might be used for theatre expansion or the improvement of existing properties! And I will continue to pay, and you exhibitors will continue to pay this huge tax unless and until we get a real National organization that can convince Congress that the tax ought to be taken off."

"That would be the National Committee's job. It can be done by a careful, systematic campaign put over under the direction of the National Secretary, working with the Secretaries of the 26 zone units."

"The same thing is true of the Music Tax. There will be no relief there except through legislation. A concerted campaign is necessary. We have never had it, but we can have it under the organization plan I have outlined."

"Suppose we did get the Admission Tax removed. Don't you know that you, as an exhibitor, would be in a far better financial situation—that you would actually make more money?"

"This is a pressing problem. But it will not be solved except through the right kind of National organization."

"Other businesses have got rid of the so-called nuisance taxes. The soda-water people did. How? Through organization."

"As for organization itself, does the exhibitor realize that he alone in the industry is not properly organized? Every other branch is. Why, even the operator in your theatre belongs to a union; the doormen and ushers, in many sections, have their organization, and recently, here in New York, the scrubwomen have followed suit."

"The objection may be raised that the zone plan breaks down State lines, thus jeopardizing legislative campaigns. It may be argued, for instance, that exhibitors from one state will not concern themselves with legislative matters in an adjoining state."

"The argument looks formidable, but let's analyze it by citing an example: The Theatre Owners' Chamber of Commerce recently helped exhibitors of a nearby state in a fight on Sunday closing legislation. The T. O. C. C. is composed of exhibitors from New York mostly; but it backed up its members from the other state in their battle against this piece of adverse legislation."

"It is true that under the zone plan you would have overlapping membership. But instead of being an evil this will prove a blessing, because it will knit exhibitors closer together by making them realize the importance of helping their associates in an adjoining state, thereby stopping the contagion of adverse legislation. The reformers know no state lines. Why should we?"

(Continued on page 2854)

Famous Players-Lasky Theatre Holdings

**Statement Furnished in Answer to Government Subpoena Says
148 Picture Houses Leased, Owned or Operated on April 4**

FAMOUS PLAYERS-LASKY CORPORATION, on April 4, 1923, owned, leased or operated 148 picture theatres, a decrease of 111 from 1921, according to a statement furnished by it in answer to a Government subpoena in connection with the hearing on the Federal Trade Commission charges.

The statement, which was made a part of the official record of the case on May 17 as the Commission's Exhibit No. 176, is headed "Theatres Owned, Leased and/or Operated by Corporations in Which Famous Players-Lasky Corporation or Subsidiaries Had a Stock Interest on August 31, 1921."

In the list the name of the owning, leasing or operating company appears first, then the name of the theatre and its location. In theatres marked with an "X" F. P.-L. interest is 50 per cent or less, the statement declares.

The list follows:

1. Through Southern Enterprises, Inc., of Delaware. (a) Interest still exists at April 4, 1923:

Anniston Enterprises, Inc.—Savoy, Noble, Anniston, Ala. Strand Theatre, Inc.—Strand, Asheville, N. C. Augusta Enterprises, Inc.—Modjeska (new), Augusta, Ga. Amusement Company of Georgia—Rialto, Augusta, Ga. Southern Enterprises of Texas, Inc.—Majestic, Austin, Texas. Birmingham Enterprises, Inc.—Galax, Strand, Birmingham, Ala. Imperial Theatre Company—Imperial, Charlotte, N. C. Grand Company—Grand, Columbus, Ga. Rialto Company—Rialto, Columbus, Ga. Texas-Oklahoma Enterprises, Inc.—Rialto, Chickasha, Okla. Southern Enterprises, Inc., of Texas—Crystal, Dallas, Texas; Southern Enterprises, Inc., of Delaware—Imperial, Columbia, S. C. Enterprise Realty Company—Palace, Queen, Dallas, Texas. Texas Enterprise, Inc.—Palace, Fort Smith, Ark. United Amusement Company—Hippodrome, Palace, Fort Worth, Texas. Gadsden Enterprises, Inc.—Imperial, Gadsden, Ala. Enterprise Realty Company—Queen, Tremont, Galveston, Texas. Garing Theatre Company—Garing, Greenville, S. C. Greenville Enterprises, Inc.—Casino, Greenville, S. C. Greenwood Enterprises, Inc.—Liberty, Pastime, Greenwood, S. C. Enterprise Realty Company—Capitol, Queen, Houston, Texas. Houston Enterprises, Inc.—Liberty, Houston, Texas. Jackson Tennessee Enterprises, Inc.—Lyric, Marlone, Jackson, Tenn. Arcade Investment Company—Arcade, Jacksonville, Fla. Duval Company—Duval, Jacksonville, Fla. Imperial Company—Imperial, Jacksonville, Fla. Republic Company—Republic, Jacksonville, Fla. Rialto Company—Rialto, Jacksonville, Fla. Memphis Enterprises, Inc.—xMajestic, xPrincess, xStrand, Memphis, Tenn. Texas-Oklahoma Enterprises, Inc.—Palace, McAlester, Okla. Montgomery Enterprises, Inc.—Empire, Plaza, Strand, Montgomery, Ala. Texas-Oklahoma Enterprises, Inc.—Palace, Muskogee, Okla. Texas-Oklahoma Enterprises, Inc.—Capitol, Oklahoma City, Okla. Southern Enterprises, Inc., of Texas—Best, Gem, Palestine, Texas. St. Petersburg Enterprises, Inc.—Grand, Pheil, St. Petersburg, Fla. St. Petersburg Enterprises, Inc.—Plaza, Rex, Star, St. Petersburg, Fla. Rex Theatre Company—Bijou, Rex, Spartanburg, S. C. Carolina Amusement Company—Strand, Spartanburg, S. C. Sumter Enterprises, Inc.—Rex, Sumter, S. C. Southern Enterprises,

Several Penn. Measures to Die in Committee

A NUMBER of bills before the Pennsylvania Legislature aimed at the motion picture industry will probably die in committee, according to those familiar with the situation.

Those measures include a one per cent tax on theatre receipts; two bills providing for taxation of billboard space; the equal rights bill which would give colored persons the same rights in theatres and other public places as those enjoyed by whites; several so-called anti-scalping measures which would require the theatre admission price to be printed on all tickets; and a bill preventing theatres from charging higher admissions on Saturdays and holidays than on other days.

Inc., of Texas—Victory, Waco, Texas. Howard Theatre Company—Howard, Atlanta, Ga. Rialto Theatre Company—Rialto, Atlanta, Ga. Strand-Vaudette Company—Vaudette, Atlanta, Ga. Tennessee Enterprises, Inc.—xBonita, xRialto, xTivoli, Chattanooga, Tenn. Old Mill Theatre Company—Old Mill, Dallas, Texas. Johnson City Enterprises, Inc.—xMajestic, xEdisonia, Johnson City, Tenn. Tennessee Enterprises, Inc.—xBijou, xMajestic, xQueen, xRiviera, xStrand, Knoxville, Tenn. Arkansas Enterprises, Inc.—xCapitol, xCrystal, xRoyal, Little Rock, Ark. Capitol Theatre Company—Capitol, Palace, Rialto, Macon, Ga. Tennessee Enterprises, Inc.—xPrincess, xPalace, Maryville, Tenn. Paramount Enterprises, Inc.—xFotosho, xHippodrome, xParamount, xStrand, xAirdrome, Miami, Fla. Queen Amusement Company—xPlaza (Queen), San Antonio, Texas. San Antonio Amusement Company—xGrand, xEmpire (Empress), xRoyal, xPrincess, xStrand, San Antonio, Texas. Tennessee Enterprises, Inc.—xImperial, South Pittsburg, Tenn. Consolidated Amusement Company—xBonita, xGrand, xStrand, xVictory, Tampa, Fla. Waco Hippodrome Company—Hippodrome, Waco, Texas.

(b) Interest has been disposed of since August 31, 1921:

United Amusement Company—Mission, Queen, Abilene, Texas. Anderson Enterprises, Inc.—Anderson, Liberty, Anderson, S. C. Anniston Enterprises, Inc.—Strand, Anniston, Ala. Calax Theatre, Inc.—Calax, Asheville, N. C. Majestic Amusement Company—Majestic, Asheville, N. C. Carolina Amusement and Investment Company—Princess, Asheville, N. C. Southern Enterprises, Inc., of Texas—Liberty, Tivoli, Beaumont, Texas. Birmingham Enterprises, Inc.—Princess, Birmingham, Ala. Southern Enterprises, Inc., of Texas—Palace, Cleburne, Texas. Southern Enterprises, Inc., of Texas—Palace, Corsicana, Texas. Dallas Enterprises, Inc.—Capitol, Dallas, Texas. Enterprises Realty Company—Hippodrome, Dallas, Texas. Southern Enterprises, Inc., of Texas—Star, Denison, Texas. Texas Enterprises, Inc.—Rialto, Denison, Texas. Morristown Enterprises, Inc.—Vaudette, Frances, Dyresburg, Tenn. Texas Enterprises, Inc.—Palace, El Paso, Texas. Southern Enterprises, Inc., of Delaware—Arcade, Court, Fort Myers, Fla. Gadsden Enterprises, Inc.—Strand, Gadsden,

Ala. Palmetto Theatre Company—Rialto, Greenville, S. C. Southern Enterprises, Inc., of Texas—Opera House, Greenville, Texas. Greensboro Enterprises, Inc.—Grand, Greensboro, N. C. Griffin Enterprises, Inc.—Alamo, Rialto (Crescent), Griffin, Ga. United Amusement Company—Best, Hillsboro, Texas. Southern Enterprises, Inc., of Delaware—Casino, Dixie, Kissimmee, Fla. Marshall Enterprises, Inc.—Palace, Marshall, Texas. Memphis Enterprises, Inc.—Bijou, xLyric, Memphis, Tenn. Montgomery Enterprises, Inc.—Colonial, Montgomery, Ala. Morristown Enterprises, Inc.—Princess, Strand, Morristown, Tenn. Marrietto Amusement Company—Alamo, Newman, Ga. Orlando Enterprises, Inc.—Grand, Phillips, Orlando, Fla. Southern Enterprises, Inc., of Texas—Star, Palestine, Texas. Southern Enterprises, Inc., of Texas—Temple, Bangor, Texas. Jefferson Company—Jefferson, Orpheum, St. Augustine, Fla. Georgia Enterprises, Inc.—Strand, Salisbury, N. C. United Amusement Company—Lyric, Palace (Liberty), San Angelo, Texas. North Alabama Enterprises, Inc.—Lyric, Plaza (Colonial), Sheffield, Ala. Rex Theatre Corp.—Rialto, Spartanburg, S. C. Sumter Enterprises, Inc.—Lyric, Sumter, S. C. United Amusement Company—Crescent, Temple, Texas. South Alabama Enterprises, Inc.—Belvedere, Diamond, Tuscaloosa, Ala. North Alabama Enterprises, Inc.—Pastime, Strand, Tusculumbia, Ala. Southern Enterprises, Inc., of Texas—Rex, Waco, Texas. Dye, Ford & Rogers—xMission, Amarillo, Texas. D. F. & R. Enterprises, Inc.—xOlympic, Amarillo, Texas. Criterion Theatre Company—xCriterion, Atlanta, Ga. Strand-Vaudette Company—xStrand, Atlanta, Ga. Tennessee Enterprises, Inc.—xAlcazar, xAmerican, xFine Arts, Chattanooga, Tenn. Tennessee Enterprises, Inc.—xLyric, xRoyal, Chattanooga, Tenn. Criterion Amusement Co.—xCriterion, Chattanooga, Tenn. North and South Carolina Enterprises, Inc.—xDreamland, Liberty, Chester, S. C.; xStrand, xCozy, Gaffney, S. C.; xBijou, xImperial, Greensboro, N. C. Huntsville Enterprises, Inc.—Lyric, Huntsville, Ala. Lakeland Amusement Company—xAuditorium, xCasino, Lakeland, Fla. Arkansas Enterprises, Inc.—xPalace, Little Rock, Ark. Capitol Theatre Company—xPrincess, Macon, Ga. North and South Carolina Enterprises, Inc.—xBroadway, Mount Airy, N. C. D. F. & R. Enterprises, Inc.—xMaie, Olympia, Plainview, Texas. Rome Enterprises, Inc.—xAuditorium, xElite, xStrand, Rome, Ga. North and South Carolina Enterprises, Inc.—xCrescent, Statesville, N. C. Consolidated Amusement Company—xPrince, Tampa, Fla. North and South Carolina Enterprises, Inc.—xGrand, xRialto, Union, S. C. D. F. & R. Enterprises, Inc.—xEmpress, xMajestic, xOlympic, xPalace, Wichita Falls, Texas.

2. Through Black New England Theatres, Inc. (a) Interest still exists at April 4, 1923:

(As of August 31, 1921, Famous Players-Lasky Corporation had 50 per cent interest in the Black New England Theatres, Inc., who in turn had an interest in the companies listed below. Famous Players-Lasky at June 17, 1922, purchased the other 50 per cent. x indicates an interest 50 per cent or less by Black New England Theatres, Inc.)

Bangor Theatres, Inc.—Opera House, Bangor, Me. Park Amusement Company—Park,

Barre, Vt. Bath Theatres, Inc.—Opera House, Columbia, Liberty, Bath, Me. Belfast Theatre Company—Union Hall, O. H., Belfast, Me. Biddeford Theatres, Inc.—Central, Biddeford, Me. Victory Amusement Company—Broadway, Chelsea, Mass. Dover Amusement Company—Strand, Dover, N. H. Lowell Theatres, Inc.—Merrimack Square, Lowell, Mass. Barre Theatres, Inc.—Savoy, Northfield, Vt. Park, Richford, Vt. Maine Theatres, Inc.—Arcade, Empire, Park, Rockland, Me. Rutland Theatres, Inc.—Strand, Rutland, Vt. Westbrook Theatre, Inc.—Star, Westbrook, Me. Waterville Theatre Company—Haines, Waterville, Me. Manchester Amusement Company—xStar, Concord, N. H. Westbrook Theatres, Inc.—Scenic, Westbrook, Me. Black & Spitz Theatres, Inc.—Laurier, Woonsocket, R. I. Black & Churchill Theatres, Inc.—xPark, Fort Fairfield, Me. Aroostock County Theatres, Inc.—Savoy, Fort Kent, Me. Black & Churchill Theatres, Inc.—xTemple, xLibby, xDance Hall (Society Hall), Houlton, Me. Strand Theatre Corp.—Strand, Pawtucket, R. I.

(b) Interest has been disposed of since August 31, 1921:

Park Amusement Company—Opera House, Bijou, Barre, Vt. Bath Theatres, Inc.—Arcade Dance Hall, Bath, Me. Belfast Theatres, Inc.—Colonial, Belfast, Me. Rutland Theatres, Inc.—Black's, Bethel, Vt. Brattleboro Theatres Company—Princess, Opera House, Auditorium, Brattleboro, Vt. Maine Theatres, Inc.—Lincoln Hall, Damariscotta, Me. Rutland Theatre, Inc.—Black's, Fairhaven, Vt. Lawrence Rialto Theatre Company—Rialto, Lawrence, Mass. Rutland Theatres, Inc.—Hammond Hall, Opera House, Ludlow, Vt. Black's Theatre Corp (Lynn)—Waldorf, Lynn, Mass. Connecticut Theatres, Inc.—Rialto, New Haven, Conn. Brattleboro Theatres, Inc.—Town Hall, Putney, Vt. Black's Quincy Theatre Company—Quincy, Quincy, Mass. Rutland Theatres, Inc.—Strand, Randolph, Vt. Barre Theatres, Inc.—Auditorium, Stowe, Vt. Main Theatres, Inc.—Star, Waldo, Me.; Glover's Hall, Warren, Me. Artie Theatre Corp.—Artie, Artie, R. I. Amusement Corp. of N. E.—xHyde Park, Hyde Park, Mass. Manchester Amusement Company—xStrand, Rockland, Mass. Utica Theatres, Inc.—Park, Utica, N. Y. Prime Amusement Company—Blivven's Opera House, Westerly, R. I.

3. Through miscellaneous corporations. (a) Interest still exists at April 4, 1923:

Mountain State Theatre Corp.—xGrand, xPrincess, Denver, Col. Moore & Greaves Amusement Company—xRialto, Pueblo, Col.: xPrincess, replaced by Rialto, Colorado Springs, Col.: xQueen, Denver, Col.: xSterling, Greeley, Col. New York and Pacific Coast Amusement Company—xGranman's M. D. Theatre, xRialto, Los Angeles, Cal. Clinton-Mayers Company—xLyceum, Duluth, Minn. Rialto Theatre Corp.—Rialto, New York, N. Y. Biddle Realty Corp.—Rivoli, New York, N. Y. Seneca Holding Corp.—Owns New York and Criterion theatres, New York, N. Y. Missouri Theatre Company—Missouri, St. Louis, Mo.

(b) Interest has been disposed of since August 31, 1921:

Mountain State Theatre Corp.—xGrand, Pueblo, Col. Moore & Greaves Amusement Company—xPrincess, xLyric, Cheyenne, Wyo.

On August 31, 1921, Southern Enterprises or one of its subsidiaries also owned, leased or operated certain theatres showing vaudeville or legitimate productions, but not displaying feature pictures.

(a) On April 4, 1923, still had an interest in the following:

Imperial (Bijou), Anderson, S. C.: Auditorium, Asheville, N. C.; Imperial, Augusta, Ga.: Alhambra (Piedmont), Charlotte, N. C.;

Completing Plans for M.P.T.O. of Carolina Meeting

SECRETARY HENRY B. VARNER, of the North Carolina M. P. T. O., has called a gathering of the Executive Committee to meet in Charlotte on June 10 for the purpose of finally completing the program for the annual convention which will be held at Wrightsville Beach, June 28th and 29th. Frank J. Rembusch, of Indiana, has been invited to attend.

Prince, Houston, Texas; Palace, Jacksonville, Fla.; Grand, Montgomery, Ala.; Forsyth, Atlanta, Ga.; Lyric, Atlanta, Ga.; Bijou, Chattanooga, Tenn.; xKemptner, Little Rock, Ark.; xGem, Little Rock, Ark.; Grand, Macon, Ga.; Bijou, Savannah, Ga.; Staub (Lyric), Knoxville, Tenn.

(b) The following had been disposed of by April 4, 1923:

Grand, Augusta, Ga.; Modjeska (old), Augusta, Ga.; Academy, Charlotte, N. C.; Jefferson, Dallas, Texas; Grand Opera House, Galveston, Texas; Lucerne, Orlando, Fla.; xDeandi, Amarillo, Texas; xWichita, Wichita Falls, Texas.

Since August 31, 1921, Famous Players-Lasky Corporation has acquired an interest in the ownership, lease or operation of the following theatres which it had on April 4, 1923:

1. Through Southern Enterprises, Inc., of Delaware; Imperial Theatre Company—Imperial, Asheville, N. C.; Tennessee Enterprises, Inc.—xYork, Chattanooga, Tenn. Texas-Oklahoma Enterprises, Inc.—Rialto, Busby, McAlester, Okla. Consolidated Enterprises, Inc.—xLoew's Palace Memphis, Tenn.

2. Through New England Theatres, Inc.: Olympia Operating Corp.—Olympia, Chelsea, Mass. Star Theatre Corp.—xSterling, Concord, N. H. Empire Theatre of New Bedford—xEmpire, New Bedford, Mass. Rutland Theatres, Inc.—Playhouse, Rutland, Vt.

3. Through Miscellaneous Companies: New York and Pacific Coast Amusement—xMetropolitan, Los Angeles, Cal.

It has acquired an interest in the following, which have since been disposed of by April 4, 1923:

4. Through Southern Enterprises, Inc., of Delaware: Durham Enterprises, Inc.—Broadway, Columbia, S. C. Durham Enterprises, Inc.—Savoy, Durham, S. C. Southern Enterprises, Inc., of Delaware—Ideal, Columbia, S. C. Deland Enterprises, Inc.—xDreka, Deland, Fla. Deland Enterprises, Inc.—xPrincess, Deland, Fla. Orlando Enterprises, Inc.—Boacham, Orlando, Fla. Rome Enterprises, Inc.—xBroadway, Rome, Ga. San Antonio Amusement Company—xNew New Pearl, San Antonio, Texas.

Summary of foregoing schedules:

	As of August 31, 1921.	As of April 4, 1923.
Motion picture theatres over		
50% interest	172	94
Motion picture theatres 50% or less interest	87	54
Total	259	148
Legitimate and vaudeville . .	24	16
	—	—
Grand total	283	164

As to the 94 motion picture theatres which are over 50 per cent owned, leased or operated:

13 are in the 50 largest cities in the United States.

39 are in other cities of over 25,000 population.

42 are in cities of less than 25,000 population.

Of the 54 motion picture theatres which are 50 per cent or less either owned, leased or operated:

16 are in the 50 largest cities in the United States.

25 are in other cities of over 25,000 population.

13 are in cities of less than 25,000 population.

In addition to the foregoing schedules, the following interests should be noted:

This company owned a 30 per cent interest in an enterprise known as the Stillman theatre at Cleveland. The company operating the Stillman theatre became part of a group known as Loew's Ohio Theatres, Inc., and Famous Players-Lasky Corporation received for its interest in the Stillman theatre 7,125 shares of common stock and 524 shares of preferred stock out of a total issue of 70,000 shares of common and 11,360 shares of preferred stock of Loew's Ohio Theatres, Inc. It has no representation on the directorate and no voice in the management of the Loew Company's affairs.

Southern Enterprises, Inc., a subsidiary of this company, owns 40 per cent of the stock of the Saenger Amusement Company, but neither this company nor any subsidiary has representation on the directorate or voice in the management of the Saenger Company's affairs.

Famous Players own the common stock and part of the preferred stock of Charles Frohman, Inc., but that company is engaged in the legitimate theatrical business, and is not engaged in the exhibition of motion pictures.

This company has a small interest in the Valentine theatre at Toledo, Ohio, estimated at 8 per cent, which it received as payment of overdue film rentals. We have never had any representation or voice in the management of the company.

On August 31, 1921, the date referred to in the subpoena calling for this list, Famous Players had a 75 per cent interest in a circuit of 18 airdromes, theatres and neighborhood houses in St. Louis, Mo. It has disposed of its interest in 17 of these houses, and now owns 100 per cent of a single, newly constructed house, the Missouri Theatres, St. Louis.

It was originally intended that Famous Players-Lasky Corporation would have a 50 per cent interest in four theatres in San Francisco—the Imperial California, Portela and Coliseum, and a new one, the Granada, erected since August 31, 1921—but upon a subsequent adjustment of interests with our associates in that enterprise it was agreed that Famous Players would only retain a 25 per cent interest, which it now has.

One of Famous Players subsidiaries has a lease of the Majestic theatre, Detroit, but the theatre is sublet to a party who is running a dramatic company therein.

This company owns 650 shares out of 2,000 of common stock (but none of the preferred stock, aggregating \$350,000) of the Indiana Theatre Company, owning the Indiana theatre at Terre Haute, Ind.

At the particular date specified in the subpoena (August 31, 1921) one of the Famous Players' subsidiaries leased the Wizard theatre in Baltimore, but the lease expired in 1922 and was not renewed. Likewise at said date one of its subsidiaries owned the Criterion theatre, Buffalo, but sold the same in the fall of 1921. Another subsidiary leased a theatre in Brooklyn known as the Rivera, but never opened same as a picture house, as it was decided to lease it for vaudeville.

Kansas To Fight Summer Slump

M.P.T.O. Business Manager Will Tour State to Aid Exhibitors in Showmanship

TO combat the annual slump in Summer business, a conservative, concrete plan will be put into effect by the M. P. T. O. of Kansas next week, it has been announced.

The plan, as outlined by C. E. Cook, business manager of the organization, is based upon sound business principles. It consists merely of a personal supervision in aiding the exhibitors of the state to operate their houses so that the greatest ends may be obtained from the least means. This, after all, always has been the key to successful showmanship, Mr. Cook firmly believes. Mr. Cook's tour over the state will last several weeks.

"It is surprising how comparatively small factors in operating a theatre can be magnified at the box office," Mr. Cook said. "In a certain town in Kansas I know of an exhibitor who literally is keeping patronage away from his theatres by the absence of about \$3 worth of paint on the front of his house. Another theatre owner, right here in Kansas City, virtually is doing the same thing by failing to have the white linen slips on the backs of his chairs laundered, while still another allows dirt to accumulate in his theatre. All these things are noticed more closely in the Summer than in Winter. When competition is not so great and when it is necessary for people to be indoors.

"A black and white front, the paint to cost about \$3, would do wonders for a certain suburban house I have in mind. It is just such apparently small things that stand between success. To combat these smaller evils if they can be termed that, will be my mission in a trip over the state next week. The M. P. T. O. of Kansas owes it to every one of its members to protect them against Summer slumps, while exhibitors owe it to their state association to co-operate in every manner to make effective this campaign against closed houses for this Summer.

"In my recent trip over the state I met an exhibitor who actually didn't know what his overhead expenses were. His income was what he had left at the end of the month, as he termed it. That exhibitor now is a member of the state organization, and he is going to have a much different system, as well as a

different appearing theatre before we get through with him. Another exhibitor recently had suffered a slight loss by fire in his theatre. The front was blackened by smoke. The house is being operated today, but the front never has been painted. What an inviting appearance for the public to see the front of a house blackened by smoke, which would strike fear of fire into the heart of any ordinary person."

Connick Report on F.P.L. in U. S. Record

(Continued from page 2847)

ing to the neighborhood in which the theatres are to be built. In the theatre districts of the larger cities many of the present managers give 3,000 to 3,500 seats as the maximum."

The growth in theatre attendance, which was very marked in 1919, "appears to be permanent," the report goes on, adding: "There is no indication that the growth of the business is unsound and it seems possible to materially increase both the theatre attendance and the percentage of theatre profits by building larger theatres, which are more economical to operate and by increasing the attractiveness of the amusement. The latter can be done by exhibiting the better class of film and by providing good orchestral music.

"Of course, in time the point of saturation for this form of amusement will be reached and then it will be a case of the survival of the fittest. As the matter stands today, however, it is our most democratic, most convenient and cheapest form of amusement and until someone provides amusement that is more convenient and lower in cost to the public or until all the producers make uninteresting pictures, the motion picture business in America will continue to grow."

Under the heading "The Star Controversy," the report declares: "There has been considerable criticism both on the part of the public and some manufacturers regarding the salaries paid stars and directors and the amount paid for dramatic material. Investigation shows that there is never a large reservoir of dramatic material of the type the American public demands that can be adapted for use on the screen. For instance, at the present time the public is not interested in stories with a sad ending, in war stories or in costume plays, but a short time ago there was a large demand for war stories.

"In regard to directors, here again it is a question of supply and demand. The directors who are willing to consider the cost of production and at the same time are able to make a successful picture are not very plentiful.

"The records show that plays produced with experienced stars, working with a good director, cost less than the picture made with inexperienced and cheaper people. The policy of the Famous Players-Lasky Corporation, since its inception, has been to get the best stories, stars and directors for their pictures, and they claim that their success has resulted from following this policy. As a matter of course, they have tried to purchase the best material and to pay no more than the laws of supply and demand require. In 1918 they spent over \$800,000 for stories, of which only \$8,000 was paid for material unsuitable for production.

"For the six months ending June 30, 1919,

Selznick-American Releasing Transfer Completed

THE absorption and transfer of the American Releasing Corporation by the Selznick Distributing Corporation has been completed and an extensive sales drive has started for the combined product throughout the country.

All existing exhibitor contracts made by the American Releasing will be executed by the Selznick Distributing Corporation.

Robert S. Bendell, formerly manager for American in Albany, has been retained by Selznick Distributing Corporation in the same capacity at that exchange.

David R. Blyth, Director of Sales for Selznick Distributing Corporation has retained many of the exchange and field forces of American Releasing and they are now employed in the Selznick exchanges.

the amounts paid to stars and directors, with their staffs, were \$558,249 and \$202,130, respectively, out of a total of \$13,089,211. It would require a very substantial reduction in salaries of stars and directors to be effective in increasing the profits of the corporation.

"There is a considerable effort being made by many producing managers to get away from the star system, but it is not believed that they have carefully analyzed their coats or rate of production, or taken into consideration the drawing value to the box office of the personality of the stars. Analysis leads to the belief that the star system is sound and will continue to be used by the most successful producers."

Brandt For New Exhibitor Organization

(Continued from page 2851)

"What's the first thing an exhibitor does when he opens a theatre? You know what it is. He rushes to get all kinds of insurance on his house—fire, burglary, storm, etc.—but the most important kind of insurance he doesn't get at all—the protection of his whole investment through a strong, National exhibitor organization.

"The answer, as I see it, is to start with the zones; then form your National Committee as above outlined; abolish the elective office of President; hire paid Secretaries for the zone units and a paid Secretary for the National Committee—business men in both instances; and tackle the job in a big way like men.

"I do not say my plan is perfect. Probably it can be improved upon. But this I do know: I am not looking for any honors, medals or badges. I am sincerely and vitally interested in seeing the right kind of National exhibitor organization brought into being. It is necessary to the protection of my investment—and the investment of every single exhibitor in this country."

M.P.T.O. of Connecticut Meets June 27

The Motion Picture Theatre Owners of Connecticut will hold their annual convention at Double Beach, Conn., on Wednesday, June 27.

Double Beach is just outside of New Haven and the meeting will be in the form of a field day.

Flint Added to Selznick Board of Directors

COINCIDENT with the absorption of the entire product of the American Releasing Corporation by the Selznick Distributing Corporation comes the announcement of the addition of Motley H. Flint to the Board of Directors of the latter named Company. In his capacity as Vice President of the Pacific Southwest Trust and Savings Bank, Mr. Flint has become largely identified in assisting with the production end of the motion picture business and is generally recognized as one of the leading factors in the furtherance of better pictures.

The Pacific Southwest Trust and Savings Bank is interested in three special productions scheduled for early release by the Selznick Distributing Corporation, "Rupert of Hentzau," "The Common Law," and "Modern Matrimony" and Mr. Flint's recent trip east was made partially to close final details for the distribution of these pictures.

Film Golf Tournament is Great Success

Record Attendance of Executives and Others Marks Fourth Semi-Annual Event

THE Fourth Semi-Annual Film Golf Tournament, held June 5, under the auspices of *The Film Daily*, at the Belle-laure Golf Club, Bayside, L. I., was a big success.

There were more than 150 golfers, observers and humorists, real and near, on hand. The attendance list was a blue book of the industry in New York and vicinity. The day was ideal—even if it was a little warm—and everybody was thoroughly convinced that the party was a wonder in every respect.

Here are the winners:

Low net (Reuben Samuels, Inc., Trophy): Rudy Cameron, net score 75.

Low net runner-up (Pathe Exchange, Inc., Trophy): Felix Feist, net score 78.

Low gross (Warner Brothers Trophy): Oscar Morgan, net score 82.

Low gross runner-up (MOTION PICTURE NEWS Trophy): E. Kendall Gillette, net score 82.

Winner of Jules Mastbaum Trophy for lowest score by exhibitor player, Tom Moore, net score 83.

Winner of Jack Alicote Duffer Cup, Harold Rodner, with a score of 355.

Winner of leg on the *Film Daily* Trophy: Rudy Cameron, net score 75.

In the morning the qualifying round of nine holes was played and in the afternoon eighteen were added. After which, the crowd adjourned to the clubhouse for dinner, the big event of the day. The fun was fast and furious, especially when the special prizes were passed around. Here they are: a live canary in a bird cage; a pup; still another pup; a goldfish and twenty "bobby irons" donated by Exhibitors Herald.

The Film Golf Tournament always brings out a big representation from all branches of the industry, but the attendance this year was a record-breaker. Many who were unable to go out early in the day appeared at the dinner. Ben Blumenthal, A. H. Giannini, J. Robert Rubin and Al Feinman sent best wishes by radio from the *Majestic* en route to Europe.

Among those present were:

Abeles, A. S., Metro; Abrahams, L., Craftsmen Lab.; Adler, Lester, Asso. Exhibitors, Inc.; Alden, P. S.; Alicote, Jack, Film Daily; Anderson, R. V., Universal; Arms, Lee, 130 W. 42nd St.; Aronson, Al., 1540 Broadway.

Bachmann, J. G., Al Lichtman Corp.; Baker, C., Graham, Vitagraph; Barnstyn, J. C., Brit. & Cont. Trading Corp.; Barth, Gus, Rex Laboratory; Barnard, J. L., 2305 Sedgwick Ave.; Baum, Lou, Equity Pictures Corp.; Beach, F. A., United Artists; Beatty, Jerome, Al Lichtman Corp.; Beecroft, F. J., M. P. News; Beecroft, James, Exhibitors' Herald; Bennett, Whitman; Benson, Bernhard, Merrill Lynch & Co.; Berman, Harry, F. B. O.; Bernstein, David, Loew's, Inc.; Black, Alfred S., Boston, Mass.; Blumberg, Milton, Reuben Samuels, Inc.; Bolton, Ray, Film Daily; Botsford, A. M., Famous Players; Brock, Louis, Schenck Prod.; Brockell, F. M., First National; Brown, Al; Brown, Colvin, T. H. Ince Corp.; Brown, George, Universal; Brown, J. S., M. P. Arts; Burr, Charles C., Mastodon Films, Inc.; Butts, F. W., Butts Lith. Co.; Bryant, Chas.

Cameron, Rudy, Lambs' Club; Cameron, A. D., General Electric Co.; Campbell, H. D., Seaboard National Bank; Carvon, Tom, Uni-

New York F.I.L.M. Club Cuts Initiation Fee

Arthur Abeles, Chairman of Membership Committee of the F. I. L. M. Club of New York City announced at the last meeting that the initiation fee would be reduced to \$250.00 until September 1, after which it would be restored to \$1,000.00. It is expected to have every Film Distributor in the City of New York a member before many weeks.

The Joint Arbitration Board continues to hold meetings on Wednesday and Friday. Many important cases are being decided to the entire satisfaction of both parties.

versal; Casey, C. E., Strand, White Plains; Chamberlain, L. V., First National; Clarke, Horace T., D. P. Howells, Inc.; Clofine, M. D., International News Reel; Cohn, Jack, C. B. C.; Cohen, Julius, N. Y. American; Cohen, Milton, Inter-Globe Export; Coram, Ross A., Bay State Film Sales Co.; Cosman, Jack, Agfa Co.; Crawford, Roy, Associated Exhibitors; Creske, Henry, Creske-Everett, Inc.; Cumming, R. M., Metro; Cron, James A., Exhibitors Trade Review.

Danby, Robert, Ivan B. Nordheim Co.; "Danny," Film Daily; Day, Harvey, International News; Diebel, C. W., Youngstown, O.; Doolittle, W. C. J., Selznick; Donaldson, J. W., M. P. P. D. A., Inc.; Dunning, Carroll Carroll H.

Elliott, Frederick H., Feaster Mfg. Co.; Elliott, C. Mather; Ellison, Millard; Elms, J. W., Du Pont Co.; Eshmann, E. A., Pathe; Evans, Tom, Evans Film Co.; Eckhart, John, Eckhart & Co.

Feist, Felix, Schenck Prod.; Fields, Seymour, Eggers Photo Engraving; Fish, D. W., Goldwyn, Cincinnati; Flinn, John C., Famous Players; Forde, Hal; Frank, W. B., Assoc. Exhibitors, Inc.; Fuller, Paul M., Pathe.

Gallup, G. B., Hodkinson; Garret, Sidney, Inter-Globe Export; Gaylor, E. S., Morgan Litho. Co.; Gill, W. S., Rothacker Mfg. Co.; Gillett, E. K., M. P. News; Gilroy, Foster, Hodkinson; Ginsberg, H., Al Lichtman Corp.; Glucksmann, Jacobo; Godsol, F. J., Goldwyn; Goetz, Harry M., Erbograp Co.; Golden, E. A., Metro, Boston; Graf, Max, Graf Prod.; Grainger, Jas., Goldwyn; Greene, J. I., Assoc. Exhibitors; Grey, Albert L., D. W. Griffith, Inc.; Gulick, Earl G., Gude Adv. Co.; Gulick, Paul, Universal.

Ham, Wallace W., Vitagraph; Hammons, E. W., Educational; Hays, Will H.; Hedwig, W. K., Rex Laboratory; Henry, T. Y., United Artists; Herron, Fred L., M. P. P. D. A., Inc.; Hodkinson, Kenneth, United Artists; Hoffman, M. H., Truart Prod.; Howells, D. P.; Hughes, Frank, J. P. Muller Co.; Hurn, H. H., W. W. Hodkinson Corp.; Humm, John, Pathe; Hurst, W. O., Whitman Bennett Prod. Johnston, Wm. A. MOTION PICTURE NEWS; Joy, Jason S., M. P. P. D. A., Inc.

Kane, R. T., Famous Players; Kann, Maurice, Film Daily; Kaufman, Al, Famous Players; Kent, S. R., Famous Players; King, Henry, Inspiration Pict., Inc.; Klein, Edward L.; Kohn, Ralph, Famous Players; Kohn,

Stuart M., Howells Sales Co.; Kracht, Clem. M., M. P. World.

Lachman, Mare, Universal; Laemmle, Julius, Universal; Leonard, Robert Z.; Lesser, Irving M., Principal Pictures; Lesser, Myron L., Distinctive Prod.; Levinson, J. A., 565 5th Ave.; Lewis, Edgar; Lewis, Harry, 220 W. 42d St.; Lichtman, Al, Al Lichtman Corp.; Loew, Arthur, Loew's, Inc.; Loew, David, Loew's, Inc.; Loughborough, Jim, T. H. Ince Corp.; Lownes, A., Dura Film Protector Co.; Lynch, E. C., Pathe.

McGovern, Chas., 130 W. 46th St.; MacMahon, John, N. Y. American; MacManus, Ed, N. Y. Athletic Club; Mannix, Eddie, Schenck Prod.; Marcus, Lee, F. B. O.; Marin, H. N., Distinctive Prod.; Massee, William, 115 Broad St.; Mastbaum, Jules, Stanley Co.; Mersereau, Don, Film Daily; Merrill, Charles, Pathe; Milligan, Jim, M. P. World; Mooney, Paul C., Meyer Prod.; Moore, Tom, Moore's Theatres, Wash.; Morgan, Oscar, Famous Players; Morrissey, R. A., 45 John St.; Morrissey, Frank, 45 John St.; Moyer, Charles E., United Artists.

Newman, Frank L., Kansas City; North, Bobby, Apollo Trading Corp.

Palmer, S. D., Famous Players; Pawley, Raymond, Hodkinson; Powers, P. A., F. B. O.; Pettijohn, C. C. M., P. P. D. A., Inc.; Pope, Frank, Rialto theatre; Pratt, Jr., M. E. A., Erlanger.

Quinn, J. M., Vitagraph.

Rabell, W. H., Independent Movie Supply Co.; Reiben, Sam, Reiben Film Corp.; Reichenbach, Harry, Sam Goldwyn Prod.; Riley, W. J., Cine Mundial; Ritchey, J. V., Ritchey Litho; Rogers, Charles R., Corinne Griffith; Rollo, Stanley J.; Rothstein, Nat G., F. B. O.; Rowland, R. A., First National; Rowson, Harry, Ideal Films, London; Ryan, James, Fox Film; Ryskind, Morris, Al Lichtman Corp.

Samuels, Reuben, Reuben Samuels, Inc.; Sanders, Laurence H.; Sax, Sam, Weber & North; Scanlon, G. A., DuPont Co.; Schlesinger, Gus, Warner Bros.; Schlesinger, M. B.; Schlesinger, Morris; Schmidt, Arti, Universal; Schnitzer, J. L., F. B. O.; Schwab, F. E.; Schwab, Jules, Sound View Golf Club; Schwartzman, Sam, Al Lichtman Corp.; Seligsberg, W. N., 43; Seymour, W. F., Hodkinson; Sheldon, E. Lloyd, Famous Players; Siegel, Henry, Selznick; Siegel, Henry, c/o Warner Bros.; Smith, Courtland, M. P. P. D. A.; Smith, J. Boyce, Inspiration Pict., Inc.; Smith, E. L., Inspiration Pict., Inc.; Spargo, J. S., Exhibitors' Herald; Sternberg, Lester, Film Daily; Storey, John E., Pathe.

Tevlin, Creighton, Cosmopolitan; Theiss, J. H., DuPont Co.; Tierney, H. S., Eckert & Co.; Treleven, P., Pathe.

Urbach, Lawrence A., M. P. Journal.

Warner, Abe, Warner Bros.; Warner, E. J., Otis Litho.; Warner, H. M., Warner Bros.; Webb, F. E., Rothacker Mfg. Co.; Weiss, Alfred, Artclass Pictures; Welsh, Robert E., M. P. World; White, Ed; White, Everett; Wiley, Tom; Wilk, Ralph, Film Daily; Williams, J. D., Ritz-Carlton Pictures; Willis, Lloyd D., M. P. P. D. A.; Wilson, F. G., Reel and Pub. Co.; Wilson, G. C., Rivoli, Baltimore; Wilson, Harry C.; Wonders, Guy, Baltimore; Woodle, Bernard T., M. P. P. D. A., Inc.

Yates, H. J., Republic Laboratory.

Copyright Suit in Supreme Court

Important Decision Awaited in Alleged Plagiarism of "Mr. Barnes of New York"

THE dispute between Goldwyn Pictures Corporation and the Howell Sales Company regarding the alleged plagiarism of the story of "Mr. Barnes of New York" by the picture "Vendetta" is now before the United States Supreme Court in the form of an application by the Goldwyn company for a writ of certiorari. If the writ is granted it will have the effect of vacating the decree in favor of the Howell Company granted by the United States Court of Appeals for the Second District and will be followed by a trial of the issue in the Supreme Court.

It will be recalled that while the Goldwyn Pictures Corporation was producing the picture "Mr. Barnes of New York" at its California studios, having purchased the exclusive rights for screen purposes from John F. Stephens, owner of the copyright of the novel, the Howell company imported a German picture called "Vendetta," which was undeniably a screen version of the same novel. The question at issue is whether the purchaser of screen rights has any protection in the interval between such purchase and the arrival of the picture at copyright stage as such. The lower court took the position that the copyright law does not cover this interval and even went so far as to deny the right of the owner of the original book copyright to intervene in order to assist the purchaser of the screen rights. The Goldwyn counsel point out that if the law is really in this status a serious handicap is laid upon the producer and the publisher, and the picture industry has not a leg to stand upon, as practically all picturizing rights are by assignment from the owner of the general copyright.

The present copyright case is held to differ from the Fox case, decided some time ago, in that while in the latter case the assigned copyright privilege covered general dramatization

rights the Goldwyn right to "Mr. Barnes of New York" was limited to the moving picture dramatization.

Lichtman Secures Services of Paul Swift

Paul J. Swift, until recently general manager of the Associated Booking Corporation, has resigned from that post in order to become special representative for the Al. Lichtman Corporation. Mr. Swift, like Ed. Grossman and George S. Jeffrey, Preferred's other two representatives, was associated with Mr. Lichtman at Famous Players.

Swift was sales supervisor of the New York territory for Paramount for five years, and left there in order to accept the offer from A. B. C., which was tendered him by unanimous vote of the board of directors. Mr. Swift's first assignment for Lichtman sends him to Washington, where he will study trade conditions for a while.

Filming Outdoor Scenes for "Red Robe"

Director Alan Crosland and the company of Cosmopolitan players making "Under the Red Robe," the picturization of Stanley Weyman's story of the same play, left for Stamford, Conn., this week to film the spectacular riding scenes which will be one of the features of the film. These scenes will be filmed at Aladdin's Rock Farm, where the tournament scenes for "When Knighthood Was in Flower," starring Marion Davies, were filmed last summer.

Robert B. Mantell, John Charles Thomas and Alma Rubens are featured in "Under the Red Robe."

"Skid Proof" Next Charles Jones Feature

Charles Jones has just started a new feature picture at the William Fox West Coast studios. It is called "Skid Proof" and was written by Byron Morgan who was responsible for many of the late Wallace Reid's automobile stories. The picture is being directed by Scott Dunlap, and Carmel Meyers, Peggy Shaw, and Jacqueline Gadsden are members of the cast.

Barry Feature Under Way at Warners

"The Printer's Devil," starring Wesley Barry, has been started at Warner Brothers Coast studios under the direction of William Beaudine. Katherine McGuire, beauty contest winner, is cast in the feminine lead. Others in prominent roles are Harry Myers, George Pearce, Louis King, Ray Cannon, Mary Halter and Harry Rottenberg. Julian Josephson is responsible for the story.

Beacon Acquires Another Boston House

The Beacon Theatre Co., Jacob Lourie, general manager, has added another house to its string of greater Boston theatres, by the acquisition on May 14 of the Allston theatre, one of the most popular neighborhood houses in the city.

Paramount Abandoned Name of "Accessories"

BELIEVING that the word "accessories" gives exhibitors the wrong attitude toward advertising material, Paramount has changed the name of its department handling this matter to "Ad Sales Department."

Mel A. Shauer, Manager, has announced hereafter all posters, heralds, insert cards, stills, mats, and cuts will be designated as "advertising" and the department in the exchange vending them will be known as the "Advertising Department." The former accessories managers will be known as "advertising managers."

This change was decided upon at the recent Paramount regional conventions where it was believed exhibitors have suffered by regarding advertising simply as a side-line instead of as an integral part of the exhibition.

"Thundergate" Cast Is Named by de Grasse

A new First National unit will be busy within a week's time at the United Studios, when "Thundergate" will be put into production. It is a picturization of Sidney Hershel Small's novel, "The Lord of Thundergate." The cast has practically been completed by Joseph de Grasse, who will direct the picture for First National.

Owen Moore has been cast in the leading male role. Virginia Brown Faire and Sylvia Breamer will fill important roles. Tully Marshall, Edwin Booth Tilton, and Robert McKim complete the cast.

In this First National picture Moore will portray a young American engineer, whose resemblance to a Chinese lord precipitates him in a series of adventurous, exciting and romantic situations and finally wins him a white wife, who was forced on him when, through circumstances, he was compelled to take the place of the real lord.

"Governor's Lady" Is Next Millarde Feature

"The Governor's Lady," a Belasco stage success which is being put into film form at the William Fox New York studios, is the next picture to be directed by Harry Millarde. The Belasco drama was written by Alice Bradley. Jane Grey and Robert T. Haines have the two leading roles in moving pictures. Anthony Paul Kelly made the scenario.

F. B. O. Announces Purchase of "Woman Accused"

The Film Booking Offices announce the purchase this week of "Woman Accused," written by Roy Vickers, of London. This story appeared as a serial in the McClure's Magazine, beginning December, 1922, and running through until April, 1923.

Tom Mix Busy with "Lone Star Ranger"

Tom Mix is now busy on a screen version of Zane Grey's novel, "Lone Star Ranger," at the William Fox West Coast studios. Lambert Hillyer made the scenario and will also direct the picture. Billie Dove has the character of the girl who runs away with the hero's heart.

Fox Takes Over Barbee's Loop, Chicago

A DEAL was completed last week by which Fox Film Corporation interests have taken over Barbee's Loop theatre, Monroe and Dearborn Streets, Chicago, and will take possession August 1st. The lease is for a term of years and will establish Fox interests in the City of Chicago.

C. B. Easter, representing Oliver & Company, handled the negotiations between Mr. William Fox and the Adeitte, owner of the Monroe Street house. The name of the theatre will be changed to the Monroe when the new management takes effect. The show policy will be changed to conform with the standard established by Mr. Fox in his own circuit of theatres in New York City, New England and other parts of the United States. When the Monroe theatre opens on September 1st it will offer first-run presentations of high class photoplays for indeterminate engagements, among which will be: "If Winter Comes," "Six Cylinder Love," "Cameo Kirby," "Eleventh Hour," "Monna Vanna," "This Freedom," "Gentle Julia," and other attractions of high rank.

It was announced at the William Fox offices in New York that approximately \$100,000 will be spent this summer in remodeling the Monroe in preparation for its official opening.

Associated Authors Will Make Kyne Story

Thompson Buchanan of the Associated Authors trio is adapting Peter B. Kyne's "Harbor Bar," for the screen. The film version of Kyne's story will go into production as soon as work on "Richard, the Lion-Hearted," the initial release of the Authors trio is completed for distribution by Allied Producers and Distributors Corporation.

Woodward S. Van Dyke has been engaged to direct "Harbor Bar." Mr. Buchanan will supervise the production and be assisted in this by his associates, Messrs. Woods and Elmer Harris.

Jeanne Balzac May Assist with "Magic Skin"

Negotiations are now under way by Achievement Films, Inc., which is producing Honore De Balzac's novel, "The Magic Skin," to take Mlle. Jeanne Balzac, great-granddaughter of the author, to the Goldwyn studios to act as technical adviser.

Mlle. Balzac has just recently come to this country from Paris where she spent most of her girlhood. She is visiting friends in New York, and is delighted at the prospect of visiting the film capital and is especially anxious to lend her aid to the filming of this favorite story of her great-grandfather.

Julanne Johnston Selected for Doug's Cast

To Julanne Johnston, one of the most promising young screen players, goes the honor of being the first player selected by Douglas Fairbanks for the cast of his new picture, "The Thief of Bagdad," which he is now preparing to put into production at a very early date.

Miss Johnston's knowledge of classic dancing had much to do with her selection.



Johnny Hines in scenes from Warner Brothers' adaptation of the George M. Cohan stage success, "Little Johnny Jones."



Thomas H. Ince presents Douglas MacLean in "A Man of Action," a First National attraction from which these stills were taken.

F.B.O. Announces Fourteen Releases Will Distribute That Number of Thirty Announced, During First Six Weeks of Fall

FOLLOWING an announcement last week of a program of thirty pictures for the coming season of 1923-1924, the Film Booking Offices this week announce that fourteen of that number will be released the first six months of the season starting in the Fall.

In addition to the two specials named in last week's story, "Daytime Wives" and "Blow Your Own Horn," there will be released "Lights Out," a photo-drama adapted from the stage play that had a long Broadway run, written by Mann Page and Paul Diekey. The adaptation was made by Rex Taylor, and carries a cast headed by Ruth Stonehouse. Others in the cast are Walter McGrail, Marie Astaire, Theodore Von Eltz, Hank Mann, Fred Kelsey, Ben Hewlett, Mabel Van Buren, Harry Fenwick and Ben Deeley.

"Alimony," adapted from an original story by A. T. Locke, will follow "Lights Out." The picture is now in the course of construction at the Powers studio, and is being directed by Chantard. The cast will consist of Grace Darmond, Ruby Miller, Warner Baxter, Jackie Saunders and Ralph Lewis.

"A Knight For a Day" will be the next picture released. The story is a western comedy-drama from the pen of William Wallace Cook, with Eddie Hearn as the featured player.

A Chester Bennett production, entitled "Rock of Ages," and featuring Jane Novak will follow.

"Born of a Cyclone" is a story written by Marion Burton, Charles Behan and Charles Silson. The plot is laid in the Louisiana bayou country with Derelys Perdne selected for the featured role.

The eighth picture on the list is "Druscilla With a Million." The story is an adaptation from Elizabeth Cooper's book of the same title.

"Not For Publication," an original society drama, follows the "Druscilla" production.

"Flaming Souls" is a society drama by Marene Thompson. The story deals with a girl who loves a penniless youth who in turn loves another.

"Life, Liberty and—" is a prize fight western written by Wyndham Martin with George O'Hara listed for the featured role. This story originally appeared in Everybody's Magazine.

"Passionate Youth" is an adaptation from the Munsey magazine story, "Judith of Bohemia," and written by Coralie Stanton and Heath Hasken.

"Flaming Waters" is an original story written by Lloyd Sheldon and based on the oil fields of the West.

"The Legacy Lady" is a society drama story that appeared in the People's Home Journal and was written by Mabel Brown.

Grainger, Bonns Leave for Swing Over Country

James R. Grainger, general manager of sales for Goldwyn-Cosmopolitan, is making another one of his periodic swings about the country visiting the branch exchanges, the first run exhibitors in the key cities and the studios. He left New York on Sunday, accompanied by Eddie Bonns, manager of exploitation for Goldwyn-Cosmopolitan, who will make a study of exploitation problems.

Mr. Grainger will visit the following cities en route to Los Angeles—Cincinnati, Indianapolis, Chicago, St. Louis, Kansas City, and El Paso. On the return trip he will make stops in San Francisco, Portland, Seattle, Winnipeg, Minneapolis, Detroit, and Cleveland.

Metro Salesmen Convene at Astor

Formulate Campaign Plans For Handling Important Product For Coming Season

THE annual convention of the sales organization of Metro Pictures Corporation opened at the Hotel Astor Wednesday, June 6th. Salesmen from Metro branches throughout the country, branch managers, district managers and Home Office officials went into a busy four days' session.

The convention was opened by William E. Atkinson, General Manager of Metro Pictures Corporation and was addressed by Marcus Loew.

The first day's session was taken up in the main with a resumé of the business of the past year. General Manager Atkinson gave a comparative analysis of the growth of the Metro organization since its inception and the constant rounds of applause with which his speech was received attested to a very successful passing Metro season.

The entertainment program was one of the most elaborate that has ever been planned in connection with a motion pictures sales convention. On Wednesday evening, following a strenuous day's order of business in the convention room, the visiting managers and Home Office executives were the guests of Louis B. Mayer on an outing at Coney Island. Thursday evening there was a stag dinner at the Astor, given by the Metro Home Office, and on Friday evening the convention delegates and their wives were the guests of Tiffany Productions at a theatre-party which was followed by an after-theatre supper.

The convention will close Saturday night and the officials and salesmen will leave immediately for their offices. The early closing is necessitated by the fact that the Metro sales organization is right now in the midst of a vigorous campaign and the presence of every salesman and branch manager as well as other executives is imperative in their territories. In addition there are several Metro productions recently completed in the west coast studios which are scheduled for summer distribution

and sales plans for these go into immediate effect.

The next season's Metro program was announced to the convention Thursday night at the stag banquet at the Astor Hotel. In a prepared summary upon which he elaborated in detail, Mr. Atkinson outlined a series of productions for the Fall season which will eclipse in number and calibre the productions of any program hitherto completed by Metro. In the list are stories that have already been bought and some that are now in the course of actual production. These stories are either from famous books or stage plays of the past several years. In accordance with the policy of the organization, Metro has obtained the best possible directors as well as casts for its forthcoming picture. Mr. Atkinson also declared that in addition to the production at the Metro studios there will be a full Fall release of big independent productions principally among which will be Fred Niblo and Reginald Barker productions through Louis B. Mayer, and the product of several other producers.

Jackie Coogan is now at work on his first Metro production, "Long Live the King" and Rex Ingram is at work on "Searanouche." Among the stars now at work in the Metro studios are Viola Dana and Buster Keaton. Mae Murray has just completed "The French Doll" and has already completed arrangements with Metro officials for two further pictures.

One of the most important announcements in regard to production connection which Mr. Atkinson made to the convention is the consummation of the contract with Joseph Schenck whereby Metro Pictures Corporation will begin distributing in September the new series of Buster Keaton super-special comedies. The first will be called "The Three Ages," which Mr. Atkinson characterized as burlesque on modern civilization. The Keaton comedies will be five reels.



Agnes Ayres and Mahlon Hamilton in "The Heart Raider," on the Paramount schedule.

Schulberg Making Ready for "Maytime"

Production plans are being completed by B. P. Schulberg for the filming of "Maytime," Rida Johnson Young's play, which is now in its seventh successful year on the stage and which was a recent purchase of Schulberg's from the Messrs. Shubert. It will be one of fifteen stories to be released in the near future by Preferred Pictures through the Al Lichtman Corporation. Gaston Glass and Ethel Shannon will play the two principal roles.

Louis Gasnier has been assigned to direct. Preferred Pictures' screen version of "The Boomerang," David Belasco's famous stage production, is scheduled to be started in the near future, according to an announcement by B. P. Schulberg. Eve Unsell is preparing the script from the manuscript by Winchell Smith and Victor Mapes.

Mr. Schulberg will begin immediate production on Owen Wister's novel, "The Virginian."

The screen adaptation is now being prepared by Waldemar Young. The story will be directed by Tom Forman.

The name part has been given to Kenneth Harlan. Florence Vidor has been chosen for the feminine lead with Russell Simpson as the Sheriff; Pat O'Malley as "Steve," and Raymond Hatton as "Shorty."

"The Restless Age" to Be Burr Production

C. C. Burr has purchased from Gerald C. Duffy, "The Restless Age," which he plans to produce as one of the eight features he will make during the coming season.

"The Restless Age" is an original story, written expressly for the screen. It will be one of the same series of productions as "The Average Woman," Dorothy DeJaegers' Saturday Evening Post story, which Mr. Burr bought some time ago, and "Three O'Clock in the Morning," which recently received its try-out screening before the Gotham theatre audience in New York.



"The Rapids," an Ernest Shipman production, appears on the W. W. Hodkinson releasing schedule. The scenes above are taken from this subject.

"Brass Bottle" Will Be Six-Reel Release

M. C. LEVEE, producer, and Director Maurice Tourneur, have definitely decided to release "The Brass Bottle" in six reels in accordance with the demand of many exhibitors for high class shorter pictures.

The forthcoming First National release is now complete in eight reels and could be released in its present form as an outstanding attraction, but Mr. Levee in the effort to live up to his original announcement to keep this picture down to an absolute minimum length has started to rearrange the film. Mr. Tourneur and his staff promise to have it in its final form as a six reel attraction within two weeks, at which time it will be delivered to First National for distribution.

Harold Shaw Will Direct "Held to Answer"

Harold Shaw will direct "Held to Answer," Peter Clarke McFarlane's mystery story, which will be one of the Metro all-star specials for the coming season.

Mr. Shaw was signed by Milton E. Hoffman, Metro production manager, following the completion of "Rouged Lips," Viola Dana's newest starring picture which Mr. Shaw directed.

The actual filming of "Held to Answer," which has been adapted for the screen by Winifred Dunn, started June 1st. "The Eagle's Feather," a Western story by Katharine Newlin Burt which Edward Sloman is directing, is the first Metro all-star special for the new year.

Mr. Shaw arrived in Hollywood about three months ago from England with his wife, Edna Flugrath Shaw, who is the sister of Viola Dana and Shirley Mason.

Seastrom Starts First for Goldwyn

Victor Seastrom has begun his first American made picture, "The Master of Man," from Hall Caine's novel.

Joseph Schildkraut, recently seen as the star of two Theatre Guild productions, "Lilium" and "Peer Gynt," arrived at the studio this week, to play the leading role of Victor Stowell. Mae Busch is acting the part of Bessie Collister. Other players thus far announced are Creighton Hale as Aliak Gell; DeWitt C. Jennings as Dan Collister; Evelyn Selbie as Liza Collister; and Winter Hall as Sir John Stanley. Paul Bern made the adaptation from the novel.

"Purple Pride" Is Norma Talmadge's Next

"Purple Pride" will be the name of the French historic romance in which Producer Joseph M. Schenck will present Norma Talmadge. The picture has been in the making for two months under the tentative title of "Ashes of Vengeance," and is scheduled for release next fall.

It is being directed by Frank Lloyd and will be in ten reels. In the cast are Conway Tearle, Wallace Beery, Courtenay Foote, Josephine Crowell, Betty Francisco, Murdock McQuarrie, Jeanne Carpenter, Andre de Beranger, Howard Truesdell, and Mary McAllister.



Here are some striking scenes from the Universal production, "Burning Words," featuring Roy Stewart.

Metro Acquires Keaton Five-Reelers

Signs With Joseph Schenck for Distribution of Series by Popular Comedian

AN important development was made known this week with the announcement from Metro Pictures Corporation that Metro has secured a series of five-reel Buster Keaton productions which will be included in the 1923-1924 program of Metro Pictures Corporation as officially announced at the annual Metro sales convention in progress at the Hotel Astor this week.

Negotiations between Metro and Joseph M. Schenck, producer of the Keaton comedies, have been pending for several weeks, but as several other big distributing corporations were also bidding for the Keaton pictures it was not definitely known that Metro would secure the series until the announcement was made late this week.

The first Keaton comedy is called "The Three Ages." The comedian recently completed this on the west coast under the direction of Eddie Cline. It is characterized as a burlesque on civilization.

Keaton's steady climb to the top of the popular fun makers of the screen has been consistent throughout his career. Joseph M. Schenck, his producer, has already gone on record that he will get the best stories obtainable for Keaton's peculiar genius in comedy and the same goes for production. This has been borne out in the pictures which Keaton has made under Mr. Schenck's banner.

Special emphasis will be laid in the distribution of the Keaton five reelers. In several of the territories the sales force will be increased and it is not unlikely that they may form a special unit in the exchanges, under special consideration. Also it is planned to give each separate Keaton product a rapid and exhaustive distribution and to this end a greater allot-

ment of prints than is usual even with productions of the first class will be distributed among the Metro branches.

Name New Emory Johnson Production Manager

Bernard Miller, retired Kansas City business man and well known in motion picture trade circles, has been appointed business manager of Emory Johnson productions, one of the F. B. O. units entrenched at the Powers studios in Hollywood, according to an announcement issued this week by Emory Johnson, producer-director of "Westbound Limited," "The Third Alarm" and "In the Name of the Law."

"Main Street" Premiere Set for N. Y. Strand

"Main Street," Warner Brothers feature adapted from Sinclair Lewis' story, will be given its Eastern premiere at the Mark Strand theatre, for two weeks, beginning Sunday, June 10th. Widespread curiosity and interest have greeted the announcement of this story's translation to screen form, and preparations are being made by the Strand management for a record-shattering run.

Genevieve Tobin Engaged for Fox Special

Genevieve Tobin, the creator of the star role in "Little Old New York," and now starring in "Polly Preferred" at the Little theatre, New York, has been engaged to play in the William Fox screen production "No Mother to Guide Her," which Charles Horan is directing.

Paramount Executives Back From Conferences

The delegation of home office executives who have been attending the divisional sales conventions of the Paramount Distribution department during the past month in Chicago, New Orleans and Los Angeles returned to New York from the Coast Wednesday. The party included S. R. Kent, John D. Clark, Eugene Zukor, E. E. Shafer, Henry Salisbury, A. M. Botsford, C. E. McCarthy, Claud Saunders, Mel Shafer, G. B. J. Frawley and George M. Spidell.

Following the close of the Los Angeles convention Mr. Kent and the other home office people spent several days at the Lasky studio in conference with Jesse L. Lasky and studio executives on the Paramount specials announced for the Fall season, several of which are already completed. Finished pictures were viewed and others were seen in work and the entire party expresses full confidence that the coming season will prove the most successful, especially from the exhibitor's standpoint, in Paramount history.

Howells to Handle Selznick Product Abroad

E. J. Doolittle, manager of the foreign department of the Selznick Distributing Corporation, reports that they have just closed a deal with David P. Howells, Inc., for the entire foreign distribution of their product in all countries of the globe excepting Canada, Australia and New Zealand, where the Selznick Company maintains its own exchanges.

Under an arrangement with the Pacific Southwest Trust and Savings Bank of Los Angeles, Howells will also handle the foreign distribution of "Rupert of Hentzau," "The Common Law" and "Modern Matrimony." The recently acquired product of the American Releasing Corporation has not been included in the Howells deal but other future productions of the Selznick Distributing organization will be handled by them.

Sign "Big Tim" Sullivan's Daughter for Role

Margaret C. Sullivan, daughter of "Big Tim" Sullivan, whose name was once a power in political circles, has been engaged by the Cosmopolitan Corporation for a minor part in "Under the Red Robe," which Alan Crosland is directing. This is her first appearance in motion pictures, although she has appeared in several stage productions, including "The Rose of Stamboul," "The Bronx Express" and as an understudy in "Rain" for two months.

"What Am I Bid?" Will Be Re-Issued

"What Am I Bid?" with Mae Murray, is to be re-issued by Universal this Summer, it has just been announced. When first released, several years ago, it went far toward making Miss Murray a star.

Harvey Thew and John B. Clymer wrote the original story for Miss Murray.

Opposite the star is Ralph Graves. Others in the cast include J. K. Girard, Gertrude Astor and Willard Louis.

"What Am I Bid?" is in six reels.

This is the second Mae Murray picture to be re-issued by Universal, the first being "The Delicious Little Devil."

"What Am I Bid?" will be released within the next few weeks, it is promised.

F.B.O. to Have Branches in London, Paris, Berlin

THE FILM BOOKING OFFICES announces this week that branch offices of the F. B. O. will be established in the three big cities of Continental Europe which will shortly be followed by the opening of branch offices in Mexico, Cuba and the larger centers of South America.

Miss Edna Williams, foreign representative for the Film Booking Offices, returned last week on the Berengaria after a tour of six months over Europe during which time she established F. B. O. connections for the entire Continent and arranged to open branch offices in London, Paris and Berlin. It is definitely understood that these connections are in no way to be exchanges of the F. B. O. or will in any way handle the physical distribution of their product, but will be branches of the home office for the purpose of acting as an outlet for F. B. O. films in those countries.

The opening of the offices in London, Paris and Berlin will be effected in the fall and managers for these offices will be announced at that time. Offices in Mexico City, Havana, Cuba and in the South American countries will be opened at the same time.

Hoot Gibson Is Promoted by Universal

Hoot Gibson has won his spurs with the Universal Pictures Corporation and henceforth will be seen only in special productions. They will be known as Hoot Gibson Special productions and will take a place as a distinct feature of Universal schedule of releases.

Gibson has been with Universal for many years, starting in long before the war as a cow-puncher in Universal's band of fast riding cowboys, then supporting Harry Carey in two reelers and later five-reel westerns.

The Hoot Gibson Special productions will be released about every two months and will consist of high class comedy-westerns of six-reel length.

The first of the series of six for the coming year already has been completed. It is "Blinky," from the pen of Gene Markey.

"A Wife's Romance" Nearing Completion

Clara Kimball Young's latest for Metro, "A Wife's Romance," is nearing completion. The story is taken from the novel "La Rubia," by H. W. Roberts. Harry Garson is the producer and Thomas Heffron the director.

In the cast with Miss Young are Lewis Dayton, Louis Bates Mortimer, Albert Roscoe, Lillian Adrian, Wedgewood Howell, Arthur Hull and Robert Caunterio. The story was adapted to the screen by Frank Beresford.

Walker Starts Production on "The Worm"

Johnnie Walker started last week on the production of his fourth F. B. O. picture based on an original story by Frederick Stowers and known as "The Worm" which he recently purchased from Charles Ray. Roles thus far have been assigned to Mildred June, J. Farrell McDonald, Tom Ricketts and George Cowl. The production is being directed by William Worthington.

Fisher Planning Increased Production

Victor B. Fisher, Supervising Director of Fisher Productions, returned to Los Angeles last Tuesday after a week's visit to San Francisco where the home office of the company is located, with plans for producing in Los Angeles on a large scale.

Immediately upon his return contracts were signed by Mr. Fisher for larger space at the Hollywood studios on Santa Monica Boulevard which will house the enlarged producing activities of the organization following the completion of "Youth Triumphant," the initial Fisher offering.

To handle the new producing schedule Mr. Fisher has appointed David Chapman, prominent San Francisco oil man, to the post of Assistant Supervising Director.

As soon as "Youth Triumphant" is finally cut and titled, Mr. Fisher will leave for New York to arrange for its distribution and to obtain motion picture rights on a number of Broadway plays and several popular novels, negotiations for which are already under way.

U. S. Officials Will See "Enemies of Women"

Louis O. Macloon, Director of Publicity for the Cosmopolitan Corporation, left for Washington, D. C., Tuesday, to arrange for the presentation at the Rialto theatre in that city of "Enemies of Women." The film will open on Sunday night with a special performance, invitations to which have been sent to President Harding, members of the Cabinet and other high government officials.

Foreign ambassadors now in Washington have also been invited and should be especially interested in the film, as most of its striking episodes were filmed abroad, the scenes depicting Monte Carlo, Nice, Paris and Russia. The Shriners, now holding their annual convention in the Capitol City, have also been invited to attend the premiere of the Ibanez classic.

Palmer Advertising Chief Goes to Magazine

E. Fred Franklin, formerly advertising manager of the Palmer Photoplay Corporation, has taken the position of advertising director and business manager of the Story World, Hollywood's national magazine for writers.

Before joining the Palmer Corporation Mr. Franklin spent four years in the national advertising agency field in Chicago. His place with the Palmer Corporation will be filled by Carrol B. Dotson, who was formerly Palmer representative in New York, before which he was with the Barton, Durstine & Osborne advertising agency.

Corthell, Catlett, Engaged for "Second Youth"

Herbert Corthell and Walter Catlett have been engaged for important roles in "Second Youth," which Distinctive Pictures Corporation have put in production as a feature vehicle for Alfred Lunt and Mimi Palmeri. "Second Youth" is a farce adapted by John Lynch from Allan Updegraff's novel. Albert Parker will direct.

"Second Youth" will be distributed by Goldwyn-Cosmopolitan.

First National District Meetings Under Way

First National, which during the past two weeks announced its coming season's list of "big time" productions, has scheduled a series of sales conferences to be held in different parts of the country, at which the entire personnel of the First National sales force, including branch managers, salesmen and bookers, will come in contact with the sales executives of the home office.

The purpose of these meetings is to acquaint the sales force with the production schedule, outline sales plans, and supply general information relative to the distribution of First National product.

The first of these meetings was held in New York on Friday, June 1st. The entire sales force of the Eastern District met at the Hotel Astor. The meeting was presided over by General Manager of Distribution, F. M. Brockell, and District Manager, Ralph H. Clark, assisted by S. W. Hatch and Jay Gove. In the evening there was a dinner at the Astor for the visiting executives and salesmen.

Immediately following the close of the New York meeting, Mr. Brockell and Mr. Clark left for Cleveland where the Central District conference was conducted on Sunday under the direction of N. A. Bandy, Central District Manager. R. C. Seery, Mid-Western District Manager, was also present.

From Cleveland Mr. Brockell, Mr. Clark and Mr. Bandy left for Chicago for the Mid-Western District conference which was held on June 4th. Mr. Seery presided. The fourth conference will be that of the Western District in San Francisco, June 9th, in charge of Western District Manager J. S. Skirboll. Mr. Brockell will complete his trip across the continent to attend this meeting.

Closing the series of meetings will be the Southern District conference in New Orleans, June 14th under the supervision of Southern District Manager, W. E. Callaway.

Principal Company Leaves for Arizona

A company from Principal Pictures Corporation left Hollywood during the week for Arizona where exterior episodes of Harold Bell Wright's "When a Man's a Man" will be shot during the next six weeks. This is the first of a series of Wright stories that will be directed by Edward F. Cline.

Prominent among the players in the production are: Marguerite De La Motte, John Bowers, Forrest Robinson, Robert W. Frazer, John Fox, Jr., George Hackathorne, Fred Stanton, and Charles Mailles.

Other stories in the Wright series that will be produced are: "That Printer of Udell's," "The Unerowned King," "Their Yesterdays," "The Shepherd of the Hills," and "The Calling of Dan Matthews."

"Smashing Barriers" Cut to Six-Reeler

A six-reel version of "Smashing Barriers" edited from the thirty-reel serial of the Vitagraph star will soon be ready for distribution, according to announcement by Vitagraph. It is said this is not merely a re-edited picture, but the condensation has been made with full action retained and a consequent speeding of the film. The story has been cut from thirty thousand feet to about six thousand.

"Queen of Sin" Improved with Editing

THE Viennese importation, "The Queen of Sin," which was presented under the auspices of Export & Import, Inc., is now distributed by Selznick. The picture which was altogether too long in its original shape has been extensively edited—and it now appears with a complete set of new titles and with a footage of not more than five thousand feet. The spectacle is now more compact, the action is heightened and the scenes are more properly dovetailed together.

Since the ancient story of the fall of Sodom and Gomorrah is its excuse for picturization—and since it took up five reels in the original, one can plainly see that the majority of modern scenes have been eliminated in order to emphasize the value of the spectacular episodes. "The Queen of Sin" is vastly improved in its new shape and ranks as acceptable entertainment.—L. M. R.

International Convention for Paramount

The first international convention of the Department of Distribution of Paramount Pictures will be held in May, 1924, it is announced by S. R. Kent, general manager of the Department of Distribution of the Famous Players-Lasky Corporation.

"The convention will mean the assembling of representatives of the Paramount organization from the far corners of the earth," said Mr. Kent, "and men who can speak practically every language in the world will be present."

"The convention will be attended by nearly 1,000 delegates who will come from Europe, Japan, South America, Mexico, Canada and practically every other civilized country. International policies, the comparison of foreign and domestic distribution and exhibition, exploitation and booking of Paramount pictures will be discussed from every angle possible."

Laemmle Elevates Claire Windsor to Stardom

Claire Windsor has been elevated to starring roles by Carl Laemmle, president of Universal Pictures Corporation, and will be seen as a featured player in "The Acquittal," an adaptation of Rita Weiman's stage success.

Co-featured with Miss Windsor will be Norman Kerry.

Clarence L. Brown is to direct "The Acquittal." He now is selecting his cast, and will start production in a few days.

Next Johnson Production for F.B.O. Is "Mailman"

Emory Johnson's next for F. B. O. is now in production, and has been given the title, "The Mailman." Ralph Lewis, star of the previous Johnson productions, will also have the leading role in this one. The picture revolves around the mail carrier.

Initial scenes are now being made aboard the battleships of the Pacific Fleet, off San Pedro, through the courtesy of Admiral E. W. Eberle of the U. S. Navy.

First National Executive Sails for Europe

Bruce Johnson, manager of the First National foreign department, sailed on June 5th on the Berengaria for Europe in the interests of First National Pictures abroad. He will remain in London until July 1, and from there will journey to Paris, Berlin and Stockholm.

In the last named city he will meet Robert Lieber, president of First National, who will sail from New York on July 7th. Mr. Lieber and Mr. Johnson will visit all the First National exchanges in Norway, Sweden and Denmark. The present schedule calls for a return to London on August 1st, where during the first week in August a First National convention will be staged, at which representatives of all the First National British exchanges will be present.

George Fitzmaurice, who sailed recently for Rome, Italy, where he will film "The Eternal City" for First National, will be in London at the time of the convention and together with Hall Caine, author of "The Eternal City" will have the opportunity of meeting the men who will present this production to the English public. Messrs. Lieber and Johnson plan to return to New York about the middle of August.

Gill Joins Rothacker Staff in New York Office

A new member of the Rothacker organization is William S. Gill, assigned to the New York office, where he will represent the laboratory and industrial departments. Before going on the job in New York, he went West for a period at the Chicago headquarters.

For a number of years he was a Hearst newspaper executive, for a time publisher of the Atlanta Georgian. He was identified with Hearst's Cosmopolitan Productions. He was a member of Wilson's "peace party" that descended on Paris.

Deny Truart Has Purchased Fine Arts Studio

Denial is made from the Coast of the statement that Truart had purchased the Fine Arts studio. Arthur Deverich, president, and John Rinkleman, secretary-treasurer of Fine Arts, hold a 50-year lease on the studio and are subleasing same to Lloyd Hamilton and Jack White for Hamilton-White comedies for one year. The latter will operate the studio exclusively for that period of time. Later two other comedy units, not yet determined, will be added.

"Brass Bottle" Premiere Is Set for Chicago

Chicago will be the scene of the national premiere of Maurice Tourneur's "The Brass Bottle," according to M. C. Levee, who is presenting the picture through First National. Mr. Levee returned to Los Angeles this week after a trip to New York where he conferred with First National executives regarding the exploitation and distribution of the recently completed "The Brass Bottle" and other Maurice Tourneur productions which will be filmed for First National release.

The Tourneur film will receive its initial public presentation at the Balaban and Katz theatres, Chicago, on July 17. Mr. Tourneur and various members of the cast plan to make the trip from Los Angeles to attend the showing. Immediately after the Chicago premiere, the picture will be shown in Los Angeles.

First National Releases For June

"Penrod and Sam," "Children of Dust" and "Man of Action" Included in Schedule

THREE screen entertainments are offered by Associated First National during the month of June.

Human interest comedy is represented by "Penrod and Sam," Booth Tarkington's story of American boyhood, which is presented by J. K. McDonald through Associated First National. William Beaudine directed, and Ben Alexander, grown from the toddling youngster of "Hearts of the World" to a typical tough and ready American boy of twelve, enacts the principal role.

"Penrod and Sam" is a sequel to "Penrod," by the same author, in which Wesley Barry appeared. Comedy predominates in this picture, although many of the mock-dramatic climaxes of childhood—which change to humor with the perspective of years—add plentiful of heart interest. The cast includes, in addition to Ben Alexander, Gladys Brockwell, Rockliffe Fellows, Buddy Messinger, Gareth Hughes, Mary Philbin, William V. Mong, Newton Hall, Gertrude Messinger and Joe Butterworth, who plays the belligerent and devoted Sam, Penrod's chum. Mr. McDonald, seeking to keep footage of the picture down to the length requested by many exhibitors, announces that it will be released in six reels.

"Children of Dust," presented by Arthur S. Jacobs and directed by Frank Borzage, is a dramatic romance which finds a place on the First National June schedule. The story is by Tristram Tupper and was published under the title of "Terwilliger" in the Metropolitan Magazine and later as a newspaper serial. New York City of 1908 and 1919 is the scene of the story, which traces the history of two boys and a girl from the days of childhood through the climax of early man and womanhood. The cast includes Johnnie Walker, Pauline Garon, Lloyd Hughes, Bert Woodruff, Frankie Lee, Josephine Adair and Newton Hall.

Thomas H. Ince's mystery comedy, "A Man of Action," is a third June release. The

story was written directly for the screen by Bradley King. It is directed by James W. Horne and Douglas MacLean has the featured role. He is supported by Marguerite de la Motte, William Courtright, Raymond Hatton and Arthur Steward Hull.

Dustin Farnum Starts Work on "Man Who Won"

Under the direction of William Wellman, Dustin Farnum and his company have been at work on "The Man Who Won." Among those appearing in support of the William Fox star in this picture is baby Muriel McCormac, who scored a decided hit with her performance as one of the twins in "Poor Men's Wives."

Booking Is Corrected for "Human Wreckage"

Mrs. Wallace Reid's anti-narcotic photoplay, "Human Wreckage," will not play at Sid Grauman's Hollywood theatre, which is known as the Egyptian theatre and at which "The Covered Wagon" is now playing and will play for the entire summer. The house that has booked the Mrs. Reid picture is Grauman's Million Dollar theatre in Los Angeles. The error was of a stenographic nature.

"Modern Matrimony," Early Selznick Release

"Modern Matrimony," Owen Moore's last picture for Selznick, has been announced for early release by the Selznick Distributing Corporation. It was written and directed by Victor Heerman.

The supporting cast includes Alice Lake, Mayme Kelso, Frank Campeau, Kate Lester, Victor Potel and Snitz Edwards.



Hoot Gibson in scenes from his latest Universal picture, "Double Dealing."

Premiere of "Spider and Rose" at Grauman's, L. A.

Though Irving M. Lesser has decided to hold all of the Super Five Series of the Principal Pictures Corporation for fall release, he arranged a world premier of the first of the series, "The Spider and the Rose," at Grauman's Million Dollar Theatre in Los Angeles, where it is now playing to capacity houses.

Sid Grauman postponed his trip East in order that he might personally stage the prologue which he had conceived for this production.

Headed by Alice Lake and Gaston Glass, the cast includes Robert McKim, Noah Beery, Alec Francis, Louise Fazenda, Joseph Dowling, Frank Campeau, Otis Harlan, and little Richard Headrick.

Gregory Named Associated Branch Manager

Glenn C. Gregory, of Newark, N. J., this week became Associated Exhibitors branch sales manager in Milwaukee, having accepted the offer of that position from W. B. Frank, general sales manager.

To take this place Mr. Gregory severed his connection with United Artists Corporation. For more than a year he had worked on the sales staff of the latter organization in Newark territory and became known as one of the most successful salesmen in the East.

"Judgment of Storm" Is Palmer Production

"Judgment of the Storm" will be the first production made by the Palmer Photoplay Corporation. The producers say the story will be somewhat unique because of the comparative scarcity of sub-titles. They contend the action is such and the story so concisely told, that but few sub-titles will be required.

Frank Tilley, of London, to Visit America

Frank Tilley, editor of the Kinematograph Weekly (London), and one of the best known figures in the British film world, is coming to America next month. He will go to the West Coast to study American production methods.



These scenes were taken from "Smashing Barriers," with William Duncan, a Vitagraph picture.

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

You Can't Fool Your Wife—

A fair picture. Did a rather good business, however. (West.)

A good picture that went over. (East.)

This picture did very good business. Pauline Garon occasioned comment and was thought to be a corner. (Middle West.)

Entertaining comedy drama. Business up to average. (Middle West.)

Poor picture; average business. (Middle West.)

The Leopardess—

Just another program picture. Business just fair. (East.)

Prodigal Daughters—

Gloria Swanson's best work to date. Business excellent. (East.)

Gloria Swanson pleased in this one. Good entertainment.

Did just fair business on second run. (East.)

This picture was very well received here. (West.)

The Ne'er-Do-Well—

Held up all week in spite of warm weather. (East.)

Help up well on second week of showing. (East.)

Interesting, but slow moving. Pretty good business during second week due to popularity of Thos. Meighan. (East.)

Picture well liked by all. Big business, in for run. (East.)

Excellent picture with fine entertainment value. Big week. (Middle West.)

The Trail of the Lonesome Pine—

Not strong enough to offset the first heat wave. Business flopped. (East.)

Business on this was only fair. (West.)

Well fitted as Miss Minter's farewell to Paramount ranks. Sad and sweet, and rather funereal. Other feature did the business. (East.)

The Snow Bride—

Only an average attendance for the week. Opening week of parks kept many away. (Middle West.)



Ascher's Merrill theatre, Milwaukee, used this to announce "Westbound Limited."

Fog Bound—

A fair picture. Bad Business. (East.)

Fine photography; a rather improbable story, and lots of what the newspapers called "melodramatic hokum." Very good business. (East.)

Pleased our audiences. In connection with special Jazz Week great business.

The Tiger's Claw—

Well worked out Oriental atmosphere. Went over strong. Excellent business. (East.)

Picture of fair quality. Business just fair. (East.)

Patrons liked it very much. Good receipts. (Middle West.)

Well liked and it packed them in. (East.)

Mr. Billings Spends His Dime—

Fine summer picture; comedy excellent; played to good business. (Middle West.)

Adam's Rib—

A good picture as previously reported. Business fine on second run. (East.)

An entertaining picture. Was held over for a second week but was taken off after four days of second week. (West.)

The Rustle of Silk—

A mighty good little picture that caused much comment, though the story seemed weak directing and the star carried it over strong. Excellent business. (East.)

Only a fair picture. Business good, largely on account of special feature on bill. (East.)

Played to good houses for a week's run. (Middle West.)

Betty Compson and Conway Tearle good drawers. Not their best but should go over. (Middle West.)

The Exciters—

Was not pushed and did not score. (East.)

Sixty Cents an Hour—

Did a capacity business. (East.)

Business was slow on this one. Star not yet established here for the leading role. (Middle West.)

Singed Wings—

Pretty good. Couldn't complain of the box office on this one. Not enthusiastic but all right. (Middle West.)

FIRST NATIONAL

The Girl of the Golden West—

A great picture and well named from box office standpoint. Pleased our patrons. Did big business.

This is a real big feature splendidly acted by the unusual strong cast. Good box office attraction. (Middle West.)

Well liked and did fair business in hot weather. (East.)

Scars of Jealousy—

Not such a good attendance. Amusement park competition was felt. (Middle West.)

Good virile entertainment. Proved a good box office attraction. (East.)

The Pilgrim—

Really funny. Packed them in all week. (East.)

The Isle of Lost Ships—

An excellent picture. Attracted fine business. Well liked by patrons. (East.)

Not liked very well. (East.)

Slander the Woman—

Only a fair picture from the story point of view but well acted. Not much business. (East.)

Sunshine Trail—

Very light comedy of the soda water type. A light week. (East.)

The Bright Shawl—

Good picture; better than average business. (Middle West.)

Business good. Star draws well and picture proved satisfactory to all types. (Middle West.)

Within the Law—

Played to good attendance for a week's run. (Middle West.)

Daddy—

Kids liked it better than "Oliver Twist" but it wasn't nearly so strong a drawing card. Better picture from a child's standpoint as it wasn't so sad. It's Jackie Coogan at his best, without a doubt. (Middle West.)

The Hottentot—

A real picture. Has everything. Went across very big. Weather not ideal. (Middle West.)

GOLDWYN-COSMO.

Souls for Sale—

A good picture that was more pleasing to the patrons who had not



Gordon Bennett's pen and ink ad for "Scars of Jealousy" at the Rialto, Omaha.

read the story. Big advertising and exploitation featuring the enormous cast was responsible for big business for the week's engagement. (West.)

A smashing big hit with plenty of advertising. (East.)

Vanity Fair—

A good picture that did not take. (East.)

The Last Moment—

An excellent feature. Should go good most anywhere. (Middle West.)

Enemies of Women—

Heavily advertised, and everyone talking about the magnificent sets, which brought others. Good picture, playing second week and still going strong. (Middle West.)

UNITED ARTISTS

The Girl I Loved—

Way off on second run. No appeal here. (East.)

One Exciting Night—

Mystery thriller with a real Griffith touch. Business excellent.

F. B. O.

Can a Woman Love Twice?—Comment great on work of Ethel Clayton. Very good business, though the story not strong. (East.)

FOX

Lovebound—

One of Miss Mason's best. Well received. (East.)

Truxton King—

A nice picture that was responsible for pleasing business. (West.)

Stepping Fast—

Typically Mix in style and story, but it was well liked. Very good business. (East.)

Bucking the Barrier—

The sort of stuff that Farnum eats up. If you like him you will like this. Very good business. (East.)

HERE IT IS!
—A GREAT STAR IN A GREAT PLAY—
THOMAS MEIGHAN
—IN—
REX BEACH'S
The NE'er-DO-WELL
No need to tell the story, the whole world has read it—Rex Beach's greatest work.
No need to tell how well Tom Meighan plays the star role, nor to tell of the excellent playing, nor the realistic acting in *Ne'er-Do-Well*, or of the wonderful *Des Moines* theatre.
It's a Masterpiece of Fiction Made Into a Gripping, Brilliant Screen Story!
DE COU'S DREAM PICTURES
A.M.P.C. OF THE SHABE PIANO
CAPITOL GRAND ORCHESTRA
CLAUDE BELL, Conductor
STARTING SAT. 10.30. SYNCOPE WEEK. 35 MINUTES OF PURE SENSATION

"Ne'er-Do-Well" ad run by the Capitol theatre, Detroit.
UNIVERSAL

The Shock—

Seemed to be very well liked by our patrons. Business excellent. (West.)

One of Lon Chaney's very best. Did well with it. (Middle West.)

Foolish Wives—

Good picture; fine business for first week; held for second. (Middle West.)

The Town Scandal—

Just an ordinary program feature which was saved by the Willard-Johnson fight films. (East.)

Burning Words—

Good thriller. Business off because of sudden rise in temperature. (East.)

Driven—

The sort of picture there ought to be more of. Excellent business. (East.)

Fine production that appealed only to small minority because of its unpleasantness. Favorably compared with "Tol'able David." Only fair business. (Middle West.)

Bavu—

A pleasing picture. Business good. (West.)

Enough mystery and thrills to hold any audience. Did well (Middle West.)

A fine mystery tale that drew them in strong all week. (East.)

Double Dealing—

Good thriller for transient house. Better than average business. (Middle West.)

PATHE

Safety Last—

Splendid picture all the way through. Excellent business. (Middle West.)

Continues to hold up very big

at this house. An exceptional attraction. (West.)

Nanook of the North—

One of the season's best offering. Newspapers gave it columns. Held over for another week. (Middle West.)

METRO

Jazzmania—

This picture went over exceptionally well. (West.)

Her Fatal Millions—

Just like Viola Dana, shallow but mighty good comedy at times. Same old tricks. Excellent business. (East.)

The Famous Mrs. Fair—

Exceptionally fine picture. Business good for this time of year. (East.)

Where the Pavement Ends—

Splendid business on this picture. (Middle West.)

HODKINSON

The Kingdom Within—

Good show. Good business. (Middle West.)

Dollar Devils—

Poor picture. Didn't do any business. (East.)

Bulldog Drummond—

Picture very good but business nothing to get excited about. (West.)

ALLIED P. & D.

Paddy-the-Next-Best-Thing—

Very good houses seemed satisfied that Miss Marsh has lost none of her charm for absence. (East.)

Suzanna—

A poor picture. Business thin all week. (East.)

Not so good. Business started out well but fell off later in week. (Middle West.)

The attendance with this one held up fairly well for a week. (Middle West.)

The Shriek of Araby—

Straight burlesque and well liked by those who like burlesque.—Big week. ((East.)

AL LICHTMAN

Thorns and Orange Blossoms—

Good crowds turned out for this one. (Middle West.)

Are You a Failure?—

Answered its title by proving a failure. (East.)

Poor Men's Wives—

Business for the week was good. (Middle West.)

SELZNICK

Modern Marriage—

Fairly interesting. Pretty good business due to personal appearance of Bushman and Bayne. (Middle West.)

Pleased our audiences and combined with the personal appearance of Francis X. Bushman and Beverly Bayne, did great business. (Middle West.)

Quicksands—

The attendance with this one was about up to the usual standard. (Middle West.)

VITAGRAPH

Masters of Men—

Cullen Landis a favorite here. Good cast, strong picture and it was well liked. (Middle West.)

Heard nothing but praise. Patriotism, punch and pulsation predominate. Good cast. (Middle West.)

WARNER BROTHERS

Brass—

An excellent picture. Cast should appeal to any theatre's patrons. Drew well. (Middle West.)

Powerful, well constructed and interesting feature, well cast. Played to good business. (Middle West.)

STATE RIGHTS

Has the World Gone Mad?—

Interesting tale well told. Fair business for this time of year. (East.)

Luck—

A good comedy of its type. Average good business. (East.)

Lost in a Big City—

Very good business helped out by personal appearances of Jane Thomas. Star and film well liked. (East.)

Man and Wife—

A hit from the start. An Arrow that hits the target. (East.)

Jacqueline or Blazing Barriers—

It took very strong here with very good business considering weather. Great photography. (East.)

Environment—

A good picture which went better under the title of "Chicago Sal." Business good, in conjunction with elaborate children's song and dance revue. (West.)

Not much of a picture. Couldn't pull any business. (East.)

DES MOINES THEATRE
Scarllet, Silken Threads that Whirl to Wonderment
—the flaming fires of the Bright Shaw—
thing in mystery about La Clair, dancer
stealing through strange adventures
do all, delight in Cula's purple night
—leading the heart of an American boy
until he fought for her
Richard BARTHELMMESS
and **DOROTHY GISH**
in Joseph Hergesheimer's colorful
romance of Cuban nights—langorous
—but suddenly aflame at the whirling
fringe of
The BRIGHT SHAWL.
A First National Picture
Special
The most dramatic play
in modern literature
"Wonders of the Sea"
by the author of "The
Greatest Show on Earth"
at the
Des Moines Theatre
at 10.30

Opening ad for "The Bright Shawl" at the Des Moines theatre, Des Moines.

THE CLINTON SQUARE ENTIRE WEEK
Notoriety
EIGHT REELS OF SENSATION AND SUMPTUOUSNESS
Elaborate Musical setting by the CLINTON SQUARE ORCHESTRA
Added Attractions—Latest, Sensational News and Literary Digest's "Fun From the Press"
Afternoon, 15c. Evenings, 25c. Plus War Tax
THE PICTURE "SEEN" BY THE BLIND

The Clinton Square theatre, Albany, used this on "Notoriety."

Short-Subject Market Ready for Summer Test

Survey Shows Abundance of Screen Material for Assembling of Diversified Program

A SURVEY of the Short Subject market as represented by its releases between April 1 and the closing days of August shows an abundance of subjects for the exhibitor to draw from in assembling diversified programs for the summer season. In point of release, the short subject product booked for hot weather presentation will considerably antedate April 1, of course, but, judging the market by the releases made available between the dates just cited, exhibitors face no dearth of attractive short subject material for the sultry months.

The survey covered the product being circulated by such leading distributors of short subject and serial productions as Educational Film Exchanges, Pathe Exchanges, Inc.; Universal Pictures Corporation, Vitagraph, Fox Film Corporation, W. W. Hodkinson Corporation, Film Booking Offices of America, Metro Pictures Corporation, Arrow Film Corporation, C. B. C. Film Sales Corporation, Grand and Asher, and Tri-Stone Pictures Inc. The survey, including in its scope, as already stated, short subjects and serials released as late as April 1 and scheduled up to the latter part of August, disclosed even for that interval alone over 200 one and two reelers, comedy subjects largely predominating. In addition, there were found to be six serial productions of recent or forthcoming release and the regular periodical issues of such topical and screen magazine numbers as Pathe's "Topics of the Day," "Pathe Review," and "Screen Snapshots"; Universal's "The Mirror," Hodkinson's "Fun from the Press," and F. B. O.'s "Starland Revue." The four news reels are also to be included as very important contributory sources to the diversified programs of motion picture houses during the summer season.

Glancing over the Pathe schedule, we find seven brands of short length comedies. Of these the "Our Gang" group head the list with "Boys to Board," with the kids romping in a boarding school setting, released April 8; "Giants vs. Yanks," in which the youngsters demonstrate in amusing style the national pastime, made available May 13; "Back Stage," a riot of ingenuity and mischief, released June 3, and "Dogs of War," set for July 1. Among the two-reel Westerns, with Leo Maloney, are "Hyde and Zeke," a story with some amusing complications, set for June 10; "Tom, Dick and Harry," scheduled for June 24, and "Steel Shod Evidence," announced for July 8. Of the Hal Roach comedy group we would mention "Under Two Jags," with Stan Laurel, an entertaining travesty on Ouida's famous novel, "Under Two Flags," released June 3; "Piek and Shovel," with the same star on a coal mine location, set for June 17; "For Guests Only," a one-reel Paul Parrott subject, announced for July 22, and the two-reel "Courtship of Miles Sandwich," with Snub Pollard, to be released June 24. Mack Sennett's first comedy to be released by Pathe will be made available July 8, with Ben Turpin in "Where's My Wandering Boy This Evening?"; "The Watch Dog," the second of Hal Roach's "Dippy Doo Dads" series, and one of the most clever all-animal subjects we have seen, is set for June 10. Of the "Aesop's Fables" group we would mention "Spooks" with special emphasis. This number, released June 3, tells the very laughable

Short Subjects and Advertising to Whip Heat

THE season when the Short Subject truly becomes the "spice of the program" is here sooner than we expected. The weather may have jumped from spring to summer in the brief space of a week, but for all its lightning-change it has not caught the short-subject and serial market napping. The accompanying article, presenting a survey of the short-subject market, discloses abundant screen material already on hand to meet the sudden demand for hot-weather programs of diversified attractions.

But has the unexpected advent of sultry days caught the exhibitor equally well-prepared for the proper exploitation of his summer attractions? The presence on a theatre's program of a variety of well-balanced, appropriately chosen, and timely short-length attractions undoubtedly possesses a strong appeal for the picture fan adverse to the idea of sitting through a heavy, lengthy dramatic feature while the cooler temperatures of outdoor pastimes summon him elsewhere for his entertainment.

The diversified program becomes a selling point of the most potent kind for any picture theatre during the summer season. The variety of entertainment on your program at this time bids more strongly for business perhaps than any other single factor, excepting good ventilation.

Why not make this variety the selling point in your advertising! Feature your short subjects in all your displays. Let 'em know that you have the snap, the spice, the variety in your programs that their restless, heat-weary faculties are seeking.—E. F. S.

experiences of Farmer Alfalfa in the spirit world. In the serial field Ruth Roland's "Haunted Valley" is just getting under way, while Pearl White in "Plunder," a March release, is still getting wide showing.

On Educational Film Exchange's schedule for the April to August period we find a wealth of short subject material. The Mermaid Comedies group for this interval number five releases, the Christie Comedies two-reelers, also five offerings; the Lloyd Hamilton group, two; Cameo Comedies, eight one-reelers; Wilderness Tales, four; Lyman H. Howe's Hodge Podge series, also four, and the Earl Hurd comedies, two. Besides, there are two specials—"Golf as Played by Gene Sarazen," a rare treat for golf enthusiasts, released June 3, and Warren A. Newcombe's

artistic screen creation, "Sea of Dreams" (reviewed on Page 2,880 of the present issue), set for June 10. Of the Mermaid group we would mention with special emphasis "Cold Chills," released April 29 and featuring Louise Fazenda in a very funny melocomedy, and "Backfire," with Liege Conley, a comedy of unusual calibre. In the Christie group put down as comedy offerings of above the average type, "Roll Along" (May 20 release), a blackface fun film laid in Southern settings; "Plumb Crazy," (released June 3), in which Bobby Vernon tries his hand at plumbing with highly amusing, even though disastrous, results, and "Back to the Woods," made against the background of a real lumber camp, and set for June 17 release. Lloyd Hamilton's "F. O. B.," set for May 13, embodies a generous share of laughable "gags." In the Wilderness Tales group, "From the Windows of My House," released May 20, is a veritable poem in scenic photography, while "Mixed Trails," set for June 17, accomplishes the highly difficult task of telling a story without the intrusion of a sub-title. "Speed Demons," of the Hodge Podge group, released April 29, and "Their Love Grew Cold," of the Earl Hurd Comedies, made available June 3, are highlight entertainment offerings in their respective groups.

The Universal Pictures Corporation schedule abounds in short subject dramatic material. In the groups appearing on the Universal program are such series as "The Third Leather Pushers," based on H. C. Witwer's stories of the prize ring and starring Reginald Denny; the Yorke Norroy series of two-reelers, adapted from stories by George Bronson Howard and starring Roy Stewart; the Lumber Jack series, also with Stewart in the leading role; the Fish Patrol series, based on Jack London's stories, with Jack Mulhall in the stellar part; the "Tales of the Old West," featuring Roy Stewart, and a group of one-reel comedies, fifteen in all, from April 2 to July 9 release, in which Neely Edwards, Lewis Sargent, Bert Roach and Walter Forde appear in the featured roles of the individual subjects. Another important group of comedy releases being distributed by Universal Pictures Corporation are the Century Comedies. Of this group we would place particular emphasis on "The Kid Reporter" (for May release), in which Baby Peggy enacts the role of a detective-reporter; "Carmen, Jr." (set for August), in which Baby Peggy again assumes the make-up and mannerisms of the famed senorita; "Don't Get Fresh," a June release, featuring Buddy Messinger as a bashful boy amid embarrassing but very amusing circumstances; "Why Dogs Leave Home" and "The Imperfect Lover," featuring "Brownie," the clever Century dog, and "Fare Enough" (for June release), a fast-action comedy featuring Jack Cooper. The Universal serial productions recently released and to be released during the summer season include "The Phantom Fortune," with William Desmond, the first episode of which was released March 19; "The Oregon Trail," with Art Acord, also a March release; "The Eagle's Talons," featuring Fred Thomson and Ann Little and released April 30; "In the Days of Daniel Boone," with Jack Mower and Eileen Sedgwick, to be released June 25, and "The

(Continued on page 2862-f)



How the Paramount-Empress of St. Louis featured "Cold Chills" in the marquee and lobby lights.

Fine Art Studios Leased for Educational's Units

E. H. Allen, Educational's production manager with the Mermaid, Hamilton and Cameo Comedy units, has leased extensive space in the Fine Arts Studios, Los Angeles, where the 1923-24 series of Mermaid Comedies, Jack White Specials, Lloyd Hamilton Specials and Cameo Comedies will be made.

The combination of production for Educational under one roof and in one large studio is directly in line with the policy of minimizing overhead expense so that more can be spent in actual production.

The Educational comedies produced in the Fine Arts Studio will include a series of twelve Mermaid Comedies and three Jack White Specials, both under the supervision of Jack White; six Hamilton Comedies; and a series of single reel Cameo Comedies.

The Fine Arts Studio is one of the best-known on the Pacific Coast. It was here that Griffith produced "The Birth of a Nation" and "Intolerance."



The "Gang" in their current Pathe release, titled "Back Stage," run a bus and then try to run a show. They operate the bus with highly satisfactory though very amusing results, but when they get behind the scenes in a vaudeville performance their antics end in a riot of fun and mischief.

How Little Drops of Rain Turn Wheels of Industry

An interesting short-subject number is the current Urban Popular Classic on the Vitagraph schedule, titled, "The Power of the Clouds." The transformation of a drop of rain into electric energy is shown from the time that the gathering clouds above the mountain peaks precipitate a rain fall until the great torrents pouring towards the lower altitudes are harnessed by dams and made to drive the massive turbines that generate electricity for use in the home and business.

Shall Serial Also Be Shortened?

Demand for 10-Episode Production Is Shown in Places; Pathe Plans Survey

THE proper length for a feature production is not to be the only subject for discussion among those in the trade interested in the matter of longer or shorter footages in screen subjects. What is the proper length for a serial? This question has taken its place alongside of the problem, How long should a feature picture run? Already there has been registered a strong and definite demand for a cut in feature lengths, and a tendency has also been manifested in various quarters in favor of fewer episodes in chapter productions.

It is notable in this respect that in last week's issue of MOTION PICTURE NEWS announcement was made of the coming production of a twelve-episode serial, "The Steel Trail," by Universal Pictures Corporation. This week comes further indications of a cut in the length of serial pictures in the announcement from the Pathe home office that its new serial production, "Her Dangerous Path," featuring Edna Murphy, will be made in ten chapters.

In order to determine on a national scale whether a cut in the number of episodes in each serial would prove popular or not, Pathe Exchanges, Inc., has launched a survey having for its object the gathering of data from exhibitors all over the country which will lead, it is hoped, to a conclusive answer to the question of the most practical length for serial productions.

The standard length for Pathe chapter-picture heretofore has been fifteen episodes. Its next serial, "Her Dangerous Path," featuring Edna Murphy, as already stated, will contain only ten episodes. Pathe officials expect that the release of the ten-episode serial immediately following the public showing of the final episode of the current fifteen-episode serial, "Haunted Valley," will enable exhibitors to make a ready comparison as to the

reactions of their audiences to both the ten- and fifteen-episode forms of the serial picture.

In asking exhibitors playing "Her Dangerous Path" to express their preferences regarding serial length, as between the ten- and the fifteen-episode form, Pathe states that a large and important class of theatre owners has recently declared that the latter was better suited to all of their booking and exploitation requirements. Such testimony gathered previously, between two and three years ago, seemed to warrant the continuance of fifteen episodes as the standardized serial length. Since that time, it is explained, the enormously increased circulation of this type of product has included the bookings of a class of exhibitors—operating mainly in the larger cities—who have gone on record as favoring a somewhat shorter length, in some instances suggesting ten episodes as better meeting their program and advance booking requirements.

The suggestion is also made that a ten-episode serial would more nearly conform to the usual magazine serial length. In noteworthy instances these run from eight to ten weekly installments. It is said that both exhibitors and patrons are coming more and more to take into consideration this magazine parallel, and to wonder whether fifteen weeks is not rather a long time to look forward to the denouement of a picture serial.

Langdon in Los Angeles to Start Principal's Series

Harry Langdon, well-known vaudeville player, has arrived in Los Angeles to start work in the first of his series of comedies to be made at the Principal Pictures Corporation's studios in Hollywood. The comedies will be made in two-reel lengths.



The Carter De Havens in their latest for F. B. O. release, titled "Borrowed Trouble," which is scheduled for June.

Short-Subject Market Ready for Summer

(Continued from page 2862-C)

Steel Trail," a railroad adventure serial with William Duncan and Edith Johnson in the leading roles, which is scheduled for August 27 release.

The W. W. Hodkinson offers on its summer schedule a variety of short length attractions. Its All-Star Comedies produced by C. C. Burr include such fun films as "The Pill Pounder," released April 22; "So This Is Hamlet," released May 20; "Helpful Hogan," set for June 17, and "The Wild and Wicked," scheduled for July. In each of these Charles Murray carries the featured role. Among the other releases on the Hodkinson program are the "Rod and Gun" series of sportsmanhood subjects, released at the rate of one a month; the Urban Official Movie Chats, released weekly; the Great Authors series, based on the lives of great authors; Tri-Art series, taken from famous paintings, and the Bray Romances and one-reel comedies. In the last-named group are thirteen new subjects, featuring the animated cartoon character, "Colonel Heeza Liar." In addition, there are the weekly issues of "Fun from the Press" and the two-reel special recently released, titled "The Ex-Kaiser in Exile."

Vitagraph enters the summer season with an attractive array of short subject releases. Heading its schedule are the Larry Semon comedies such as "No Wedding Bells," "The Barnyard" and "The Midnight Cabaret." The first two won marked approval on the occasion of their first-run showings. "The Midnight Cabaret," which is a Broadway "girl" show transferred to the screen, has been scheduled for release late in June. Other Vitagraph comedies of merit recently released are "Forward March" and "The Detective." In both these subjects Jimmy Aubrey plays the featured roles. In addition to its comedy releases Vitagraph also offers a weekly attraction in its series of single-reel Urban Popular Classics. This group contains 52 highly informative and at the same time entertaining subjects covering a wide variety of themes. Science, history, humor, scenic beauty, action

and romance find a place in these interesting one-reel subjects that will assist materially in rounding out a well-balanced diversified program for the summer showings.

On F. B. O. short subject schedule three brands of attractions appear. The "Fighting Blood" series contains nine subjects for release between April and August. Of these, "Some Punches and Judy," released April 15; "The Knight That Failed," made available May 13, and "A Grim Fairy Tale," reviewed in this issue on Page 2880, are especially noteworthy. Among the four Carter de Haven comedies released within the interval already specified, "Borrowed Trouble," made available May 13, deserves special emphasis. Four of the "Pop Tuttle" series of comedies also appear in this interval, and of these "Pop Tuttle's Russian Humor," released May 20, and "Pop Tuttle's One-Horse Play," set for June 17, are especially worthy of mention.

The April to August short subject schedule of the Fox Film Corporation offers Al St. John in "The Author," released April 29, and in "A Tropical Romeo," for June release. The Sunshine Comedies group for this period contains "Three-Gun Man," released April 15; "Where There's a Will," made available April 29; "Roaring Lions on a Steamship," issued May 13, and "Apple Sauce" and "Circus Pals," both set for June. On Fox's Educational program for this period appear "School Days in Japan," "An Alaskan Honeymoon," "Algeria," "Crystal Jewels," "Sentinels of the Sea," "Wild Waters" and "The Land of Tutankhamen."

Metro Pictures comes to the aid of the diversified program with three Bull Montana comedies of recent release. They are "Snowed Under," released April 16; "High Society," set for June 4, and "One Wild Day," scheduled for June 25. Metro's Stan Laurel comedies still widely booking include as the last of the series for Metro, "When Knights Were Cold" and "The Handy Man."

Five comedies and two serials appear on the Arrow Film short subject schedule. The two serials are "The Fighting Skipper," star-



Complications add a humorous touch to Leo Maloney's current vehicle for Pathe, titled "Hyde and Zeke."

ring Peggy O'Day, with Jack Perrin and Francis Ford in support, already released, and "The Santa Fe Trail," a story of the old West, starring Neva Gerber, which is now in production and scheduled for early release. The comedy offerings include "For the Love of Tut" and "Captain Applesauce," of the Eddie Lyons series; "Poor But Honest," "Our Alley" and "Oh Shoot," Mirthquake Comedies, starring Bobby Dunn.

The Hallroom Boys comedies on the C. B. C. schedule include "Only a Husband," "Tin Knights in a Hallroom," "Hams and Yeggs," "Monkeying Around" and "Seaside Simps." These subjects are two reels in length and are released twice a month.

Another company lining up short length comedy attractions is the Grand and Asher Distributing Company. Sid Smith in twelve two-reel comedies, Monty Banks also in twelve two-reel fun films and Joe Rock in another dozen two-reel comedy subjects are among the attractions on the Grand and Asher schedule.

In addition to the short subject material already mentioned is the New Edition Keystone Comedies, which are being handled by the Tri-Stone Pictures, Inc. These old-time popular attractions, re-edited, will again bring before the public some of the present-day established stars in some of their earliest short subject successes. The schedule includes Charley Chaplin in re-issues of his "Dough and Dynamite," "Caught in a Cabaret" and "His Trysting Places."—E. F. SUPPLE.

Story for Third Century Follies Girls Ready

The third story for the Century Follies Girls comedy is in readiness for production. It is the joint product of Archie Mayo and Abe Stern. Mayo will direct it. The story was written especially with an elaborate girlie revue in mind. The tentative title will be "Swells."



Neely Edwards in some amusing situations from Universal's current comedy release titled "Should William Tell?" Bert Roach is seen in support.

Semon Will Do Four More Comedies for Vitagraph

THE announcement in last week's trade press of Larry Semon's decision to go into feature comedy production may have conveyed the impression that his work in the short-subject field for Vitagraph is terminated. This is not so, as Semon will produce four two-reel comedy subjects for Vitagraph to be released during the coming 1923-1924 season. These four comedies will round out the comedian's contract with Vitagraph, which has extended over a period of several years. The four comedies of the new series, on which Semon has started work, will be released in September and November of this year and in January and March of 1924. An announcement to this effect was issued late last week from the office of Albert E. Smith, president of Vitagraph.

The first of the four is now in production at Vitagraph's Hollywood studios, and work will continue steadily on the rest of the series over a period of several months until the remaining numbers of the group are completed. As in all his recent productions, Semon will direct the subjects as well as playing the leading role.

Vitagraph has scheduled Semon's comedy "The Midnight Cabaret" for showing the latter part of this month. Elaborate sets are said to be a feature of this subject. Kathlyn Meyers appears opposite the star.

"Colonel Heeza Liar" Seen in Jungle Comedy

"Colonel Heeza Liar in the African Jungle" is announced by the W. W. Hodkinson Corporation as the next release featuring this cartoon character produced by the Bray Productions, Inc., for release through the W. W. Hodkinson Corporation.

Following upon the heels of the interest and success gained by other wild animal pictures in which hunting and trailing of the big game in Africa have been pictured for the benefit of the motion picture public, "Colonel Heeza Liar in the African Jungle" is declared by Hodkinson officials to be particularly timely and opportune.



Jack Mower and Eileen Sedgwick as they appear in the Universal serial "In the Days of Daniel Boone"



Charles Murray stages some comedy in the atmosphere of "Injun" feathers, tomahawks, log cabins, etc., in "The Wild and Wicked," a coming C. C. Burr attraction to be distributed by W. W. Hodkinson.

Resumé of Current News Weeklies

INTERNATIONAL NEWS, NO. 46: Frankfurt, Germany—German Republicans rally against communists; Berlin—Wife of ex-Kaiser poses for International; Grumberg, Germany—Princess Hermine and her children by her first husband; Logans Field, Baltimore—Air Bombers destroy fort and balloons in demonstration battle; New York City (For New York City only)—Milk Fund aids hundreds; Washington (For Washington only)—The Capitol decorated for Shriners; Madison, Wis. (For Milwaukee only)—Women in big track meet; San Francisco (For San Francisco only)—Police organize life saving corps; International Snapshots; New York City—New animals for zoo; Twin girls win freckled boy contest; (For New York City only)—Firemen perform for Jubilee celebration, Mayor Hylan addresses Jubilee throngs; (For Buffalo and New York City only)—Wets and Drys bombard Governor Smith on Prohibition Enforcement repeal; Albany, N. Y.—Excitement over Governor Smith's impending signature; Arlington, Va.—President leads in homage to Soldier dead, aided by General Pershing and thousands; Washington—President showered with flowers by children at Music Festival; Off San Pedro, Cal.—Navy demonstrates its gun power by most spectacular firing practice; Indianapolis—Huge crowd sees 500-mile auto race, which Milton wins.

FOX NEWS, VOL. 4, NO. 69: New York City—Models display latest styles in ladies' shoes for summer wear, at designers' annual show; News Notables: Paris—President of France, M. Millerand, is honor guest of great fair at Eiffel Tower; Pueblo, Colo.—Governor names Alva B. Adams, a Democrat as the new U. S. Senator to succeed the late S. D. Nicholson; New York City—"Silent man from Texas," Colonel House with Mrs. House sails for vacation in Europe; New York City—Metropolis celebrates its 25th birthday as "The Greater City" with Silver Jubilee parade; Rockland, Me.—New U. S. scout cruiser Detroit sets a record for her class, 40 miles an hour, in trial trip; Revere, Mass.—Automobiles may have vanquished horses, but here is a steed that rides in his own car; Seattle, Wash.—Aerial acrobat in 2,500-foot jump in parachute startles 20,000 people with his "bullet drop"; Sagamore, Mass.—Army of 4,000 fights forest fires sweeping across 15-mile line toward Cape Cod Canal; Clear Lake, Cal.—Water witches of the Golden State find fun and excitement in aqua-planing at 50m. an hour; Ft. Sheridan, Ill.—Riders of 14th Cavalry coolly risk life and limb in fine ex-

hibition of daring horsemanship.

FOX NEWS, VOL. 4, NO. 70: Washington, D. C.—President Harding lays Memorial Day wreath on tomb of the Unknown Warrior at Arlington; New York City—The boys of '61, old and bent, a mere handful, again follow the flag in Memorial Day march; New York City—Central Park's newest babies entertain girl callers and are not as polite as they might be; Lausanne—New war in Near East averted as Greece and Turkey heed pleas of R. W. Child, U. S. envoy; Miami, Fla.—Water sports carnival and beauty contest of masked bathing girls open the summer season; New York City—Freckle championship for boys only is awarded to twin girls, Winifred and Mary Lenney, age 10; Hollywood, Cal.—Monkey-Shines Film Co. begins its operation with a gifted director and an all-star cast; Los Angeles, Cal.—America's battle fleet, biggest naval force ever assembled in the Pacific, sinks "foe" in 10 minutes; Indianapolis, Ind.—150,000, biggest crowd in sport annals, cheer Tom Milton as he wins 500-mile motor classic.

PATHE NEWS No. 45: Indianapolis, Ind.—Tommy Milton wins auto classic and \$35,000; Santiago, Chile—U. S. delegates arrive for Pan-American conference; Riverside, Cal.—35 Indian tribes represented at Sherman Institute, training for American Citizenship; New York City—Nation honors heroes of all wars since 1861; New York City—Zoo bears pose as models for sculptor; Mount Etna, Sicily—Exclusive pictures taken at brink of crater showing frightful force of lava explosions and peril of cameraman; Whitingham, Vt. (that territory only)—Views of new dam costing \$3,000,000; Buffalo, N. Y. (that territory only)—Parades of Civil War and Spanish-American war heroes; Fort Monroe, Va. (that territory only)—Target practice of coast defense guns at War Manoeuvres; San Antonio, Texas (that territory only)—Reunion of pioneer freighters of Southwest, with wagons, etc.; Nashville, Tenn. (that territory only)—Andrew Jackson's memory honored by Sons of American Revolution; Albany, N. Y. (that territory only)—Personalities at the Wet and Dry hearing on the enforcement repealer bill.

PATHE NEWS No. 46: Washington, D. C.—Capital in festive attire to greet Masonic visitors for National Convention; Great Falls, Mont.—Elaborate preparations for the Dempsey-Gibbons fight; Edgewood Arsenal, Md.—Airplanes demonstrate value of smoke screen to conceal landmarks and

Resumé of the Current News Weekly Reels

moving troops; Syracuse, N. Y.—Grade crossing types of casualties—Careful Crossing campaign; Camp Mead, Md.—Steel Caterpillars in action, through timber and over rough country; Miami, Fla.—Pretty water nymphs in beauty contest; Charleston, W. Va.—House-moving feats crossing a river off the site of new State Capitol; Charlotte, N. C. (that territory only)—Unveiling of memorial to soldier martyrs; St. Louis, Mo.—(that territory only)—Tributes to soldier dead at Jefferson Barracks; Detroit, Mich. (that territory only)—20,000 in parade tribute to American soldier martyrs; Omaha, Neb. (that territory only)—Elks Day ceremonies, dedication of new \$1,000,000 Club House; Pocahontas, Ark. (that territory only)—State honors former Governor Thomas S. Drew, died in Texas, 1878, body brought home for re-burial.

KINOGRAMS No. 2256: Westbury, N. Y.—Barbot flies in amazing 'air flivver,' 400 lb. plane that flies 250 miles for 60 cents; Rome, Italy—Picturesque delegates attend world conference of suffragists; San Francisco—Rookie cops do their anti-prisoner stuff; San Pedro, Cal.—Jenny the monkey adopts kitten as foster child when her own baby dies; Hastings, N. Y.—Bridge experts play unique game with human cards; Eagle Rock, Cal.—12,000 women in spectacular pageant; New York—Liner "America" goes to sea after refitting as biggest cabin liner; Personalities in News—British ad men arrive—Kansas Governor becomes Boy Scout—Luther Burbank tendered unique tribute by his home town, Camp Mead, Md.—Tank Corps plows through forest as War College officers look on; New York (N. Y. City prints only)—Knights of Pythias hold first open air initiation on record; New York (N. Y. City prints only)—Mayor Hylan leads parade and lays cornerstone of new armory for gallant 15th (colored) Regiment.

To Launch Baby Peggy Contests in European Cities

Plans have been decided upon by Otto Kominiek, head of the foreign publicity and service departments of Universal, to invade entire Europe with contests to find the "doubles" of Baby Peggy, four-year-old starlet of Century Comedies.

This is in line with contests now being staged in over fifteen of the large cities in the United States. The foreign countries Mr. Kominiek has in mind to introduce this contest plan take in Germany, Austria, France, Czechoslovakia, Switzerland, Belgium, Italy, Spain, Portugal, Norway, Sweden, Denmark, Holland, Hungary and Jugoslavia.

Atmospheric Prologue for "Roll Along" at Granada

When the Christie comedy, "Roll Along," goes on at the Granada theatre, San Francisco, under the direction of J. A. Partington, this blackface offering will be presented with a prologue containing appropriate "Down in Dixie" atmosphere, with dancing on the levee and the blackface buck-and-wing artists similar to those in the picture. Mr. Partington, who is managing all of the Rothschild group of theatres in the Bay City, was at the Christie studio during the production of this picture and then laid plans for an atmospheric presentation of the subject.



David J. Chatkin, just appointed Acting Domestic Sales Manager of Educational Film Exchanges, Inc.

George O'Hara Signed for New F. B. O. Series

George O'Hara has again been signed by F. B. O. to star in another series of twelve pictures adapted from a new group of the H. C. Witwer "Fighting Blood" series and is working in his first vehicle, "So This Is Hollywood."

Mr. O'Hara will be supported by only two members of the former cast, Albert Cooke, who plays his manager, and "Kit" Guard, his trainer, while among the additional cast members are Mary Beth Milford and Louise Lorraine who have begun their work. Mal St. Clair is directing, assisting by Sky Moreno. Lee Garmes and St. Elmo Boyce are at the cameras.

Attractive "Film Fables" Display at N. Y. Strand

"The Mouse Catcher," one of the Aesop's Film Fables series, was made a feature of the lobby display arranged this week by the Mark Strand theatre management, New York. The single column newspaper comic cut drawn by Cartoonist Paul Terry was made the basis of the one-sheet replica prepared by Jay Weaver, house artist.

The Strand one-sheet enlargement for its lobby showing Farmer Al Falfa towed behind Henry Cat's speeding auto at the end of a string attached to his aching tooth attracted many to the comic verse story printed beneath it descriptive of the action of "The Mouse Catcher."

Al St. John in Role of Correspondence-School Sleuth

Al St. John's next comedy production for release by the Fox Film Corporation will bear the title "Clues." In this the comedian will appear in the amazing role of a "correspondence-school detective." Al St. John is credited with the authorship of the scenario in the preparation of which he is said to have the assistance of a Los Angeles detective. It is expected that "Clues" will be an early fall release.

Unusual Shots of Etna in Eruption in Pathe News

It will be one of the functions of the short Subject Department to award special mention to outstanding features appearing from time to time in the various news reels. Pathe News No. 45 contains such a feature this week in its exclusive views of Mount Etna in eruption.

The recent activity of the volcano, which assumed menacing proportions for the first time in ten years, was made the occasion for some risky camera work by the Pathe News representative. The camera party are first shown climbing the snow-covered slopes of Etna and then entering the disturbed area in the upper reaches where the smoke filters through from hundreds of recesses among the rocks. The close-up views of the belching crater showering lava in all directions and hurling the molten masses right into the face of the camera lens are spectacular in force.—E. F. S.

Domestic Sales Manager of Educational Appointed

David J. Chatkin, for the last year a special field representative for Educational Film Exchanges, Inc., has been appointed Acting Domestic Sales Manager for organization, according to an announcement made this week by E. W. Hammons, president of Educational.

It was just exactly a year from the time of Mr. Chatkin's appointment as Special Field Representative to Mr. Hammons' announcement that he would assume charge of the Domestic Sales Department.

Entering the motion picture industry in the days when all films were short subjects, Mr. Chatkin has been associated during his entire career with the handling of this type of production. A native of Pittsburgh, Mr. Chatkin was educated in that city, where he attended the Western University of Pennsylvania, after which he went to Chicago, where, in 1907, he entered motion picture work as a salesman for the old Globe Film Company.

Since then Mr. Chatkin has been associated with the Warner's Features, United Film Service, Universal, and the Consolidated Film Exchanges of Los Angeles and San Francisco.

Series of Comedies for Vitagraph Under Way

Work is progressing rapidly on the Sam Hellman comedies, which are being produced by the Chester International Pictures Company for release by Vitagraph. There will be eight of these comedies, the first release being, "A Twosome at Tuara," the story of a golf fiend who is wrecked at sea and washed ashore on one of the South Sea Islands where he teaches the savage king to play golf.

The Sam Hellman stories are being published in the *Saturday Evening Post*.

First of the Earle-Engle Series Is Completed

"Golfmania," the first of the Jack Earle-Billy Engle series for Century Film Corporation, has been completed by Al Herman.

This picture is the opening "shot" of a series of twelve comedies to be made for regular monthly release.

Jean Laverty, Henry Murdock, Fred Spencer and "Spec" O'Donnell, who was "borrowed" from Warner Brothers for this comedy, make up the support of "Golfmania."

*Where are the most beautiful
women in the world?*

And where are the ugliest?

See

BLACK SHADOWS

A Feature



The biggest selling book on travel in many years, dealing with the islands of the South Seas, says that the "brown skinned" girls of Tahiti, the Marquesas and Samoa are as beautiful as any women anywhere; and that this Polynesian race is one of the finest in the world.

You see these dusky beauties in "Black Shadows;" you also see the grotesque and strange belles of the Solomon Islands, as black as coal, the world's champion Marathon dancers!

Contrast! Novelty! Interest! Excitement!

Pathépicture

TRADE



MARK

Presented by World Tours, Inc.

*Produced under Direction and Supervision of
Edward G. Salisbury*

What is a Dippy-Doo-Dad?

*It's something entirely new, entirely different,
wholly ludicrous. You get them with the*

Hal Roach Comedies



Did you ever hear of a goose that was a star?

A rooster that made a hit in pictures?

A dog that walked away with the show?

A duck that knocked them dead?

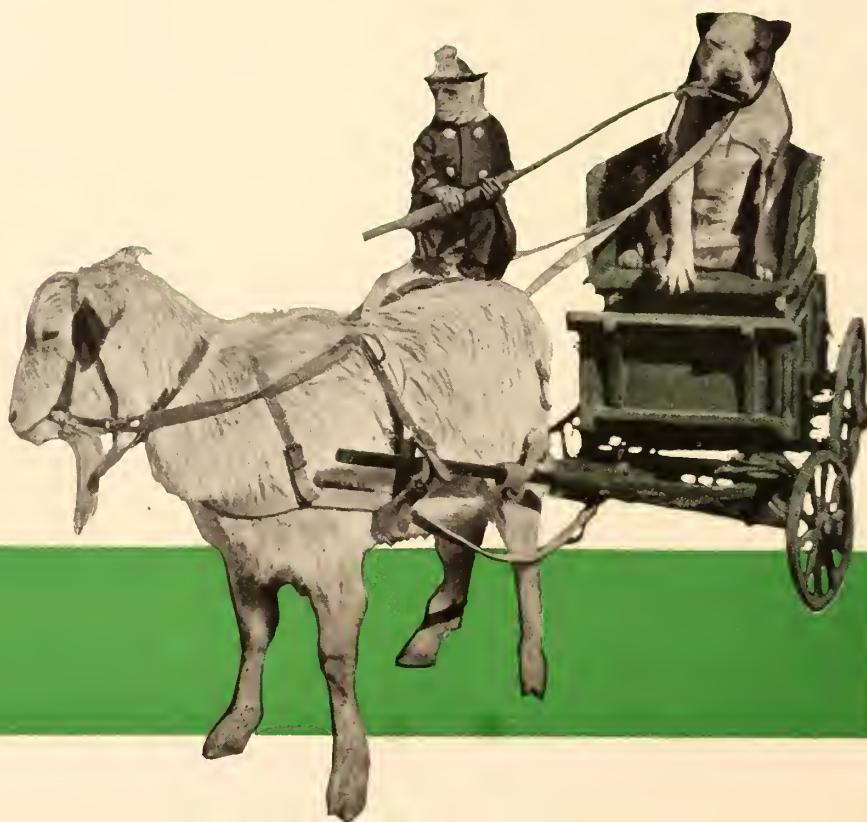
Show the Dippy-Doo-Dads. You'll hear of
them if you are two blocks away from your
house!

Pathécomedy

TRADE



MARK



PROGRAMS FOR THE WEEK OF MAY 27TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—

Film Numbers—The Ragged Edge (Goldwyn - Cosmopolitan), The Splendid Sun (Scenic), Capitol Magazine (Selected).

Musical Program—"Capriccio Italien" (Overture), Potpourri of Operatic Impressions (Vocal and Instrumental), "Dance Characteristic" (Divertissement), Recessional (Organ).

Rivoli Theatre—

Film Numbers—The Exciters (Paramount), Children of Holland (Scenic), Rivoli Pictorial (Selected), Trapped (Fleischer-State Rights).

Musical Program—"Raymond" (Overture), Riesenfeld's Classical Jazz, "Valse Ballet" (Divertissement), "Love" and "The Stars Were Brightly Shining" from "La Tosca" (Vocal).

Rialto Theatre—

Film Numbers—The Heart Raider (Paramount), Rialto Magazine (Selected), New York, Yesterday and Today (Special), Fresh Eggs (Pathe).

Musical Program—"Fra Diavolo" Overture, Riesenfeld's Classical Jazz, Aria from "La Florza del Destino" (Vocal), "Glow Worm" (Organ Novelty).

Mark Strand Theatre—

Film Numbers—A Man of Action (First National), Here and There, Mark Strand Topical Review (Selected), Roaring Lions on a Steamship (Fox).

Musical Program—"Wildflower," "Love Sends a Little Gift of Roses" and "Bambalina" (Overture), Popular Selections (Piano Quartette), "A Little Ballet, A Little Song, A Little Jazz" (Divertissements and Vocal), Recessional (Organ).

Cameo Theatre—

Film Numbers—Enemies of Women (Goldwyn-Cosmopolitan), continued from Rialto.

Criterion Theatre—

Film Numbers—The Covered Wagon (Paramount), continued.

Lyric Theatre—

Film Numbers—The White Rose (United Artists), continued.

BROOKLYN

Mark Strand Theatre—

Film Numbers—The Girl of the Golden West (First National), Giants vs. Yanks (Pathe), Mark Strand Topical Review (Selected).

Musical Numbers—Symphonized Jazz Overture introducing "Runnin' Wild," "Love Sends a Little Gift of Roses," "When Will I Know?" "Lady of the Evening" and "I Love Me." Cri-

Identify these famous stars and win a prize



22 Screen Stars

MARSHALL NEILAN'S
'THE STRANGER'S BANQUET'

WILLIAM DUNCAN WHEN DANGER SMILES
AND A MONTY BANKS COMEDY

VICTORY THEATRE BARGAIN HALF HOUR 10¢
WEEK STARTING FEB. 12th MATINEES 10¢ 17¢ 25¢ NIGHTS 10¢ 25¢ 35¢

Special ad on "The Stranger's Banquet" at the Victory theatre, Providence, R. I.

terion Male Quartette sing "The Little Red Drum" and "At Dawning" and also appear in special Girl of the Golden West prologue, "Ballet of the Flowers" (Divertissement), "Thou Brilliant Bird" (Vocal), "Aida" Selection (Organ recessional).

LOS ANGELES

Grauman's Third Street Theatre—

Film Numbers—The Girl Who Came Back (Al Lichtman), Pathe News, Pathe Review, Pies Is Pies.

Musical Program—"Merry Widow" Selections (Overture), "Just a Little Blue" (Organ), "Buster Brown and the Doll" (Divertissement), "Broadway to the Bowery" (Prologue with 20 people).

Rialto Theatre—

Film Numbers—Enemies of Women (Goldwyn-Cosmopolitan), continued.

Grauman's Hollywood Egyptian Theatre—

Film Numbers—The Covered Wagon (Paramount), continued.

California Theatre—

Film Numbers—Safety Last (Pathe), continued.

Miller's Theatre—

Film Numbers—Safety Last (Pathe).

Mission Theatre—

Film Numbers—Down to the Sea in Ships (Hodkinson), continued.

Pantages Theatre—

Film Numbers—Putting It Over (State Rights).

Musical Program—Six acts of vaudeville.

Hillstreet Theatre—

Film Numbers—Love's Masquerade, International News, Aesop's

Fable (Pathe), Spooks (Pathe), The Eagle's Talons (Universal). Musical Program—Six acts of vaudeville.

Kinema Theatre—

Film Numbers—What a Wife Learned (First National), Topics of the Day (Pathe), International News, The Uncovered Wagon (Pathe), Panama Canal from Navy Planes. Musical Program—"Ten thousand Years from Now" (Vocal).

Metropolitan Theatre—

Film Numbers—Law of the Lawless (Paramount), Pathe News, Third Fighting Blood release (F. B. O.), Six Second Smith. Musical Program—"Bambalina" (Overture), "Yes, We Have No Bananas" (Organ), Ben Black's Band (Jazz Concert).

Loew's State Theatre—

Film Numbers—Daddy (First National), Bobby Bumps Cartoon (Hodkinson), Glad Rags (Metro).

Musical Program—"Morning, Noon and Night" and "Songs of Scotland" (Overture), Trio in song numbers, Prologue, featuring child violinist and four others in dances, Medley of popular hits (Orchestra).

ATLANTA

Howard Theatre—

Film Numbers—The Girl Who Came Back (Al Lichtman), Howard News and Views (Selected), No Luck (Educational). Musical Program—"The Only Girl" (Overture), "Spring Festival" (Divertissement).

Metropolitan Theatre—

Film Numbers—Suzanna (Allied P. & D.), Kinograms, Fun from the Press (Hodkinson), Helpful Hogan (Hodkinson).

Musical Program—Excerpts from "Carmen" (Overture).

Rialto Theatre—

Film Numbers—Sixty Cents an Hour (Paramount), Clothes and Oil (Fox).

Musical Program—Rialto Melody Artists (Overture), Delane and Muller (Divertissement).

SAN FRANCISCO

Loew's Warfield Theatre—

Film Numbers—The Girl of the Golden West (First National), Loew's Warfield Current news, Paragraphs from Press, Giants vs. Yanks (Pathe).

Musical Program—Selections from "Girl of Golden West" (Overture), "Just an Old Love Song" (Violin Solo), Excerpts from "Pagliacci" and "I'm Falling in Love with Someone" (Vocal).

Tivoli Theatre—

Film Numbers—The Greatest Menace (State Rights), Full of Pep, Latest News (Educational).

Granada Theatre—

Film Numbers—The Shock (Universal), This Way Out, News Film (Pathe and International). Musical Program—"Fortune Teller" Fantasie on "Poor Butterfly" and "Ten Ten Tennessee" (Overture), Together with "Birth of Venus" with Seven Special Musical Numbers.

California Theatre—

Film Numbers—"Trifling With Honor" (Universal, News Review, Photo-Topics (International), Fun from the Press (Hodkinson).

Musical Program—"Fantasie Lucia" with Sextet (Overture, Five Musical Numbers entitled "Sleep," "Teddy Dear," "Carolina in the Morning," "Chicago," "Lady of the Evening."

Imperial Theatre—

Film Numbers—Enemies of Women (Goldwyn-Cosmopolitan), continued.

SEATTLE

Coliseum Theatre—

Film Numbers—Prodigal Daughters (Paramount), Fun from the Press (Hodkinson), Between Showers, Current Events (Kinograms and Pathe News).

Musical Program—"In a Clock Shop" (Overture).

Blue Mouse Theatre—

Film Numbers—Jazzmania (Metro) Spooks (Pathe), Fox News. Musical Program—"My Buddy" (Overture), "Spark Plug" (Organ), "Jazzmania Dance" (Divertissement serving as prologue).

Strand Theatre—

Film Numbers—Trail of the Lonesome Pine (Paramount), Pathe Review, Babies Welcome (Educational), Kinograms.

Delmonte Theatre—

Film Numbers—Look Your Best (Goldwyn-Cosmopolitan), Harold Lloyd re-issue comedy, Fun from the Press (Hodkinson), Current events (International news).

Musical Numbers—Overture and selections (Orchestra), Ewing Eaton (Dancing and violin numbers).

BOSTON**Modern and Beacon Theatres—**

Film Numbers—Can a Woman Love Twice? (F. B. O.), Bucking the Barrier (Fox), For Rent-Haunted (Pathe), International News, Topics of the Day (Pathe).

Musical Program—Organ overture and selections.

Park Theatre—

Film Numbers—Lost in a Big City (Arrow), Man and Wife (Arrow), Fox News, For the Love of Tut (Universal).

Musical Program—Orchestral overture, and recessional.

Boston Theatre—

Film Numbers—Jacqueline, or Blazing Barriers (Arrow), Aesop's Fable, News Weekly, Topics of the Day (Pathe), The Imperfect Lover (Universal).

Musical Program—Orchestra overture, Organ overture, selections.

Loew's Orpheum Theatre—

Film Numbers—Fog Bound (Paramount), Pathe News, Topics of the Day (Pathe), Comedy.

Musical Program—Orchestra and organ overtures.

Loew's State Theatre—

Film Numbers—Driven (Universal), Her Fatal Millions (Metro), Pathe News and Topics of the Day (Pathe).

Musical Program—Orchestra overture by Chopin (arrangement), Orchestra recessional.

OMAHA**Sun Theatre—**

Film Numbers—Where the Pavement Ends (Metro), Dig Up (Pathe), Current Events (International News).

Musical Numbers—Hawaiian Melodies (Overture).

World Theatre—

Film Numbers—Look Your Best (Goldwyn-Cosmopolitan), Fighting Blood, Round Three (F. B. O.).

Musical Numbers—Six acts of vaudeville.

Moon Theatre—

Film Numbers—The Grub-Stake (Selznick), Oh, Nursie (Universal), Current Events (Moon Topical Review).

Strand Theatre—

Film Numbers—Making a Man (Paramount), Golf as Played by Gene Sarazen (Educational), Three Strikes (Educational), Current Events (Fox News).

Musical Program—"Yelva" (Overture), Agnes Britton and Florence Bessier in "Hits and Bits from Vaudeville."

Rialto Theatre—

Film Numbers—The Bright Shawl

(First National), Take Your Choice (Educational), Current Events, Kinograms (Educational), Fun from the Press (Hodkinson).

Musical—"Dance Slave" (Overture), Red Moon (Organ solo).

KANSAS CITY**Newman Theatre—**

Film Numbers—The Exciters (Paramount), Fun from the Press (Hodkinson), Newman News and Views (Pathe and Kinograms).

Musical Program—"William Tell" (Overture), Fourth Anniversary Newman Frolic (Forty Entertainers), Selections (Organ Solos).

Liberty Theatre—

Film Numbers—Temptation (State Rights), Capitol Shots (Pathe), Invisible Ink, Pathe and Fox News.

Musical Program—"Bohemian Girl" (Overture), Eugene Christy (Tenor), Selections (Organ Solos).

Royal Theatre—

Film Numbers—Alice Adams (Associated Exhibitors), The Champion, Royal Screen Magazine (Pathe and Kinograms).

Musical Program—Selections (Overture), Selections (Organ Solos).

Twelfth Street Theatre—

Film Numbers—Sixty Cents an Hour (Paramount), Fighting Blood (F. B. O.), Aesop's Fable (Pathe), Twelfth Street Screen Magazine (Pathe and Kinograms).

Musical Program—Selections (Overture), Selections (Organ Solos).

CLEVELAND**Stillman Theatre—**

Film Numbers—Rustle of Silk (Paramount), Roll Along (Educational), Moon Blind (Educational).

Musical Program—"Melodies of the North" (Overture).

Allen Theatre—

Film Numbers—The Girl of the Golden West (First National), Plumb Crazy (Educational), Fun from the Press (Hodkinson), International News (Universal).

Musical Program—"Peer Gynt Suite" including "Benediction of the Bride," "Asa's Death" and "In the Hall of the Mountain King" (Overture), "Flower of the West" (Prologue).

State Theatre—

Film Numbers—Wandering Daughters (First National), Spooks and Spirits, Local-Grams.

Musical Program—Jazz medley (Overture).

Park Theatre—

Film Numbers—Her Fatal Millions (Metro), Waltz (Prizma), Local-Grams, Kinograms (Educational).

Musical Program—"Light Cavalry" (Overture), Jazz Selections.

Reade's Hippodrome—

Film Numbers—Can a Woman Love Twice? (F. B. O.), Fighting Blood (F. B. O.), Plain Dealer Screen Magazine, International News (Universal).

Musical Program—Popular potpourri (Overture).

Standard Theatre—

Film Numbers—Don Quickshot of the Rio Grande (Universal), Fare Enough (Universal), International News (Universal).

PHILADELPHIA**Stanley Theatre—**

Film Numbers—The Bright Shawl (First National), Current Events (Fox and Pathe), Topics of the Day (Pathe), Felix Calms His Conscience (State Rights), A Century of Cycles (State Rights).

Musical Program—"March Carnavalesque" (Overture), King's Prayer from "Lohengrin" and "Duna" (Vocal), Florence Cowanova and Her Six Dancing Etoiles in dances from "The Land of Joy" (Dance).

Stanton Theatre—

Film Numbers—The Ne'er-Do-Well (Paramount), Current Events (Fox), Nipagon Trail (State Rights), Felix Revolts (State Rights).

Arcadia Theatre—

Film Numbers—Is Money Everything? (State Rights), Current Events (Pathe), Movie Chats (Hodkinson), The Mummy (Fox).

Karlton Theatre—

Film Numbers—Sixty Cents an Hour (Paramount), Kinograms (Educational), Current Events (Pathe), Boys to Board (Pathe), Athens the Glorious (Pathe).

Aldine Theatre—

Film Numbers—The Sunshine Trail (First National), Current Events (Pathe and International), The Salesman (Fox), Mixed Trails (Educational).

Capitol Theatre—

Film Numbers—Lost and Found (Goldwyn-Cosmopolitan), Plumb Crazy (Educational), Kinograms (Educational).

Regent Theatre—

Film Numbers—Great Expectations (State Rights), From Hand to Mouth (Pathe).

Garrick Theatre—

Film Number—The Great Menace (State Rights).

BUFFALO**Shea's Hippodrome Theatre—**

Film Numbers—The Rustle of Silk (Paramount), Christie comedy, Current Events (Pathe and International News), Last Half, Fury (First National).

Musical Program—"Mlle. Modiste" (Overture), Organ solo and vocal selections.

Lafayette Square Theatre—

Film Numbers—The Streets of New York (Arrow), Snub Pollard comedy, Current Events (Fox News).

Musical Program—"By the Sha'llimar" (Overture).

Loew's State Theatre—

Film Numbers—The Soul of the Beast (Metro), Mutt & Jeff cartoon, Current Events (Pathe News), Local-grams.

Musical Program—Selections by Emmett Luedeke and his Harmonists.

New Olympic Theatre—

Film Numbers—Safety Last

(Pathe), Current Events (International News), Century Comedy.

Palace Theatre—

Film Numbers—Crashing Through (F. B. O.), Fighting Blood, 10th round (F. B. O.), Current Events (International News).

Shea's North Park Theatre—

Film Numbers—Safety Last (Pathe), Fruits of Faith (Pathe), Current Events (Pathe and International News).

MILWAUKEE**Strand Theatre—**

Film Numbers—Trail of the Lonesome Pine (Paramount), Uneasy Seat (Educational), Current Events (Kinograms).

Musical Program—"Stella" and "Who's Sorry Now?" (Overture).

Alhambra Theatre—

Film Numbers—The Tiger's Claw (Paramount), The Pill Pounder (Hodkinson), Current Events (Pathe), Fun from the Press (Hodkinson).

Musical Program—"Blue Danube Waltz" (Piano Solo).

Merrill Theatre—

Film Numbers—Backbone (Goldwyn-Cosmopolitan), The Bashful Suitor (Hodkinson), Gulf Stream Scenic (Educational), Current Events (International).

Garden Theatre—

Film Numbers—Fog Bound (Paramount), Fun from the Press (Hodkinson), Current Events, Two Act Burlesque on Milwaukee's New Motor Busses (Local).

Musical Program—"Music Box Review" (Novelty), Organ Sologogue.

Rialto Theatre—

Film Numbers—Snowdrift (Fox), Where There's A Will, (Fox), Current Events (Kinograms).

Princess Theatre—

Film Numbers—South of Northern Lights (State Rights), Winter Has Come (Educational), Current Events (Kinograms).

DETROIT**Adams Theatre—**

Film Numbers—Enemies of Women (Goldwyn), continued.

Broadway Strand Theatre—

Film Numbers—The Girl Who Came Back (Al Litchman), Cold Chills (Educational).

Musical Program—Songs (Selected), Popular Medley (Overture).

Capitol Theatre—

Film Numbers—Within the Law (First National), Current Events (Pathe News and Detroit Free Press).

Musical Program—"Dance of the Hour" (Overture), Prince Lei Lani, Hawaiian Baritone (Vocal).

Fox Washington Theatre—

Film Numbers—Has the World Gone Mad? (State Rights), Wonders of the Sea (F. B. O.).

Madison Theatre—

Film Numbers—Temptation (State Rights), Leather Pushers (Universal), Current Events (Pathe News), Fun from the Press (Hodkinson).

Musical Program—Songs (Selected), Taylor Macy and Hawks.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 752 S. WABASH AVE.

PRESIDENT CARL LAEMMLE of Universal has been vacationing in Chicago and Oshkosh for the last ten days and returned to his New York headquarters this week. Mr. Laemmle expects to sail for Europe some time in July.

John M. Howland is leading the mid-west district and is fifth among the 124 salesmen entered in the national contest for the \$10,000 prize offered by First National. Chicago is proud of its record as it has six salesmen working out of the local exchange who are among the first ten in the district and the lowest salesman in the national contest ranks forty-one.

Maurice Hellman is in Indianapolis this week, looking over matters at the Indianapolis branch of his Reelcraft exchange. Maurice, who has been regarded as one of the confirmed bachelors of Film Row, is understood to have at last capitulated to cupid and will be married at an early date. He has been kept busy receiving the congratulations of his many friends for the last few days.

The Film Baseball League recently organized by representatives of different exchanges on Film Row, started its summer schedule on June 2nd, and F. B. O. is at the top. Only one game was completed as rain forced the calling of the other contest before the end of the fifth inning.

HOW THEY STAND

	W.	L.	Pct.
F. B. O.	1	0	1000
Universal	0	1	0000
First National	0	0	0000
Metro	0	0	0000
Fox	0	0	0000

Games Saturday, June 2nd.

F. B. O., 4, Universal, 3, Five Innings; batteries, Hal Herne and Howard Herne, Astrachin and Fowler.

First National, 4, Metro, 3, game called first fifth, rain; batteries, Halpern, Grosheim and Kassell. Katz, Shirley and Fixel.

Fox, 3, Paramount, 2, game called first fourth, rain; batteries, Costello and Kavenough, Gorney and Rowe.

Manager L. A. Rozelle and District Manager Shirley were attending the Metro's sales convention in New York this week.

First National held an important district meeting in Chicago this week with home office representatives and managers, salesmen and bookers from Minneapolis, Des Moines, Omaha, Kansas City, St. Louis, Milwaukee and Chicago present. Selling plans were thoroughly discussed and the sales force was enthused over the list of twenty-nine pictures which comprise the 1923-24 First National product. It was pointed out that this is the first time the complete list of releases was known definitely at such an early date and that this information will enable the force to start

the open market sales campaign for fall and winter at once. Among those present were Floyd Brockell, of New York, manager of distribution; District Manager Seery, of Chicago; District Manager Bondy, Cleveland, of the central district; District Manager Clark, New York, of the eastern district. A banquet at the College Inn brought the sessions, which were held at the Sherman, to a close.

Herman Stern and Louis Laemmle spent part of the week in St. Louis in conference with the manager of that exchange.

W. W. Brumberg, country sales manager of First National, is leaving next week for his vacation and will visit Tulsa, Okla., and other points before returning to Chicago. For the first time in two years, First National is allowing its senior salesmen vacations and J. M. Howland, Jack Schwartz, Tom R. Gillan and Phil Dunas are in line for a rest on company money.

New Orleans Manager Bryant, who is in charge of First National and Metro product in the Crescent City, stopped off in Chicago en route to the Metro convention in New York City.

The first time a motion picture has been shown in Hoopston on Decoration Day, was this year, when the Lorraine theatre made a tie up with the American Legion and played "Skin Deep" to big business.

The summer season is having a dampening effect on the activities of the speaking stage and Cohan's Grand has decided to abandon mid-week matinees for the summer. Other houses will shortly follow suit, it is understood. The Cort recently had a severe lesson as to interest of Chicago crowds in summer theatres, when there were not enough people seeking admission to "The Voice" on Wednesday matinee to justify a performance. It is reported that only thirty-one ticket holders were present and they were given their money back and sent away. The first hot spell of the season slowed up business materially in many Chicago movie houses, but a number of those having specially good attractions, reported business good despite the rise in temperature.

Despite the opposition voiced generally in the Chicago press to the proposed bill which prohibits daylight saving in Chicago, the measure passed the State Senate by a vote of twenty-eight to fifteen and is now waiting action in the house. Motion picture men, who were interested in the bill, are fearful that owing to it being introduced so late in the session, it may not reach a vote in the lower house, which has a great mass of belated legislation waiting its attention. The act as passed in the senate, invalidates any ordinance passed by any city or village authorizing the community to

save an hour of sunshine daily, and in addition to the moving picture interests, has the backing of Chicago wholesalers, Chicago Federation of Labor, stockyard employees, post office workers and many rural communities throughout the state.

The Fulco Sales Company at 24 E. Eighth Street, have completed work of remodelling and refurnishing their projection room, and this enterprising firm now has a miniature theatre with a seating capacity of eighth, which is a credit to Film Row. The equipment includes a Da-Lite Screen, a set of velvet draw curtains, a handsomely painted drop curtain, fine leather upholstered chairs and a battery of the latest model Power's Projectors. An unusual feature of the projection room is a fine Kimball pipe organ with drums and numerous up-to-date attachments, which has been installed so that adequate musical setting can be given pictures shown on the Fulco Sales projection room screen.

Hal Opperman, of Pontiac, Illinois, is planning the erection of a one thousand seat modern theatre on a site he has recently acquired at the northwest corner of West Madison and Plum streets, that city. Mr. Opperman is the owner of the Crescent and Bond theatres in Pontiac.

D. J. Chrissis, owner of the New Regent and Charm theatres, is scheduled to become a benedict on Sunday, June 10th, when his marriage to a charming Grand Rapids girl will be solemnized with elaborate ceremonies, at the Sherman Hotel. Following the marriage Mr. Chrissis will be host to two hundred of his friends at a banquet at which Bill Sweeney was to be master of ceremonies, which assures the success of the party.

"H. A. Snow's Hunting Big Game in Africa With Gun and Camera," closed its long run at the Randolph on June 2nd after six weeks of remarkable business and will now be released throughout the territory. Another picture which has enjoyed a very successful run is "Enemies Of Women," which is having its final week at the Roosevelt, having been shown for seven weeks. "The Covered Wagon" is in its fifth week at the Woods and promises to last for some time to come. Another big picture, which is just getting started on what looks like a long engagement, is "Safety Last," which is in its second week at Orchestra Hall.

Milton Simon, former manager of F. B. O.'s St. Louis exchange, and well known on Chicago's Film Row, is now manager of Warner Brothers offices in Washington, D. C.

Lou Bent is moving from St. Louis to Chicago, in both of which cities he has a wide acquaintance among motion picture men. Mr.

Bent has accepted a position as secretary and treasurer of the Midwest Amusement Company, Saul's Circus and Carnival combination and will be located in our city for the summer.

The Grand theatre at Sparta, Illinois, has been taken over by Bob Cluster, of Johnson City.

Ralph Lewis, Chicago's famous film star, was called here last week by the fatal illness of his father, Captain E. R. Lewis, well known in Grand Army circles and superintendent of records of burial places of soldiers and sailors of Illinois. Captain Lewis passed away at his residence, 7458 Normal Avenue, a few hours after his son arrived from Los Angeles, and was buried at Rosehill Cemetery on Monday. One of his notable accomplishments was the record compiled by him of all the soldiers and sailors buried in cemeteries of Cook County, who fought in all the wars in which America has been engaged. Ralph Lewis' latest success, "Westbound Limited," opened for a week's engagement at the State-Lake theatre, Monday, and his two most recent successes previous to this were scored in the Emery Johnson Productions in "The Third Alarm," and "In the Name Of the Law." He was born and brought up in Englewood, graduated from Evanston High School and attended Northwestern University, and has a host of Chicago friends.

Jones, Linick & Schaefer hope to complete the remodelling of the Orpheum theatre early in July. During the process of bringing the house up to date, however, there will be no interruption in the usual continuous program at this theatre, but when alterations are finished, the Orpheum will become the home of long runs. George H. Moore, who has managed the Orpheum for fifteen years, will continue to do so. At the Rialto a change in policy for the summer months has been instituted. A feature picture, in addition to the vaudeville acts, being on the regular program, with a change every Monday.

It is reported that A. L. Hainline, of the Illinois theatre, Macomb, will take over the Tokoyo and Grand theatres, which have been operated by V. F. Grubb.

Harry Thornton, of the Gaiety and Princess theatres, Springfield, Illinois, stopped over in Chicago this week, en route to New York, where he will visit First National headquarters, and then proceed to Washington for the big Shrine convention. Jack Hoeffler, of the Orpheum theatre, Quincy, Illinois, was another Shriner, who stopped off for a short visit, en route to the Washington mecca.

L. G. Roher, of the Dixie theatre, Dixon, Illinois, has recently contracted for Warner Brothers and Coogan pictures and also made arrangements to continue his First National program.



Artistic lobby display on "The Isle of Lost Ships" at the Rex theatre, Eugene, Ore., by A. H. McDonald, managing director, and Russell F. Brown, ad and exploitation man

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.
 M. C. Horator, Alhambra theatre, Toledo.
 Edward L. Hyman, Strand theatre, Brooklyn.
 Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
 Leo A. Landau, Alhambra and Garden theatres, Milwaukee.
 E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.
 Stanley Chambers, Palace theatre, Wichita, Kan.
 Willard C. Patterson, Criterion theatre, Atlanta.
 R. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
 F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
 Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
 Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
 W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
 J. A. Partington, Imperial theatre, San Francisco.
 George E. Carpenter, Paramount-Empress theatre, Salt Lake.
 Sidney Grauman, Grauman's theatre, Los Angeles.
 Louis K. Sidney, Managing Director, William Fox theatres, Denver.
 Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
 Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
 William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.



The first sail boat at St. Louis in several decades was tied up to "Down to the Sea in Ships" at the Fox Liberty—then Sir Arthur Conan Doyle was invited aboard.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
 L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.
 Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
 Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
 Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
 George Tooker, Manager, Regent theatre, Elmira, N. Y.
 W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
 Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
 J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.
 Paul A. Noble, Manager, Liberty theatre, Portland, Ore.
 William J. Sullivan, Manager, Rialto theatre, Butte, Mont.
 H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.
 Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.
 G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.



Window display on "The Flirt," giving the picture good prominence, arranged by Manager Jean Finley of the Old Mill, Dallas

"Nanook of the North" Given Support of Club Women

St. Louis, Mo.—The run of "Nanook of the North" at the Pershing theatre was opened with a concentrated campaign, planned by Pathe Branch Manager Frank Harris, St. Louis, and having the whole-hearted co-operation of the St. Louis Motion Picture Council, the St. Louis Post-Dispatch, the Catholic, Protestant and Jewish churches and executives and private schools, etc.

"Nanook of the North" was screened before representatives of twelve women's clubs and betterment organizations, one of which became keenly interested in the offering. When an opportunity arose for the women of this organization to affiliate themselves with a National movement for the endorsement of motion pictures, now known as the St. Louis Motion Picture Council, they immediately started to promote a showing of "Nanook."

The Council is composed of one representative from practically every women's society of consequence in St. Louis. Mr. Harris con-

"Souls for Sale" Heavily Billed in Campaign

NEW BEDFORD, MASS.—John W. Hawkins, general manager of the Capitol theatre, and Goldwynner Buddy Stuart, gave "Souls for Sale" an unusually heavy campaign for a city of this size.

The billboard posting consisted of five 24-sheets, two 6-sheets, four 3-sheets and 250 one-sheets. In addition to this 5,000 heralds, 1,000 hangers, 1,000 soles and 2,000 stickers were used. These small accessories were distributed from house to house, done up in packages from grocery and other stores, placed on counters of many additional stores and mailed out to a selected list of patrons.

The New Bedford Times ran the same full page ad that was used in the New York Sunday Telegram in connection with the showing of the film at the Capitol theatre there. It was run, however, without the names of the players whose pictures appeared. Prizes were offered for those who guessed correctly the greatest number of names of the players. This contest was new in New Bedford, and it proved of special advantage.

centrated on this organization, and through it arranged for "Nanook of the North" to be used as the central point around which the Post-Dispatch would raise its "Free Ice for Babies' Milk Fund." The Post-Dispatch's co-operation having been secured, little difficulty was experienced in selling two private individuals the idea of putting on "Nanook."

At this stage the Council had no difficulty in obtaining influential letters of approval of the "Nanook" enterprise.

The "Nanook" benefit engagement opened at the Pershing on May 26. The next day (Sunday) an announcement was made from every Catholic church pulpit in St. Louis, to be repeated every Sunday during the engagement.

A commendatory article was arranged to appear in the Church Bulletin, a Protestant publication, distributed through the Protestant churches of the city. The leading lights of the Catholic, Protestant and Jewish faiths have joined hands and are pushing "Nanook" to the utmost. Mayor Kiel was the guest of honor on the opening night, and addressed the audience in the interest of the Free Ice for Babies' Milk Fund and "Nanook of the North."

"Strangers' Banquet" Appeal Made to Railroad Men

Springfield, Mo.—When "The Strangers' Banquet" was shown at Landers Orpheum theatre, Keaton Franklin, advertising manager of the theatre, and Goldwynner Homer Gill made a special play for the many union railroad men in Springfield. There are many union men in Springfield, and the railroad offices are just organizing. A special herald playing on the capital and labor aspect of the film and carrying a cut of the labor agitator in the picture was printed and distributed at all union headquarters and at the railroad shops. This resulted in an unusually heavy attendance from union workers at the theatre.

Special card invitations to attend "The Strangers' Banquet" were placed in four of the most popular cafes. The wife of the theatre publicity manager spent a day and a half at the telephone giving special invitations to the women of Springfield to attend the picture. A window tie-up flash was obtained with a store handling foodstuffs. The store was in a good location and the banquet idea was carried out in decorations as well as the display of foodstuffs. It attracted much attention.

A shadow box was made from the one-sheet poster and placed in the lobby of the Colonial Hotel. An invitation card to the showing of the picture was attached to the shadow box.



Street stunt and marquee on "Douglas Fairbanks in Robin Hood" used by G. W. Allen, Jr., owner of Capitol theatre, New Bedford, Mass.



"Minnie" street ballyhoo used by Manager H. H. Morgan, of the Temple theatre, Hamilton, Ont.



Department store window display on "Souls for Sale," hooked up with the showing at the Alamo theatre, Louisville, Ky.

Oil Field Angle Worked to Aid "Back Home and Broke"

Fort Worth, Texas.—An especially appropriate angle was used to exploit "Back Home and Broke" by Manager Barry Burke, of the Palace theatre.

Fort Worth is located in the heart of the oil district of Texas, and since its population is made up largely of people seeking their fortune in oil, Mr. Burke decided to capitalize upon this angle in all his advertising. In the lobby of the theatre was built in miniature an oil field showing several small oil derricks in operation. These derricks were made to operate by motors concealed behind beaver board frames. Small cut-outs of Thomas Meighan and other characters in the picture helped to connect the oil field scene with the picture on the screen.

Several windows were loaned Mr. Burke in the downtown district for displays, in which he carried out the same oil derrick idea by using toy "destruetos," putting them together to resemble a derrick in operation. These windows carried, for a background, scenery painted on beaver board. Also several announcements about the picture, the cast and the author were in prominence in the displays.

Attractive "White Flower" Lobby Made from Canes

ANNISTON, ALA.—The principal feature of exploitation used by Manager Roy Smart of the Noble theatre on "The White Flower" was the lobby display. A large quantity of long canes was obtained from a creek several miles from Anniston, where they grew in abundance. Two wagon loads of these completely transformed the Noble lobby, giving it a tropical atmosphere.

The front of the theatre and marquee were almost enclosed with these, and they were banked around the box office, leaving just enough room for traffic to pass under the marquee. Standing on end, their tops reached well above the marquee, and their long flowing foliage rustled in the breeze.

Free Tickets Given Girls in "Souls for Sale" Stunt

Easton, Pa.—The movie questionnaire tie-up on "Souls for Sale" was used by the Easton Free Press, through the efforts of Manager John Slater of the Strand theatre and Goldwynner William N. Robson.

Beginning on May 7th, a week in advance of the opening of the film, the Free Press ran a story every day, telling the girls in that city ambitious for a motion picture career how to break into the movies, running an account of Eleanor Boardman's rapid rise in the profession. Each issue also carried Robson's movie questionnaire which the girls were requested to fill in.

The movie questionnaire was varied somewhat, however, for the Easton showing. It was tied up with a page of commercial advertising, participated in by ten merchants. The first fifteen girls to take the filled questionnaire to one of the ten merchants was given a free ticket to see "Souls for Sale." The merchant was furnished with a one-sheet card for his window with a still mounted on it and lettering to the effect that the first fifteen girls bringing in the filled questionnaire would be given a free ticket.

The auto tags "This auto not for sale" was used freely in Easton and proved a valuable asset.

Effective Lobby Arranged for "Glimpses of the Moon"

Memphis, Tenn.—Manager A. B. Morrison of Loew's Palace theatre, put on an excellent campaign for "The Glimpses of the Moon," starting one week in advance and continuing up to play date, when he opened up with an elaborate lobby display.

A week in advance his foyer was dressed for the coming attraction. In one corner he placed a large full moon, about eight feet in diameter. The eyes of this moon were cut away and covered with transparent paper, electric lights were placed back of them and connected to a flasher socket, thus giving a winking effect.

Crescent moons with profiles on them were placed about the foyer in prominent places. Large stars, some bearing the title and others the names of different members of the cast, were also hung about.

For showing, all of these moons and stars were moved to the outside. The large full moon was moved and mounted on top of the marquee, while the crescents and stars were suspended underneath the marquee.

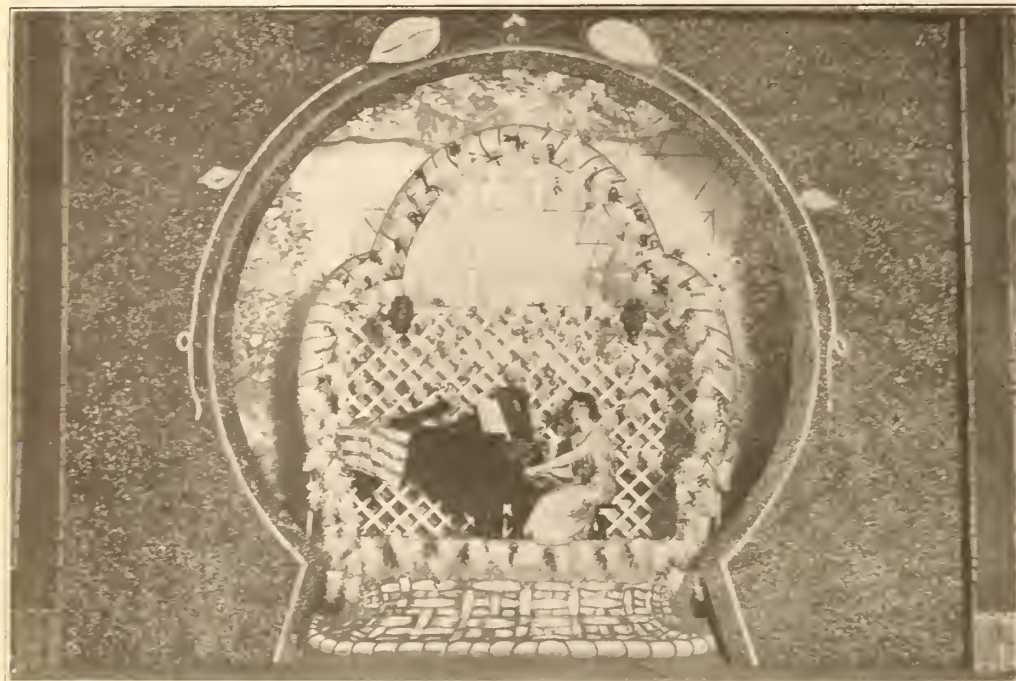
A large telescope was used inside in advance, as well as outside during playing.



Street ballyhoo and lobby display on "Deserted at the Altar" used by Leo Garner of Super Film Attractions at the Arcadia, Wilmington



Street ballyhoo in New York City for "The Soul of the Beast" at the Rivoli



Setting for prologue to "Can a Woman Love Twice?" by Manager William Bedell, of the Rialto theatre, Atlanta

Strong Book Tie-up Made with Store on "The Christian"

Youngstown, Ohio—An effective tie-up with a department store was obtained for the showing of "The Christian" at the Liberty theatre by Goldwynner H. T. Snowden and Manager C. W. Dieble of that theatre. By allowing G. M. McKelvey & Co., leading department store, to give away with each copy of the novel purchased a ticket to a matinee performance of "The Christian," the store gave an entire window to an exclusive display of the novel and the photoplay, and also gave a big display inside in the book section.

In the window display was a large oil painting, two smaller oil paintings, a special card framed, and 122 copies of the book. A card read: "A free ticket to the Liberty with each purchase of the book." The inside display consisted of a large oil painting, three smaller ones, several photographic enlargements, a special card and copies of the novel. The store also advertised the picture and the novel in its newspaper display advertising.

A display in the window of Levinson's jewelry store carried two stills of the picture, in silver frames, with a card between reading: "Levinson—Famous for Diamonds. 'The Christian'—Famous as the greatest love story ever told. At the Liberty all next week."

Plays Up Local People in "Ne'er-Do-Well" Ad

CLEVELAND, OHIO — M. A. Malaney, in charge of publicity for Loew's Ohio theatres, did some good work when he advertised "The Ne'er-Do-Well" as the coming attraction at the Stillman theatre, Cleveland. The ad stated that many prominent Cleveland people participated in the making of the picture, especially that part which was made in Bermuda. Then he went on to name at least fifty people, socially prominent in this city, all of whom appeared with Thomas Meighan in his picture. It brought the picture right home to every Clevelander, and created an unusual interest in the production.

Wedding on Stage Exploits Run of "The Go-Getter"

CENTRALIA, ILL.—In advance of the run of "The Go-Getter," Manager Elmer Brient of the Illinois theatre inserted a want ad in the local paper reading: "A go-getter who will go-get-her and tie the knot on the theatre stage. Apply to Elmer Brient, Manager."

In other words, he wanted to know were there two people in Centralia spunky enough to get married on the stage of the Illinois theatre, and two people did answer.

It seemed like a town tie-up, for every merchant agreed to give something to the couple to start them off.

Teaser Shawl Campaign for "The Bright Shawl"

SANDUSKY, Ohio—A blind exploitation campaign has been started several weeks in advance by George Schade of Schade's theatre on "The Bright Shawl."

The curious situation is explained by the fact that since seeing a pre-view of "The Bright Shawl" Schade has started a Paisley shawl craze in Sandusky. The newspapers and stores have taken it up and talk is now on about a shawl show. Schade is keeping that in reserve for the time he plays "The Bright Shawl" and will probably see that it is held right in the lobby of the theatre.

In the meantime not a word is being said about the picture and the shawl craze is gaining favor just by word-of-mouth advertising.

Human Interest Story Planted to Boost "Strongheart"

Harrisburg, Pa.—A human interest story that the Victoria theatre easily got across as straight news was used to exploit Strongheart in "Brawn of the North."

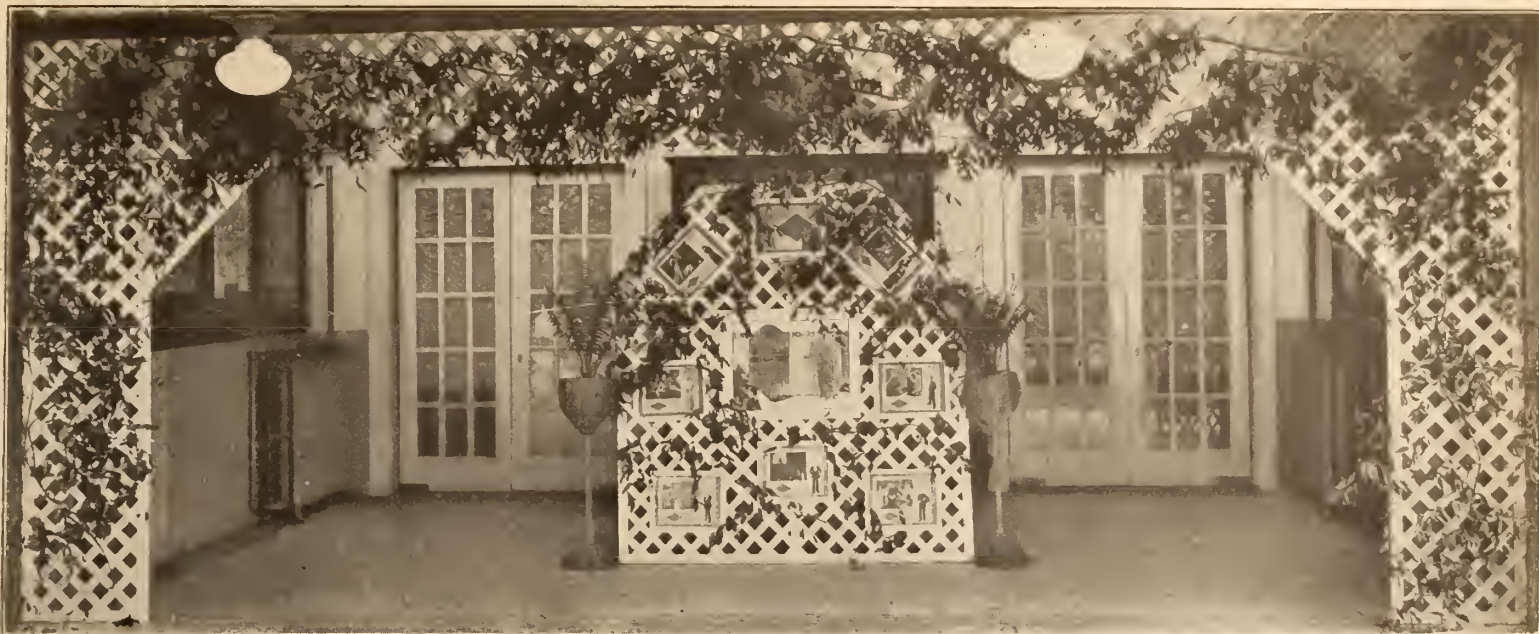
Strongheart, being a police dog of large proportions, C. Floyd Hopkins, manager of the Wilmer & Vincent theatres in Harrisburg, inquired until he found some one in the city who had a dog of the same kind.

Hopkins invited Eckinger and his dog to the theatre and gave them front seats when the "Strongheart" was displayed. "Bob" showed considerable interest in the play on the screen; wagged his tail approvingly when Strongheart did something heroic, and growled threateningly when the screen dog got in a tight place.

Of course, Hopkins had tipped off the newspapers that "Bob" would be there, and the city editors saw the prospect for a corking story. They had reporters there, and it made good reading under conspicuous headlines, and the theatre, of course, got the benefit of the publicity.



Effective combination of cut-out figures and compo board castle front for "Douglas Fairbanks in Robin Hood" at the Plaza theatre, St. Petersburg, Fla., of which H. G. Griffin is manager



Trellis-work lobby display used by the University theatre, Norman, Oklahoma, during the run of "The Little Church Around the Corner"

Postcard Stunt is Worked in Advance of "Bavu" Run

SEATTLE, WASH.—Three days before the run of "Bavu" began at Manager R. W. Case's Clumbia theatre, Robert Bender, Universal exploiteer, had mailed from Portland, Oregon, more than five thousand postcards to a selected mailing list of Seattle residents.

The cards were printed in a style that resembled a woman's handwriting, and the addressing was done in a similar style, using the same color ink, etc., so that the entire card had the appearance of a personal message. The wording on the card was as follows:

"Dear Martha: I'd just love to tell you all about it because I am still all thrilly from the most mysterious, everlastingly exciting thing I ever saw. In fact, almost everyone in Portland is saying: 'Sh-h-h Bavu!' And it has such a perfectly marvelous cast. Wallace Beery, who was so wonderful in 'Robin Hood,' is in it, and Forrest Stanley is the handsomest thing you ever saw. I heard it starts at the Columbia theatre in Seattle on Saturday, and I thought I would just drop you a line and suggest that you see 'Bavu.' Sincerely, S."

These cards, received by Seattle residents, postmarked from Portland, occasioned quite a bit of comment. Another stunt used by Manager Case that had excellent results was the simple plan of having his doormen and girl ushers whisper "Sh-h-h Bavu" to patrons who entered the theatre and were shown to their seats at the previous week's show.



Invalid car used as bally-hoo on "Safety Last" by the Liberty theatre, Wenatchee, Wash.

"Oliver Twist" Stunt Is Aimed at Mothers

IRONTON, OHIO—How an eight-year-old boy with a million dollar yearly income should be reared was the problem put up to mothers of Iron-ton when "Oliver Twist" played the Marlow theatre. Nick McMahon staged the Million Dollar Baby contest and the Iron-ton Register acted as umpire and published every side or the argument and, to judge the returns to the paper, there were about 2,514 best ways for bringing up Jackie Coogan as an earnest, enterprising and spirited, albeit, wealthy American citizen.

The Jackie Coogan club was formed and one of Jackie's suits provided a window display in conjunction with the rest of the exploitation campaign.

Tie-up with Wholesale Coffee House Made on "Grumpy"

Duluth, Minn.—Manager J. B. Clinton, of the Lyceum theatre, and Jack Hellman, Paramount exploiter, put over an excellent tie-up for "Grumpy."

A wholesale coffee company tied up with the theatre and furnished coffee enough to fill 5,000 bags which were furnished by the theatre with the words "This is the recent cup of coffee that Theodore Roberts couldn't get in 'Grumpy'."

The coffee was distributed by girls who by chance were canvassing for the theatre anyway, and so served the double purpose admirably.

A candy maker was induced to make a "Grumpy Bar," which he advertised by a window display. A jewelry store gave the theatre a window also taking the diamond angle, and a millinery shop chimed in with a hat window playing up on May McAvoy.

An Original Service that is Authoritative

We do not copy Producers' "Clippings"—
nor Trade Paper Opinions.
Be original and read

Screen Opinions
THE UNBIASED REVIEWING SERVICE!

A Real Investment

CHICAGO, ILL.

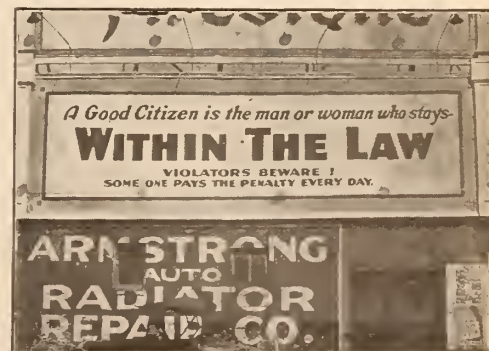
"Only a Shop Girl" Exploited With Anniversary Program

San Francisco, Cal.—Under the direction of Manager Lionel H. Keene, Loew's Warfield theatre inaugurated a week's celebration of its first anniversary, for which a special program upon the stage, screen and even roof of the building was prepared.

The roof was the scene of a big "balloon ascension" the first Monday morning. At that time and on that date 1,000 jumbo toy balloons were released from the roof of Loew's Warfield building. To each balloon was attached an envelope containing free tickets for the theatre during its first birthday week.

"The Sherwood's Pullman Party" was the stage production for the week. Bob and Gale Sherwood, who had just returned from a vacation, presented the members of their syncopating band in the act, employing altogether thirty "passengers," who appeared in the four different scenes, chief of which was the return trip of the band that was "held-up" in a Pullman car. All in the band were compelled to entertain the "hold-up," as he had his revolver hanging on his side. Instead of common printed programs, those who crowded the theatre were given programs printed as railroad tickets.

Manager Keene for the week employed a girl to enter the crowded cars of the city and when a man would give her his seat she would thank him, hand him a pass and add, I'm "Only A Shop Girl," as that was the name of the feature. That idea, together with the others, brought Keene many compliments.



One of the teaser signs used by the Des Moines theatre, Des Moines, on "Within the Law"

Washington Film Row and Theatre Brevities

MEMORIAL DAY observances, and the early opening of the Shriners "Passing of the West" Rodeo, and allied carnivals as well as the nocturnal motor concourse of citizens and guests on Pennsylvania Avenue, and the restriction on parking and one way traffic rules on account of the Shrine conclave congestion, have hindered business at Washington theatres. The merchants have suffered slightly, but exhibitors have been hit the hardest, especially as the roof gardens and the amusement parks opened at the same time.

The Cosmos management, following the return of A. J. Brylawski, from Chicago, announced a complete change of policy as an experiment for the summer months. First-run features and short subjects will be run all week, from midnight Sunday, June 3, the midnight shows being in vogue at Polis, Cosmos, Gayety and the other playhouses and film houses during the Conclave. With the opening of the fall season the vaudeville and picture policy will be resumed until the new Cosmopolitan is completed. The cooling ventilation system has been tuned up and is ready for the heat. A. J. Brylawski has been in New York the latter part of the week.

Sig Newman, orchestra leader, is to figure in the summer program at the Strand.

Marcus Notes' Criterion theatre on Ninth street is giving the Washington premiere of the Fox production, "The Village Blacksmith" from the Longfellow poem.

Harry Crandall in showing the Barthelme-Gish-Hergesheimer picture, "The Bright Shawl," has not only held the picture over for a second (Shrine) week, but has gone so far as to get Miss Gish to send him the shawl presented her by the Republic of Cuba, and has placed it on exhibition at the nearby shop of Frank R. Jellef, 1215 F Street. Local insurance men refuse to tell the premium charged for the window in which the \$25,000 shawl and thousands of dollars in other articles are displayed.

Dorothy Davenport returned to New York, following her engagement in the Washington Photoplay unit here that produced "A Girl's Decision," and "Sterling." The unit is resting pending "location" on the next picture to be shot.

Special sales representative Rogers of the Fox offices, New York, visited Manager George Roberts here during the week.

Film notables at Arlington Memorial Day included President and Noble W. G. Harding, General Pershing, Manager Roberts of Fox, ex-Senator Kellogg, of Minnesota, just back from Chile where he was a diplomat for a few weeks; Cameraman Brown of International, the Fox cameraman and other reel-news men.

Despite spotty conditions in the city and in the Carolinas, C. R. Cullingworth from the Vitagraph home office, 1400 Locust Avenue, Brooklyn, N. Y. C., who has been here the past ten days, filling in as sales representative in the Carolinas for the Washington manager, Charles Spoehr, concurs with Mr. Spoehr in reporting conditions as good in the Washington territory, especially the Virginia cities and Eastern Virginia key towns. "Unusually good for late spring and early summer," says Charlie.

Mr. Cullingworth seemed cheered even with the results of his Carolina tour. Spoehr and J. "Vic" Norton, his Virginia salesman, have been touring the state, the manager in the Tidewater section and Norton in the "Climax Valley" of the Virginias where an extensive tour has brought in the play and pay dates.

C. L. Kendall, Division Manager for Vitagraph, spent a day or so in the territory, departing for New York City Friday evening.

Visitors who were here during the week to see the new projection room in the Vitagraph studio and to meet Messrs. Kendall, Cullingworth and Spoehr, included: General Manager Otto Wells, of the Jake Wells Enterprises, Nor-

folk, Va., his buying representative, Harry Bernstein of Richmond, E. T. Crall of Newport News, and his neighboring chain theatre owner, J. W. Scott of the Scott film and theatre circuit, Hampton and Phoebus, Va.

Phil Bobys of Goldwyn-Cosmopolitan, here, reports that Tiffany Taliafer of Roanoke is to open his new colored Strand theatre there, about June 16.

Nat Sauber is to be Washington and "Eastern Sho'" manager for the enlarged Goldwyn force, in recognition of his efforts in the recent sales drive.

Walter Price, manager for the Goldwyn interests here, is missing the valuable services of his private secretary, Miss Landreau, who has been given a signal promotion to the Chicago district manager's office of George Hickey, former district manager for the branches at Boston, Washington, Buffalo and Philadelphia. Miss Landreau is one of the young women who learned the film business in the theatres and the general offices of Marcus Loew, Inc., and has been well received in local film circles. Relieving her, is Miss Temple, formerly special representative of the Will Hays organization at the Minneapolis film center.

A recent Film Row man to take the Mystic Shrine obligation was C. B. Nuckols, Goldwyn-Cosmopolitan, here, he being one of the final 44 who took auditor for the brief ceremonial last week.

The American Seating Company case in the Court of Claims is still pending. The defendant's demurrer, however, was over-ruled.

German Embassy officials were guests at the Columbia the past week, and asked about using American ideals and ideas in German film productions.

The Mexican oil industry was shown in Department of the Interior auditorium in motion pictures, local officials from the State Department and the Mexican diplomats being honor guests.

William Fox is presenting the Fox Film revival of "Salome" as a Shrine week attraction at the Shubert-Garrick.

W. B. Soellner has been appointed local district manager at the Baltimore city branch of the Goldwyn Washington exchange. This promotion is a reward for his sales record during the recent six-week contest of all Goldwyn offices.

Cardinal Martinelli has been made Eastern representative for Goldwyn-Cosmopolitan, it is learned here.

Miss Marguerite Sullivan, pioneer among the young women in local film circles, is planning to take an extended leave late this summer, in the form of an ocean tour to Bermuda. She recently finished her sixth year with the local office of Goldwyn.

The recent moonlight river trip of the Paramount club was enjoyed by the bulk of the membership. Among those present were the chief inspector, Miss Hannan, and her assistants, as follows: Misses Ruby Balderson, Ruby Mathers, Catherine Bussink, Eva Henderson, Mildred Cahill and Gloria Greenley, who has served the Lasky concern for over two years, and is planning to take her vacation leave first, going to Atlantic City. The others will get their leaves in rotation. Miss Marguerite Dunham and Miss Hannan will no doubt follow Miss Greenley. Dorothy Albee was one of the first girls to get married this spring, her husband being Harry Boteler, but she still winds the celluloid spool.

The first formal private view of "Enemies of Women," was given at the National Research Council to a selected list of physicians, surgeons, chiropractors, etc.

J. D. Hoffheimer of Norfolk, Va., operator of extensive theatre properties for the dusky

citizens, claimed a bit of local attention when he called Thursday at the Liberty Film exchange and other local exchanges.

Anne Culberson has been appointed stenographer in the office of Federal Film Service.

Harry L. Knappen, of Instructive Films Society, New York City, spent the week-end in Washington. He was manager of various film exchanges in San Francisco, Buffalo, New York, Atlanta and elsewhere at different times in the last ten years.

E. J. Martin, Metro salesman, has been ill here for several weeks, and has refrained from his usual cheerful visits to the trade. It is hoped that his recovery will soon be advanced sufficiently to permit his early return to the road.

H. Feinman, foreign representative for Warner Bros., was a visitor at the local office of Independent Films, mid-south distributors for Warner classics, in New Jersey, Pennsylvania, Delaware, Maryland and south to Atlanta. After his conference with Manager Beirsdorff, he left to catch the steamer at New York. He will be located at London by the middle of June.

Miss May Bauer was appointed a stenographer at the local office of Universal this week.

The Crandall organization as well as his hosts of friends were shocked last week to learn of the death of Celestino Mens, for many years solo cellist at the Metropolitan theatre. Mr. Mens was stricken with pneumonia April 28, and following a seemingly quick recovery he suffered a relapse that developed into pleurisy in both lungs. The end came on Saturday and funeral services were held Tuesday.

Daniel Breeskin and augmented Savoy theatre symphony is giving a series of concerts nightly in the Savoy al fresco garden. The Apollo garden also opened a week ago.

Stanley W. Rhodes, concert organist, who has attained wide popularity by the versatility of his playing at Crandall's Apollo theatre, has transferred his activities to Crandall's Avenue Grand Theatre, where he will dedicate the new \$30,000 Wurlitzer orchestra-unit pipe organ that has just been installed. This is said to be the largest instrument south of New York and embodies every modern attachment essential to theatre use.

Work has so far progressed on Crandall's new Ambassador theatre at Eighteenth street and Columbia Road that the handsome new playhouse is completely under roof and the definite announcement made that it will be ready for formal opening not later than August 15, and perhaps as early as July 15. It will have an approximate seating capacity of 2,000 and will be the handsomest theatre in Washington and one of the most beautiful in the country.

Johnny Upperman's Apollo team in the Crandall Baseball League surprised the talent recently by leaping from last place to first in the club standings.

Booker Palmer of the Beaver-Lichtman office here announced the closing at the Strand of a Preferred picture and the booking under the new Cosmos policy of the latest Preferred picture there for next week, Monday, June 4.

Protests of humane societies, club women and church folk against Sunday shows at the Rodeo, and against bull-dogging, et al., are approved by local film men. The press is full of such protests. All for the poor animals. Even the idea of a carnival is opposed. Maybe the picture interests are not pleased?

Bradon Tynan paid a visit to Mark Gates of the Columbia to see himself in "Success," and then continued from the Coast to New York.

Albany Notes and Eastern New York Briefs

HERE he is with a broad smile, but who could blame him? His name is H. S. Vineberg. He hails from Albany and has just been named as house manager for the Mark Strand theatre in that city. While



H. S. Vineberg

Mr. Vineberg has made many a change during the last few years, he has the satisfaction that practically every one of these has meant an advancement.

To begin with, Mr. Vineberg was associated with the old Colonial theatre in Albany, back in 1913, when it was handled by Oscar Perrin and Ollie Stacey, and when it showed the first feature, which, by the way, was "Oliver Twist," in that section of the state. After two years with the Colonial, Mr. Vineberg was next heard of at Proctor's Grand, and then later on with Uly Hill in the box office at Harmanus-Bleecker Hall. After that Mr. Vineberg entered the employ of the state, being with the Department of Public Works, and then joining the colors in 1918. After returning to civilian life, he worked for a time in a pawnshop, then got married, started in selling film for Merit, went with Pathe last summer, and then joined up with the new State theatre in Schenectady, and was later on associated with the Troy, in Troy.

Everyone around central New York knows Mr. Vineberg, and the best part of that is that everyone who knows him likes him.

Lew Fischer, who runs three houses at Ticonderoga, Fort Edward and Port Henry, while in Albany last week, said that he would close the Ticonderoga and Fort Edward houses for three days a week from the last of June on. If business warrants, the one at Port Henry will be run all summer.

Work is going along in a satisfactory way on Bill Benton's new house in Whitehall, and the opening will probably occur along about October 1. The house will seat 1,000.

Lew Fischer is talking of building a new house at Fort Edward next year, and in the meantime, may take over the Star, in Mineville.

If there is one woman who is always a welcomed visitor along Film Row, it is Mrs. D. S. Regan, of the Star, in Greenwich. She was in town last week, but her visits will probably be

less frequent after June 15, when the house will close for remodeling.

Nearly all of the theatres in this part of the state reported poor business on Decoration Day. The reason is too many automobiles and too fine weather.

Charles Sesonske, who has been handling the Avon in Watertown for the last two years, has returned to Johnstown, where he will handle his own theatre, the Grand, which he has owned for the last year or so.

Vic Bendell, manager for F. B. O., in Albany, is endeavoring to get an audience with Governor Smith for a private screening of Mrs. Wallace Reid's picture on drug addiction. If successful, Mrs. Reid will also attend.

"What do you mean by summer prices?" inquired Vic Bendell, the other day, of H. C. McNamara, who runs the motion picture theatre at Valatie, and who works for Uncle Sam in the postoffice, as well. "I mean B. V. D. prices," replied Mr. McNamara, as he continued his attempts to get one of F. B. O.'s features at a lower price.

Rusk and Andrews, of Haines Falls, who cater to a large summer patronage, have reopened their house which is called "The Wauwaunda."

Speaking of daylight saving, and its effects upon the theatres, H. C. McNamara claims that it is costing him a whole lot of money these days in Valatie, a mill town. The same condition of affairs prevails in Philmont. Last summer business got so poor through daylight saving that Mr. McNamara operated his house only one night a week.

All of the Albany exhibitors and many of the exchange managers are planning to attend the state convention of the M. P. T. O. of N. Y., which is scheduled for Syracuse on June 19, 20, and 21. Vic Bendell and Louis Buettner, with their better halves, will make the trip by auto.

Elmer Griffin, of Kinderhook, is running his theatre one night a week these days.

Jane Holloran, employed in the Selznick Distributing Corporation offices, has recovered from a recent illness.

There is talk that the Barcli, in Schenectady, owned by J. J. Walker, may be acquired by a New York man within the next few days.

A. J. Herman, Lee Langdon, Simon Feld and Edward Lewin, all of First National exchange in Albany, were in New York the past week attending a sales meeting.

The strike is still on in Schenectady, although

some of the trolleys are attempting to give a city service. Owners of motion picture theatres say that the strike is costing thousands of dollars.

There is one exhibitor in Troy, who is going to be sorely missed. He is Mr. Judges, a member of the firm of Judges and Sabin, who have operated the Alpine. Mr. Judges has just received an offer to direct one of the Canadian banks, with headquarters in Toronto. Mr. Judges is well known in musical circles and for four years played with Sousa. Mr. Sabin will probably continue the house.

C. R. Halligan, president of the Albany F. I. L. M. club, has resigned his office and will probably be succeeded by Frank Bruner, manager for Pathe. Mr. Halligan has the distinction of having served three out of the four terms since the club was organized.

Proctor's Troy theatre opened with stock a week ago, but will continue double features on Sunday nights.

E. H. Crawford, former house manager at the Troy, but who resigned two or three weeks ago, left last Friday for his home in New York.

H. E. Wilkinson, manager of the Lincoln, in Troy, motored to New York last Saturday.

The Clinton Square theatre in Albany, is receiving a new dress in a combination of buff and red, and promises to be one of the most attractive houses in the city.

John Christie, who runs the Third Avenue, in Watervliet, has closed down to three days a week.

Bill Allen is back in the Albany territory as a salesman for Universal. He was formerly in Buffalo.

Arthur and Mrs. Richardson of Schroon Lake, drove to Albany last week, picked up several pictures for their summer program, and then returned home, covering the 200 miles before dark.

Jack Matthews, of the Plattsburg theatre, who has been sick, is back on the job and batting 400.

Albany received a visit the past week from Isaiah Perkins, who runs the Adirondack theatre, at Speculator, and who is also a guide during the hunting season.

James and Alec Papayanakos, former owners of the Olympic, Palace and Antique theatres in Watertown, and now operating theatres in Gouverneur and Canton, will be leading stockholders in a motion picture theatre which is to be erected in Pulaski at a cost of \$50,000.

Around Seattle's Photoplay Trade Circles

A VERDICT for \$700 against City Councilman E. L. Blaine, his wife, and Mr. and Mrs. A. B. L. Gellerman was returned in Seattle recently by a jury in Superior Court. E. B. Bachellor, 62, and Mrs. Rachael D. Bachellor, his wife, were the plaintiffs. The complaint asserted that the defendants offered Puritan Theatre Company stock to the plaintiffs for \$700, promising to give Mr. Bachellor a job as janitor in the theatre and also promising to repurchase the stock if for any reason Mr. Bachellor was discharged. It also charged that when Mr. Bachellor was discharged the defendants refused to repurchase the stock. The Puritan company formerly owned and operated the College Inn theatre and built the Neptune theatre, which was later purchased by the Jensen-Von Herberg circuit and is now operated by the latter organization.

R. W. Case, manager of the Columbia theatre, has severed his connections with that organization and has left the city for Kansas City, where he will spend a few weeks' vacation before proceeding to the Eastern coast. He has been succeeded at the Columbia by Harold V. Ornstom, an exhibitor well known in Pacific coast theatre circles, who came to this post from Grauman's theatre in Los Angeles.

Mr. Case's departure from the city was looked upon with regret by the many friends he had made since he first took up his duties here in July, 1922.

"Andy Ward and His Band," a seven-piece jazz and specialty orchestra, has just been engaged by Manager John Hamrick to furnish the music at his Blue Mouse theatre during the summer months. The organization succeeds the former Blue Mouse concert orchestra under the leadership of Leon Greenman. Mr. Ward is a musician who has been associated with Seattle theatres for several years.

The Rex theatre in Mount Vernon, Wash., has just been taken over by H. E. Ulsh, according to a report received in Seattle. R. K. Dunham was the former owner and manager of the house.

The Colonial theatre, under the ownership and management of John Danz, reopened recently after having been closed for several days undergoing extensive repairing and redecorating. Norma Talmadge in "The Heart of Wexona" was the opening attraction. During the time the house was closed a new screen was installed and drapes and furnishings were renovated.

A. B. Johnson, owner and manager of the Bothell theatre, in Bothell, was a recent visi-

tor in the city. Mr. Johnson has just installed a Wurlitzer organ in his house, and also employs a small orchestra for the more exceptional attractions that he plays. William Ripley, manager of the Bijou theatre in Aberdeen was also in town, spending most of his time on Film Row booking attractions for the summer.

Carl Stearn, manager of the Seattle office, has called a sales meeting of his three road men from Washington, Oregon and the Spokane territory, and following the meeting expected to leave the city for New York, where he will attend the national Metro convention, scheduled to begin on June 6.

G. G. Maxey, formerly manager of the Seattle First National office, has just joined the Seattle Goldwyn exchange as office manager, under the direction of Seth Perkins, new manager of Goldwyn here. Mr. Maxey has been connected with the First National office for the last five years, having succeeded L. O. Lukan as manager last fall and in turn being succeeded by Charles E. Feldman this spring.

A. Rosenberg, manager of the De Luxe Feature Film Exchange, has just received the first six Principal Pictures releases that are scheduled for presentation in local territory show houses during the summer months. "The

Trade Jottings from Central Pennsylvania

THE Pennsylvania Department of Labor and Industry, through its building inspection department, has issued an order that the new Coliseum, recently built in Harrisburg, by Peter Magaro, proprietor of the New Regent picture theatre, may be used only for dances and public gatherings, and not for theatrical exhibitions or occasions requiring the use of a stage. The order sets forth that the Coliseum is a second story auditorium which, it is held, does not conform with the provisions of the law, as to exits and so forth, applying to theatres. The Coliseum is not to be confused with the Magaro theatre property which is quite a distinct building.

Magaro has issued a statement saying that he had no intention of using the Coliseum for anything but as a dance hall and convention hall, and that, moreover, he obtained the approval of one bureau of the State Department of Labor and Industry to the plans for the building before it was erected.

Joseph Swanson plans to open an out-of-door motion picture theatre during the summer months, in the town of McAdoo, adjoining White Eagle Hall.

Extensive improvements are to be made to the Hippodrome in Pine Grove, by William H. Shugars, of Pottsville, who controls it. The house has been closed pending the renovations, which are to start at once and will include the introduction of a Photoplay organ, a new screen, two Powers 6-B projection machines, an automatic ticket-selling machine and a number of additional seats.

The Bethlehem branch of the Alliance of Theatrical Stage Employes and Motion Picture Operators, gave a dinner in the Wyandotte Hotel, Bethlehem, in honor of B. A. Levine, of the Keith vaudeville circuit business staff. Other guests included: Thomas Heiberger, of the Lorenz theatre; J. G. Beilen, of the Palace; Vincent Coleman and Gladys Hurlbut, of the Kurtz theatre; Meyer Zimmerman, of the Pastime; Miss Helen Mertz, of the Lehigh Orpheum; George J. Zboyovsky, of the Grand, and Lewis Krouse, of New York City.

An entire new interior equipment, including new cushion seats, is to be installed by Manager

Al Gottesman, in the Strand theatre, Shenandoah.

Frank Hollister, manager of the Girardville Opera House, has completed the installation of a new pipe organ. Professor Michael Cary, of Ashland, has been engaged as organist.

Lewis J. Chamberlain, of Shamokin, head of the Chamberlain Amusement Company, and W. H. Shugars, of Pottsville, are associated in rumors reviving the story that Pottsville is to have a new million dollar picture theatre. The story is to the effect that Mr. Lee, architect, of Shamokin and Philadelphia, has been directed to proceed with the preparations of plans for the enterprise. Lee has planned many of the Chamberlain theatres. Mr. Chamberlain recently entered upon theatrical ventures in Lansford and Danville, in addition to those in which he already was interested.

Nine Easton theatres, when that city recently decided to adopt the daylight saving time schedule, united in a plan whereby they agreed to operate the houses on standard time. A joint newspaper advertisement announced the following theatres parties to this arrangement: The Third Street, Orpheum, Strand, Colonial, Opera House, Star, Wilbor, Berwick and Tuxedo.

Following the appearance on May 18, of the last legitimate attraction booked at the Grand Opera House, Wilkes-Barre, which recently was acquired by the M. E. Comerford Amusement Company, it was announced a number of big feature films will be shown there.

The Orpheum theatre, of Harrisburg, which sometimes is used for movies, usually for stock and legitimate productions, closed for the season on May 20, after a successful run of several months by the Orpheum Players, a stock company. The Orpheum is one of the Wilmer & Vincent circuit houses.

The Palace theatre, at Berwick, closed three years ago, has been re-opened by Sult Brothers, the owners. Edward Skyrin, who operates the Liberty theatre, at Plains, has assumed management of the Temple theatre, at Berwick, formerly conducted by Sult Brothers.

M. E. Comerford, of Scranton, head of the Comerford interests, was chairman of the gen-

eral committee which was in charge of decorating the city for the recent exercises incident to the elevation of Dr. A. J. Brennan to the post of bishop of the Roman Catholic church, in St. Peter's Cathedral.

Recent additions to the executive force of the Wilkes-Barre office of the First National, include the appointment of Thomas Frictag, formerly cashier of the Third Street theatre, Easton, to the post of bookkeeper. Ed Crooker, has been transferred from the Montreal office of the First National to the Wilkes-Barre office, where he will continue to be employed as a booker.

Donald Malkames, formerly associated with the Campbell and Grand theatres in Hazelton, and also formerly manager of the Campbell at Weatherly, has recently been made assistant to the head cameraman at the Fox studios in Hollywood, Cal.

Children of the various orphans' homes in the city of Harrisburg, were guests of the Victoria motion picture theatre on the morning of June 2, at a showing of the Harold Lloyd film, "Safety Last." Another picture that had their complete attention was the Paul Rainey animal film.

Announcement has been made that work will be started immediately on the construction of the large theatre-hotel building to be erected in Tamaqua by the Higgins theatrical interests.

The Coal Exchange building, occupying a plot 170 feet deep at Wyoming and Lackawanna avenues, Scranton, containing several large stores on the ground floor, is being considered as the site for a new theatre for legitimate productions, by the M. E. Comerford interests, which control a large number of motion picture and other theatres in the coal regions of Pennsylvania. Comerford has announced he has secured the franchise for the Shubert attractions in the Scranton territory. It is intimated that the price for the sale of the property has been set at \$700,000.

A reception in the foyer of the Lyric theatre, Reading, in honor of Margery Wilson, was held each afternoon and evening during the week of May 14, when she appeared in person there in connection with the showing of her personally-directed film play, "Insinuation." The Lyric is one of the Carr & Schad chain of Reading theatres.

Theatre and Exchange Briefs from Canada

THE extent to which Marcus Loew of New York is now interested in Loew's Ottawa theatre, Limited, Ottawa, Ontario, was indicated in a formal statement issued by the Ottawa company on June 1 when intimation was given that Mr. Loew only derived a booking fee from the theatre, this fee being designated as "reasonable." It was also stated that Mr. Loew held a block of common stock in the company but that he did not derive any benefit from this until all charges were paid, including depreciation and dividends on preferred shares.

The announcement was made following the transfer of the office of the Ottawa theatre company from Montreal, Quebec, to Ottawa, and it is significant that the statement came following the news that the Loew house at Montreal had been taken over by the Famous Players' Canadian Corporation. It was pointed out that the bulk of the Ottawa theatre stock and notes were held in Ottawa and that shareholders were now represented on the board by T. C. Bate of Ottawa, president, and E. McMahon, Ottawa, vice-president, with a third Ottawa director to be elected. An Ottawa secretary-treasurer is being appointed and a weekly audit of receipts and accounts is now to be made by W. Y. Denison of Ottawa, chartered accountant.

The management of Loew's Ottawa theatre continues to be vested in Capt. F. W. Goodale who went to Ottawa from Cleveland over one

year ago. It is conceded that his management had much to do with the increased success of the house. Receipts for the first four months of the present calendar year were far in excess of those for the corresponding period of 1922, it was announced.

After spending eight weeks and two days in bed with blindness, Harry Brouse, the prominent exhibitor of Ottawa, Ontario, is once more getting around and the decision of the specialists who attended him is that he will enjoy partial sight but that it is very unlikely that he will be able to read again. He is able to get around without assistance, however. A few days after getting out of bed, Mr. Brouse resumed big business dealings by purchasing the \$60,000 stock of Castle, Limited, a large local wholesale grocery firm. Mr. Brouse has varied interests in Ottawa, including theatres, hotel, a factory, retail stores and much real estate.

The situation among the moving picture theatres of Winnipeg, Manitoba, is noteworthy. Not one of the 33 local houses have closed down during the past year in spite of the fact that Winnipeg is generally regarded as being "overscattered." Business has varied with the large theatres and it is interesting to note that the smaller houses have enjoyed steady patronage.

The flow of large English productions to Canada continues to be extensive and first run engagements are being secured in various lead-

ing theatres. The latest English picture to make its appearance is G. B. Samuelson's "Tilly of Bloomsbury," which had its first Canadian run at the Allen theatre, Toronto, the home house of the Allen theatre chain, during the week of June 4.

The Imperial theatre, Ottawa, Ontario, gives an example of timely booking in its programme for the week of July 2, this being the first week of the school holidays. The feature secured for that week is "Toby Tyler," starring Jackie Coogan, and "The Kid Reporter," a comedy in which Baby Peggy is starred.

Walter Golding, proprietor of the Imperial theatre, St. John, N. B., assisted materially in making the large party of settlers from the Hebrides, which landed recently in St. John, feel at home in the new country. Mr. Golding invited the Scotsmen to attend a performance at the theatre as his guests during a delay in transit which was caused by a hold-up of trains due to floods. The Hebrideans readily accepted the invitation and paraded to the Imperial, the procession being headed by their own pipers.

L. H. Watrous, manager of the Montreal branch of the Fox Film Corporation for a year and nine months, has resigned, being succeeded by Ed Wells, formerly assistant manager. Following his retirement, Mr. Watrous was presented with a gold watch as a gift from the staff of the branch, the presentation being made by Bert Mason.

Theatre and Film Row Items from Cleveland

THIS is Norman Moray, whose associates of the Indianapolis exchange presented him with a beautiful bronze desk set when he left the management of the exchange to become manager of the Cleveland Pathe exchange. Moray has already made a place for himself at the head of the procession although he has been in Cleveland only a week. He demonstrated his hustling ability when he arrived in Cleveland last Saturday, with his family; spent Sunday locating a home; moved in on Monday and by the middle of the week, knew half the exhibitors of Cleveland by name. Following the old adage that you get what you give, Moray's going to get a lot of appreciation out of Cleveland, because he's already given Cleveland a lot.



Norman Moray.

Christie Deibel, manager of the Liberty theatre, Youngstown, has a new and novel way of buying pictures for his house. He buys 'em on the golf links, and he buys 'em by the hole. Eddie Fontaine, manager of the Cleveland Famous Players-Lasky exchange, says he had to walk 36 holes in order to sell Deibel a block of 50 Paramount pictures. A disinterested bystander wondered whether Deibel signed up for the 50 because he wanted 'em, or whether he did it so he wouldn't have to play around the course again.

Art Himmelein, manager of the Plaza theatre, Sandusky, had the scare of his young life a short time back. One night, Himmelein looked out over a field not far from the main section of the town, and saw a big wooden cross in flames. He thought it was a K. K. K. exhibition, and that something serious was afoot. He was rather peeved and had to take a lot of kidding when it was discovered that the fiery cross was an exploitation stunt of a competitive exhibitor.

F. J. Georgopole, of the Grand theatre, Elyria, is only just now recovering from a siege of pleuro-pneumonia, which has kept him from active participation in the management of his house, most all winter. He paid the local exchanges a visit last week, and although considerably reduced in weight, is still very much in the fight.

Manager Reuben of the Strand theatre, Newton Falls, has been sold on the idea that pictures should be properly exploited even in a town of 2,000, like Newton Falls. So he's going after the big pictures now, and going after them in a big way, with plenty of noise and stunts and advertising.

John J. Murray, owner of the Opera House and Hippodrome, Warren, has purchased complete new equipment for both of these houses. The equipment is being furnished by the Theatre Supply Company of Cleveland, and includes new Powers 6B improved type projection machines with G. E. high intensity arcs, G. E. generators, new screens and all new seats.

The Academy theatre at Conneaut, O., is closed for the summer. Manager Freeman will devote the time to his candy shop during this time.

Ike Libson has closed for two-weeks run of "Brass" at the Southern theatre, Columbus, and a one-week run at both the Capitol and Lyric theatres, Cincy.

Charles Barbian, manager of the Waldorf, Akron, opens with the initial showing in the state of "Deserted at the Altar," the week of June 3d. "Deserted at the Altar" is released in Ohio by the Superior Photoplay Company, headed by Fred Schramm.

Scoville-Essick and Reiff, who head a large circuit of Cleveland picture theatres, have moved their offices from the fifth floor of the

Film Exchange building to the second floor of the same building.

A. Ritzler, manager of the New Sigma theatre, Lima, and the Grand theatre, Tiffin, spent Thursday around the local film exchanges.

John Romwebber has closed his Music Hall, Akron, for the summer.

The Stillman theatre, Cleveland, has booked the Ohio version of "Foolish Wives" for an indefinite period, beginning June 10. The Ohio edition differs materially from the editions released in every other state in the Union, it is stated.

The Pastime theatre, Columbus, opens with "Foolish Wives" on May 27th. The Temple, Toledo, plays the picture the week of June 10th. The picture is in its third week at the Grand, Cincinnati.

Next Thursday is initiation night for new members of the First National Club of Cleveland. The First National Club consists of everybody connected with the Cleveland First National exchange. There are twenty-five members now. After Thursday, there will be thirty members. Dave Palfreyman, office manager, is in charge of proceedings.

Herbert Ochs, manager of local Associated Exhibitors exchange, was in New York for a few days last week, consulting with the powers in the home office.

Have you heard about Clif Almy? Almy's manager of the local Metro exchange, you know. Has been for the past five consecutive years. That's quite a record in the film business. Well, he's gone and got himself married. Yep. It happened last Thursday. Her name was Miss Margaret Beynon of Cleveland. The happy couple left for the East where all good wishes of Mr. and Mrs. Almy's many friends are following them.

H. A. Bandy, central district manager for First National, is just back from a swing around the exchanges under his jurisdiction.

There's a weighty question waiting to be settled up in the First National exchange. It's this. Did George Erdmann, exchange manager, buy his new maroon Cadillac to match the maroon band on his straw lid, or did he buy the lid to match the Cadillac? Anyone solving this question will be treated to a ride in the new bus.

James Sheldon, First National auditor from New York, spent the week as a guest of the local First National exchange.

Robert Cotton, Fox exchange manager, went out in the territory last week to see that no exhibitors escaped without playing up the season's Fox pictures. Cotton is trying to establish a record of having every Fox picture play in every town in the territory.

J. A. Koerpel, Goldwyn district manager, doesn't confine his talents to selling motion pictures. He knows a thing or two about golf, too. Just listen to this, fellows. The other day he turned in a card of 78 on the Highland Course, with a par of 72. It wasn't an accident, either. Just to prove that this is his regular pace, Koerpel has issued a challenge to the winner of the Movie Golf Championship to play 36 holes, eighteen holes to be played in Cleveland, and the other eighteen to be played wherever his adversary says.

Virginia Dare, secretary to Metro Manager Clifford Almy, has an important engagement for next Monday, which will keep her away from the office. The engagement is with George Munk. And it's to be followed by a wedding. After a week's honeymooning somewhere, Mrs. Munk will continue in her present occupation.

Lee Chapman, manager of Security Pictures, last week closed a contract with the Frankel interests for a one week run of "Just a Song at Twilight" featuring Richard Barthelmess, at Gift's theatre, Cincinnati, and one week at the Majestic, Columbus.

The Cleveland Motion Picture Exhibitors' Association has moved its headquarters from 401 to 516 Film Exchange building.

H. L. Goldstone, of the Goldstone Productions, was in town last week looking for a state rights buyer for "His Last Race," and for a new series of Richard Talmadge, William Fairbanks and Rex Snowy Baker pictures.

Miles Goldberg, former dramatic critic for a leading Buffalo newspaper, has been appointed to take charge of publicity of the Warner feature productions in Ohio, released by the Skirboll brothers of the Ohio Educational exchange. Goldberg has made quite a record for himself in the manner of his handling exploitation on "Brass" in this territory. He got front page stories in the principal newspapers of Cincinnati, Dayton, Columbus, Toledo, Canton, Akron, Springfield, and Lima. He has screened the picture privately in each of these towns before the Court of Domestic Relations, and secured from the judges letters of personal approbation recommending the picture as possessing both moral and entertainment value.

Bill Skirboll, who handles Warner distribution out here, announces that "Main Street," "Luck" and "The Little Church Around the Corner" will be held over for autumn release.

Frances Sheffler, secretary to Bill Skirboll, will spend her summer learning how pictures are made. Miss Sheffler will spend two months on the Coast.

"Billie" Liebson, manager of American Releasing Corporation prior to its amalgamation with the Selection Distributing Company, is now associated with the Educational exchange of Ohio.

Hodkinson exchange manager, C. L. Peavey, has announced that he is withdrawing "Down to the Sea in Ships" from release for the months of July and August. Peavey is now booking the picture for September dates.

Walter Brandt of the Cleveland Goldwyn sales force, gets the D. S. C. of the film industry. Brandt won first prize in the Goldwyn sales contest out of 155 salesmen in the United States. He led the entire country in the number of sales of Goldwyn pictures. Brandt has been in the amusement business ever since he left school.

Film Flashes From the Florida Territory

JACK FROST, manager of the Strand and Grand theatres, Tampa, and Jno. B. Carroll, manager of the Victory, left Sunday night for Atlanta, where they will spend several days booking attractions for their houses.

C. C. Klutts, of Moore Haven, was a visitor in Tampa last week. Mr. Klutts operates the Grades theatre in that city by the big water, Lake Okeechobee, and now he is going to open a second house there. The new house will be for the exclusive patronage of colored folks.

F. L. Zeigler, who is an old timer, is now holding down a position with the big lumber company of Venice, but Mr. Zeigler can't dodge the longing for the show shop and so is making arrangements to open a theatre for the benefit of the man employees of the company.

The Strand, Tampa, had a burglar scare. Monday morning when Treasurer McLaughlin opened the office, the first thing he saw, in the middle of the floor, was the dial of the safe. Mac says his heart missed three beats; his eyes flew to the safe, which was minus the handle, as well as the dial. Upon examination he found a rat-tail file had been broken off in the tumblers, and this was responsible, it is believed, for the crooks' failure to open the strong box. Like the Strand, the safe is a good one, and she held onto the receipts. An expert was called in and succeeded in opening the safe and Mac got back his missing heart beats when he saw the bags of lucre.

Buffalo Briefs and Western New York Notes

ALLAN S. MORITZ who came to Buffalo from Washington three years ago to assume the management of the local Paramount exchange has been called to the home office in New York to do special work. It is rumored that his successor is Mr. McManus who has been at the St. Louis exchange. The end of Mr. Moritz's regime at the Buffalo exchange came as a distinct shock to exchange men and exhibitors alike for he was one of the most popular men in the business in this territory.



Allan S. Moritz

It was only recently that the office force put on a special Moritz Week in honor of their chief's third anniversary as well as his birthday and it was on this occasion that the Paramount salesmen rolled up a huge total in new business. Mr. Moritz has been president of the Film Board of Trade as well as the old Film Club.

A large time was had by all! That was the verdict of all those in attendance at the installation ceremonies and banquet held by the Film Board of Trade of Buffalo at Stein's Hotel, Orchard Park, N. Y., on May 28. A bountiful repast was served. It only cost six smackers. Not bad for a little fodder, eh what? The exhibitorial end of the business was represented by J. H. Michael, chairman of the executive committee of the Motion Picture Theatre Owners of New York, Inc., and manager of the Regent; Charles Hayman, president of the Cataract theatre of Niagara Falls, George Honny of the South Park Amusement company, Buffalo, and James Wallingford, director general of the Border Amusement company, Buffalo. All of these men spoke, as did the new officers.

E. O. Weinberg, former manager of the Elmwood and Strand in Buffalo and now manager for the Mark interests at the new State theatre, Schenectady, N. Y., was in Buffalo the first part of the week, visiting old friends.

Another Buffalonian of other days, one J. Walter Bengough, Esq., also was in town during the week. Walter, formerly assistant manager at the old Mark Strand, and now manager of the Jefferson theatre in Auburn, N. Y., toured

in to see the folks. From Buffalo he journeyed to New York to confer with Feiber & Shea officials, who operate the Jefferson and also to greet his brother Benny Bengough of baseball fame. Walter is putting the Jefferson over in fine shape by live wire exploitation methods.

The Strand in Carthage, N. Y., is being managed by C. J. Rose, field representative of the M. J. Schine corporation. This house was formerly managed by Tom Joy, now a member of the Buffalo Metro exchange sales staff.

James and Alec Papayanakos, former owners of houses in Watertown and now operating in Canton and Gouverneur, are about to build a picture theatre in Pulaski, N. Y.

Howard J. Smith, president of the western New York Motion Picture Theatres, Inc., with Mrs. Smith have departed for a month's vacation motor trip. Mr. Smith is manager of the Palace, Buffalo.

Howard Riehl, formerly with Merit Pictures Corporation, has been engaged by Manager Fred M. Zimmerman as a member of the F. B. O. sales force.

Phil Gentile of Advance Pictures Corporation of Syracuse, started out from Buffalo this week for an invasion of the South Tier cities.

All the salesmen connected with the Buffalo exchanges were guests of the Film Board of Trade of Buffalo at a get-together dinner last Saturday in the new Hotel Statler. The aims of the board were explained by President Sydney Samson and other officers and J. H. Michael, spoke for the exhibitors.

George E. Williams, manager of the Olympic theatre, Buffalo, started the distribution this week of 12,000 folders. They all went to homes on the east side. They will be sent out each week. The folders give the program for the week as well as the coming attractions.

Someone stole George Faulkner's car. The Hodgkinson manager was informed that it had been located in the wilds of Indiana. Must be some car at that! Mr. Faulkner has appointed Mell R. Edwards as a salesman. C. B. Blake is in town from the home office installing a new billing system. Hodgkinson has placed "Down to the Sea in Ships," for four week runs at the Eastman, Rochester; Shea's Hipp, Buffalo; Alhambra Utica and Strand, Syracuse, all for the week of June 17.

Folks, meet Lester Wolfe, new manager of the Buffalo Select exchange, succeeding George

E. Bromley. Lester has been a Paramount salesman for 10, these many moons. He has been connected with various and divers Buffalo exchanges during a period that stretches way back to old General Film days. Lester has stamped the western New York wilds until he has worn a path to almost every town hereabouts. His promotion from the sales to the managerial ranks is a welcome one to his many friends.



Lester Wolfe

O. R. Rieffel, assistant manager at the Fox exchange, is sporting a new Willys-Knight roadster. A film man without a motor car nowadays is getting to be a novelty. And still they say that business is slumping.

E. J. Hayes, Gene Markens, H. L. Levvy, George Blackman and Edwin Walsh spent last week end at the home office in New York and at the Hotel Astor attending a sales conference on the new fall product. Ed Walsh was so excited over a trip to the Great White Way that he almost broke a blood vessel.

M. Shea is back in town and more details may soon be announced on that new Shea theatre in Main Street.

Harris Lumberg, who has operated the Lumberg theatre in Niagara Falls for many years and which was recently purchased by M. Atlas of that city, has withdrawn from the management of the theatre. Harris is going on a long fishing trip and in the fall will join forces with Nate Robbins in Utica. The Lumberg is now being managed by Marvin Atlas, Jr.

Our old friend, Colonel Percival Smith, former manager of the First National, Warner Brothers' and other exchanges, is now in the real estate business. He has an office in the Arcade building.

The Regent theatre, Lyons, N. Y., has been purchased by Ohmann Brothers, operators of the Ohmann theatre in the same city. It is reported that offers are being considered for the Regent property which may result in the remodeling of the structure for other than theatre business. About a year ago the Regent was bought by a syndicate headed by Staley & Howell.

Photoplay Personals and Events in Southeast

A NEW \$10,000 corporation with title of The Southern Exhibitors Co-Operative Association has been formed, with headquarters at Dallas, Tex. The officers are: president, Louis T. Pellerin, president of the R. D. Lewis Film Co.; vice-president, George W. Riddle, vice-president Commercial State Bank; treasurer, W. S. Terrell, a Dallas attorney; secretary, Jack Adams of the A. & R. Film Exchange at 1816½ Main Street, which is also the office of the new company. It will be operated on the franchise plan, each exhibitor buying a franchise is a stockholder. Three franchise holders with two officers of the company will purchase the new pictures. Business will be commenced by September 1.

Incorporations: Fox Film Corporation of Texas, Dallas, Tex.; capital stock, \$5,000. Incorporators, J. H. Gardner, E. V. Evritt and T. O. Mitchell. All of Dallas. Floresville Amusement Co., Floresville, Tex.; capital stock, \$3,800. Incorporators, V. Lichnovsky, E. Miculka, and R. J. Goesch. All of Floresville. Royal Amusement Company, Waco, Tex., capital stock, \$4,000. Incorporators, G. F. Witt, C. E. Witt, and J. Leslie Witt, all of Waco.

Joseph H. Cooper, former manager of the Criterion theatre, Oklahoma City, has returned from a trip to New York City.

Resident Manager C. A. Peacock, of the Oklahoma City Branch of Paramount, was in New Orleans recently attending a convention of Paramount workers.

The Liberty theatre, at Oklahoma City, has closed for the summer season.

The Orpheum theatre, at Oklahoma City, opened May 23d with musical stock and feature pictures, which will be the program until the fall season opens.

A. E. Fair, director of the theatres for the Southern Enterprises, Inc., with headquarters at Dallas, Tex., attended the opening of the Criterion theatre at Oklahoma City under its new management.

Messrs. L. C. and R. E. Griffith, of the Griffith Oklahoma Specialty Co., made a business trip to Dallas, Tex., last week.

Manager C. D. Hughes, of the Liberty theatre, at Heavener, Okla., shopped in Oklahoma City.

Buck Wakefield is the new manager of the Rialto and Empire theatres at Tonkawa, Oklahoma.

Manager S. J. Donaldson of the Majestic at Enid, Okla., visited Film Row.

Manager J. Lee Carter of the Majestic theatre at Madill, Okla., was an Oklahoma City visitor during the week.

Resident Manager Wallace Walthall of the Enterprise Distributing Corporation will leave June 1st for San Francisco, and will include Los Angeles, Hollywood and Phoenix, Arizona, en route home.

C. B. Peterson, resident manager Southern Equipment Co., Dallas, Tex., has resigned and was succeeded by J. J. Roberts, of Atlanta, Ga.

Mr. Peterson expects to open another new supply house in Dallas in near future.

Dallas Film men who attended the Paramount conference in New Orleans were H. E. Pickett, C. S. Ware, Wade Williams, Jack McCarty, George Welch, Hugh Owens, Marshall Melms and Jake Elder.

The Reol Productions exchange at Dallas has closed and manager J. J. Robinson transferred to Atlanta, Ga. They booked pictures for colored shows with colored actors.

District Representative C. L. Kendall, of the Vitagraph Inc., is in Dallas for a few days, visiting with the local folks.

Resident Manager Leslie Wilkes of the Paramount house at Dallas is visiting the general offices in New York City.

Manager Louis Santikos of the Palace theatre at San Antonio was a Dallas visitor during the week and purchased several new pictures.

Messrs. C. J. Musselman and John Paxton of Paris, Tex., were Dallas visitors during the week and purchased several new pictures.

Manager John Sayeg, the theatre magnate of Ennis, Tex., purchased a number of new pictures in Dallas during the week.

Cycle Park in Dallas opened May 27th with "The Meanest Man In The World" as the opening attraction, also feature pictures.

The Queen theatre, with Reuben Bohls, opened at Taylor, Tex., to capacity business.

Manager Houdek of the Lyric theatre at Ennis, Tex. was a Dallas visitor.

Exchange and Exhibitor Items from St. Louis

CIRCUIT Judge George E. Mix, members of the jury, the parties interested and attorneys in the damage suit of Miss Theresa Dudenhoeffer against the Famous Players Missouri Corporation for \$7,500 damages for injuries alleged to have been suffered in a fall in the balcony of the Missouri theatre on February 9, 1922, visited the theatre on May 23 to get first hand information concerning lighting conditions in the balcony.

The theatre company contended that Miss Dudenhoeffer's injury was due to her own negligence, while she claimed there was not sufficient light in the balcony. When the judge and jurors called at the theatre a picture which gave virtually the same light as that being shown when Miss Dudenhoeffer was hurt was on the screen. Later the party returned to the courthouse and the trial was resumed. A verdict in favor of the theatre company was returned shortly after the case went to the jury.

The St. Louis Film Salesmen's Club is perfecting arrangements for a testimonial benefit to be given for Eddie Dustin at the William Fox Liberty theatre either on June 9 or 16. It will be in the nature of a combination minstrel and musical show. Joan Arliss, star of "A Man Worth While," the Knickerbocker Overseas Quartette, Johnny Adams, Bix Kinney and other well known vocalists have tendered their services while Gene Rodemich and one of his orchestras and the Elks band will provide the music. Eddie is one of the real motion picture pioneers of this vicinity.

The First National employees gave their first picnic of the season at Spanish Lake, St. Louis County, on Sunday, May 20. Harry Weiss, the untiring manager of the exchange, was voted the honor of arranging another one soon in appreciation of the success of the picnic.

Bids on the construction of the new Marcus Loew State theatre, Eighth street and Washington avenue, were opened on Tuesday, May 29, by Joseph L. Gale of New York, representative of Thomas L. Lamb, the architect. Lamb has come to St. Louis to personally supervise the erection of the theatre.

Spyros Skouras, president of Skouras Brothers Enterprises, is recovering from an operation to remove his appendix performed on May 19.

Theodore Coleman, owner of the American theatre, Mount Carmel, Ill., has purchased the Gem theatre in that city from the Hurley B. Gould interests.

John Karzin, pioneer St. Louis exhibitor, has taken over the Grand theatre in Alton, Ill., giving him a string of four theatres, the Casino, Olympia and Lincoln in St. Louis and the Grand in Alton.

The Roosevelt theatre, Leffingwell avenue at Morgan street, St. Louis, opens June 1. John Davis is operating this house which will provide a first-run house for negroes. It has a seating capacity of 850. A feature will be a colored symphony orchestra.

Earl Van Husen has opened an airdrome in Oakwood, St. Louis County, Mo., and will operate three nights each week.

Harry Greenman, manager of the William Fox Liberty theatre in St. Louis, has deserted the ranks of the bachelors, claiming Miss Laverne MacLean of St. Louis as his bride. The ceremony was performed at the home of the bride's sister in Hillsboro, Ill., on Thursday, May 24. The Liberty closes for the summer on June 3, when Greenman and his bride will depart for Detroit. There he will manage the Fox house for two weeks and later will go into New York for the summer.

Harry Weiss, manager for First National, entertained an automobile load of Missouri exhibitors who drove to the M. P. T. O. A. convention at Chicago. Among his guests were: Fred Wasgein, Opera House, Brookfield, Mo., Lee Jones, president of the Jones-Sears Cir-

cuit of Missouri and Kansas; Charley Sears, president of the Western Missouri exhibitors, and L. W. Alexander, manager for Universal in Kansas City.

Harry Hynes, of the St. Louis Film exchange, and his sales force motored to Chicago to attend the national convention. Sam Werner, of United Film exchange; Barney Rosenthal, of Universal, and Floyd Lewis, of Select Pictures, also attended the gathering. While in Chicago Werner, Rosenthal and Lewis conferred with President Silverman of the Chicago Film Board of Trade relative to a readjustment of territory in Southern Illinois.

St. Louis exhibitors who attended the big convention were: Hector M. E. Pasmezoglu, Joseph Mogler and wife, Fred Wehrenberg, Thomas Hehl, Charley Goldman, George Plakos, Tommy James, Christ Eftin, Frank Speros, Mike and Harry Nash, Fred Hoelzer.

Out-of-town exhibitors in during the past week were: Henry Immig, Star theatre, Newton, Ill.; Charley Goodnight, Jefferson theatre, DeSoto, Mo.; Robert Clark, Opera House, Effingham, Ill.; Henry Lowry, Opera House, Highland, Ill.; Chester Bruber, Miners' Temple, Collisville, Ill.; and J. Wesley of Gillespie, Ill.

Milton Simon, formerly manager of the St. Louis F. B. O. exchange, was a visitor of the past week. He departed for Washington, D. C., on Sunday, May 27, to assume charge of Warner Brothers exchange in that city.

A. M. Silverman, representing Carson & Chester of Chicago, was another caller of the past week.

Harry Weiss of First National has returned from a trip to Warrenton, Mo., and vicinity.

H. I. Krause, new manager of the Paramount exchange, has assumed his duties. R. J. McManus, former manager, has been transferred to Buffalo, N. Y.

Select Pictures exchange on May 23 took over the distribution of the American Releasing Company's product.

Col. Bill Yoder of Dallas, Tex., Pathe district boss, spent several days in the Illinois territory. Reports that he found conditions there splendid.

A. W. Marr, assistant general manager of Associated Exhibitors, has departed for New York City after concluding his swing around the Central Western exchanges.

E. J. Lynch, manager of the Delmonte theatre, St. Louis, has been transferred to Moline, Ill., to take charge of the Leclair theatre, also owned by Fred L. Cornwell. Lynch's place at the Delmonte has been taken by J. Longdon, formerly salesman for Goldwyn.

Harry Niemeyer, general manager and publicity director for the Cornwell theatres, the Delmonte, St. Louis, and Leclair, Moline, Ill., has resigned. He will sail for France on June 14. Harry has been abroad before and is confident that there is a virgin field for American showmen in France.

Lou Bent, formerly salesman for Educational and First National, has accepted the secretaryship and treasurer's job of the Mid-West Amusement Company, Saul's Circus and Carnival Combination. He will make his headquarters in Chicago for the summer.

Bob Cluster has added the Grand theatre, Sparta, Ill., to his string. Cluster owns several houses in Johnston City, Ill., and vicinity.

Quick work on the part of Mrs. Frank Paul, owner of the Marvel theatre, Carlinville, Ill., prevented that showhouse being destroyed by fire a few evenings ago. The fire broke out in two places at the same time right after the evening performance. The flames were extinguished before much damage was done. The shows were not interrupted.

H. C. Tuttle of Cuba, Mo., has purchased the Grand theatre, Desloge, Mo., from T. Shannon. The change in management becomes effective at once.

J. Wesley of Gillespie, Ill., is receiving con-

gratulations over being the father of twins. The youngsters arrived last week and are doing nicely. Especially their lungs, according to Wesley.

Visitors to St. Louis the past week included: Tom Reid of Duquoin, Ill.; J. Wesley of Gillespie, Ill.; J. W. Saunders, Strand theatre, Mattoon, Ill.; W. R. Clarke, Hurst theatre, Hurst, Ill.; J. Calvin of Washington, Mo., and C. Luttrell of Jacksonville, Ill.

"The Man Without a Country" is to be shown by the United States Marine Club of St. Louis for two weeks at the William Fox Liberty theatre, beginning June 24. Four shows will be given daily. The presentation is part of the Americanization drive to be launched by the club.

The Aubert theatre, Aubert and Easton avenues, is being used by the Crawford's Men's Bible Class, presided over by Rev. C. C. Crawford, pastor of the Fourth Christian Church. The showhouse is used from 9:30 to 10:30 a. m. Sundays. Wade Hamilton, organist of the theatre, plays for the service. About 120 men attended the first session. Rev. Crawford has taken an active part in the Ku Klux Klan movement in St. Louis.

The William Fox Liberty theatre closed for the season on June 3. During the off-season the house will be renovated, remodelled and redecorated, the work to be done in time for re-opening in September. The Columbia theatre also closed on June 3 to undergo extensive improvements.

William Goldman returned from his trip to Atlantic City and New York in time to supervise the opening of his beautiful King's summer theatre the evening of June 2. Bill claims to have the classiest al fresco movie palace in St. Louis.

Morris Engel, publicity director for Universal, is in Quincy, Ill., to exploit the showing of Universal features in that city.

Jack Underwood, manager for Enterprise, back from a journey to Quincy, Hannibal and Louisiana, reports that conditions in those parts are as good as can be expected.

Ben Weissenbach, who recently severed his connection with the Chicago office of Hodkinson, is expected to line-up with one of the St. Louis exchanges.

Harry Weiss and his First National sales force went to Chicago to attend a district sales meeting to be held there Monday, June 4. They departed from Chicago Monday evening on the return trip.

Newsy Notes from Des Moines and Vicinity

FIRE which burned out three blocks of business section in Prescott, Ia., two weeks ago destroyed the picture theatre, U. S., which was owned by Park Hamon. The citizens of Prescott are unwilling to do without an amusement house. So the plan now being considered is the erection of a \$15,000 building by the Masonic Lodge in which provision will be made for the motion picture theatre.

Charlie Chapman, who has operated the theatre at different times in the past, has offered to manage the new theatre and to make a proposition to the Masonic Lodge by which all members of the lodge shall be admitted to the theatre free of charge.

Louie Jacobs of the Palace Theatre at Burlington stopped in Des Moines on his way to the west coast for a vacation and business trip of all summer.

Mr. Cox has sold his house at South English and bought two other houses. He purchased theatres at Eldora and at Victor.

C. L. Tiejnan, travelling auditor for Universal Film Company, New York, spent a few days the past week at the Des Moines exchange.

F. L. Davie, manager of the Des Moines Universal film exchange, made a flying trip across the territory last week.

Opinions on Current Short Subjects

"Back to the Woods"

(Educational—Two Reels)

THIS is a Christie Comedy with the typical environs of a lumber camp as the background. It represents another attempt on the part of the Christie organization to inject novel backgrounds into their fun films such as was seen in the Southern locale of their recent comedy, "Roll Along." In this particular, "Back to the Woods" stands quite above the average comedy offering.

However, it is equally true that the subject, in the early part of the footage, is decidedly weak considered from the angle of laugh-provoking qualities. The spectator is made thoroughly acquainted with the atmosphere and principal operations of an active logging center, the comedy touches being confined to the sub-titles. However, once the introduction to the logging camp is disposed of the real action gets situated with Neal Burns, Vera Steadman and Babe London in the principal roles.

The story is concerned with a plot to deprive John Walkerton, the lumber king, of his privilege to exercise an option on valuable timber tracts adjoining his property. Jack (played by Burns) heads a counterplot to foil the conspirators, his reward for success being the hand of Miss Walkerton (played by Vera Steadman). Over forest roads in bouncing motor cars, through and around falling trees, out over floating logs flee the plotters pursued by Jack, Miss Walkerton and their friends. There is a real thrill when a falling timber crashes down on an auto conveying Jack and Miss Walkerton, completely wrecking the car and narrowly missing the couple to all appearances. Another highlight is the pursuit over the floating logs with buxom Babe London as a factor in the chase. At the close Jack and his girl, after receiving pa's blessing, are whizzed up into space atop a load of planks being hoisted for shipment.—*E. F. SUPPLE.*

"Sea of Dreams"

(Educational—One Reel)

THIS is a romantic fantasy, produced by Warren A. Newcomb, in which beautiful pastels serve as the backgrounds. Hazel Lindsay appears as the heroine.

"Sea of Dreams" belongs deservedly in that rare category of screen productions embodying "something out of the ordinary." The romance itself is a simple dream narrative of a lover's doubt as related by the heroine to her beloved. The heroine recounts how yielding to suspicion she was seized by the "Spectre Doubt" and he'd captive in the "Castle of Doubt" until the hero bearing the magic "Sword of True Belief," vanquished "Doubt" and completed her rescue. This imaginative tale moves amid the fanciful settings of a subjective world. In effect, these beautiful pastel backgrounds become quite as much a part of the action as the two principals and by their beauty of conception and admirable execution brand the reel as a distinct achievement. The blending of the two principals into these pastel settings during the progress of the action is skillfully accomplished.

Here, the imagery of the poet, the artistry of the painter, and the expertness of the cameraman mingle to produce a screen subject of distinctive quality. If your audience will thrill to a creation of visual beauty and the subtle appeal of a screen poem artistically staged then don't let this one pass by.—*E. F. SUPPLE.*

"Mixed Trails"

(Educational—One Reel)

THIS is one of Robert C. Bruce's "Wilderness Tales" series. The subject is introduced as: "A Tale of the West, told without the aid of a pair of hair pants or a sub-title. And only a wee bit of shooting." The production lives up to its foreword in every particular. The story moves against a background of sand dunes, steep cliffs, and rocky promontories. It is the tale of a fugitive who takes to the wilderness after a fatal shooting affray. Sympathy is established for the fugitive by presenting him as slaying in self-defense after being attacked from ambush. How the first fugitive meets a second fugitive in the wilderness, thwarts his pursuers by swapping boots with his new-found companion and then makes good the escape of both by cleverly getting possession of the sheriff's boots, is entertainingly told without the intrusion of a title. Of course, as in other numbers of this series, the scenery plays a large part. The production represents another of those ambitious efforts to cleave new trails in picture entertainment; and while the scenes lack that quality of visual beauty so often a part of Bruce's panoramas there is a subtle connection between the bleak background and the spirit of the titleless story that marks the subject as a distinct novelty. If your audiences like the subtle touch in their picture entertainment and seek something off the beaten path, "Mixed Trails," in our opinion, will supply the demand.—*E. F. SUPPLE.*

"Rice and Old Shoes"

(F. B. O.—Two Reels)

JUST a story of a newly married couple whose repeated efforts to be alone are defeated by a series of accidents and unfavorable circumstances. Mr. and Mrs. Carter De Haven appear as the newly-weds. At the beginning the action is staged aboard a train where a fainting woman, a motherless boy, and an inconsiderate train bandit serve to keep the couple continually apart. At one place De Haven sits on the observation platform while passing through a tunnel. The rising dust sticks to the upper part of his face giving the appearance of a mask. So disguised he enters the car at a time when the talk of a train band is uppermost in the minds of the passengers. When he passes down the aisle he is surprised to find his cap made the receptacle for all sorts of trinkets and jewelry passed over to him by the frightened passengers. This "gag" has been used before but it is probably good for a laugh here. Later there is another laugh when the real bandit enters and is promptly set upon by the passengers who believe he is simply another jokesmith.

After leaving the train the couple buy a "bungalow automobile" and after motoring to the center of a great field are just congratulating themselves on being alone at last when they are brusquely ordered off what turns out to be the drill grounds of a regiment of soldiers. At last in the middle of a desert, guarded from intrusion by a conspicuously displayed "Smallpox" sign, they are left to themselves and their home on wheels. While there is nothing particularly original in this one, the story keeps moving in interesting fashion and has its share of laughable incident and amusing situations.—*E. F. SUPPLE.*

"A Grim Fairy Tale"

(F. B. O.—Two Reels)

THIS is the "Ninth Round" of the "Fighting Blood" Series adapted from H. C. Witwer's stories of the prize-ring. George O'Hara and Clara Horton appear in the leading roles, supported by the talent seen heretofore in this series.

The early part of the action revolves around an amateur theatrical performance staged by a fashionable country club for a charity benefit fund. O'Hara in the role of Gale Galen is given the part of the leading man while his sweetheart plays the heroine. The comedy incident is built up largely around the ludicrous mishaps that take place in most non-professional theatricals. The "over-acting" and stilted acting of the amateurs, the false whiskers that refuse to stay put, the props that fall down at the crucial moment—are all employed to provoke some fun. Finally, a lamp is overturned and when the flimsy settings take fire Gale plunges into the flames and rescues the "villain" whom he actually "k. o.'ed." for too strenuous love-making to his best girl.

In the second part, Gale enters the ring with blistered hands from the effects of the fire. The bout is to decide the championship between him and Gunner Slade. And what a fight this is! We recently witnessed a motion picture record of a professional bout and will say without hesitation that we saw more real ring action in the brief footage of this "Fighting Blood" number than in all the rounds of the professional match. Of course, in view of the fact that Gale believes his right to the hand of the girl he loves depends upon his winning the match, he eventually floors Gunner Slade for the count, the blistered hands notwithstanding. If your audience delights in seeing fast and earnest action inside the roped circle, give them a chance to see Gale and Gunner Slade mixing it in this "Round."—*E. F. SUPPLE.*

"Pick and Shovel"

(Pathe—One Reel)

SOME of the comedy producing comedies have been going in lately for "Location comedies." Here's one the action of which transpires in a coal mine with the result that oft tried "gags" appear again with a note of freshness derived from their strange settings. Outside of the location the subject offers nothing original in the way of comedy except perhaps for the closing sequence in which the hero and the heroine are seen seated on top of a half-submerged coal car while the donkey pulling the car is to all appearances fully submerged with his ears alone showing above the surface of the water. The action for the most part takes place in the mine shaft where the hoist is used to promote considerable rough-and-tumble antics on the part of Stan Laurel and the mine foreman, and in the narrow passage-ways where Laurel's careless handling of his coal pick works disaster on the feelings and persons of his co-laborers. There is a thrill element injected by the presence in the mine of a car-load of dynamite which Laurel toys with in all sorts of hazardous ways. The flooding of the mine with Laurel vainly trying to stay the onrush of the waters also adds an amusing touch.—*E. F. SUPPLE.*

Pre-release Reviews of Features

"Divorce"

F. B. O.—Six Reels

(Reviewed by E. F. Supple)

"**D**IVORCE" is not a "problem drama" in the sense that it argues directly for or against the practice of untying the nuptial knot by due process of law, as might be inferred from the title. There is a problem involved but it consists in showing how a faithful wife, to whom the idea of divorce is abhorrent from the start, manages to avoid what looks to be an inevitable culmination of her romance in a court of domestic relations.

The story is a highly conventional one both as to theme and development. In the early years of married life with common difficulties to be faced and success as yet unassured true love reigns supreme. Success comes at last and with it a weakening of the marital bonds. Next enters the intriguing "other woman," and man and wife stand faced with the grim reality they laughingly scoffed at in their younger, happier days—the spectre of Divorce.

Were the solution of the problem rendered more difficult of attainment a conflict of really great power might have been at this point evolved. Success has been responsible for the husband's defection; accordingly, he must be deprived of success to bring him to his senses and restore him once more to the embrace of his family. As Wife's father is the head of the company in which Husband has won his success it simply devolves upon Wife to persuade papa to discharge Husband. Deprived of position and its powers, the husband is quickly abandoned by his false friends. Disillusionment follows and then reconciliation with the menace of divorce safely passed.

Aside from the conventional formula of the plot, the story is excellently staged with richly appointed interiors especially in the later sequences. The acting is also unusually well done. Jane Novak in the role of the demure wife, resolved at all costs to save her husband and herself from the humiliation of a divorce court, gives a most impressive performance. John Bowers as the husband also does creditably. The support is adequate, with little Philippe de Lacy in the role of the baby-boy proving quite appealing in certain dramatic moments. Director Chester Bennett has done a good job with the rather threadbare plot and by the injection of little sympathetic touches has saved the subject from becoming intolerably tiresome.

The Cast

Jane Parker.....Jane Novak
Jim Parker.....John Bowers
George Reed.....James Corrigan
Mrs. George Reed.....Edythe Chapman
Gloria Gayne.....Margaret Livingston
"Dicky" Parker.....Philippe de Lacy
Townsend Perry.....Freeman Wood
Tom Tucker.....George McGuire
Winthrop Avery.....George Fisher
Story by Andrew Bennison. Directed by Chester Bennett. Photographed by Jack MacKenzie.

The Story—Jim and Jane Parker present at divorce proceedings of Jane's parents, the Reeds, agree no divorce will ever enter their lives. As time passes success comes to Jim. He is alienated from his family by false friends and an adventuress. Jane goes to her father and begs him to save Jim and herself from the divorce court by discharging Jim from the managership of the Reed Iron Works. With loss of position Jim's false friends desert him. He returns repentant but forgiven to his wife and boy.

Classification—Domestic drama.

Production Highlights—Acting, direction and interiors.

Exploitation Angles—The title, especially.

Drawing Power—Audience attraction for any type of house.

"The Heart Raider"

Paramount—5400 Feet

(Reviewed by Laurence Reid)

A BIT of overheard conversation between two women spectators of this picture—who remarked that it served in passing the time away on a hot day without exacting any thought—that it was light and quite novel, just about stamps this number for what it is—a hot weather recipe. It is just what these feminine patrons described it. There is nothing about the idea or execution of it which will inspire perspiration from too much thought. It is a frolicsome number—which is too long for regulation length, carrying more the dimensions of a polite two-reel comedy. However, the director has extended the high jinks to fill up the necessary footage. And most of these are amusing without being exciting.

The picture is weakest in its characterization. Agnes Ayres plays a typically Bebe Daniels role—and since she hasn't the abundant energy of Bebe her work seems forced. Hers is not a nature—judging from her previous screen expression—that is best suited for hoydenish caprices. With Miss Daniels in the part the picture would have carried more sparkle.

The idea is based upon the Taming of the Shrew formula—with a parent unable to cope with his unmanageable daughter. Therefore he is forced to take out an insurance policy for any damages she might incur—in order to protect himself. The humor is established in the efforts of the insurance officer to save his company from being ruined. Therefore he dispatches a youth to get himself married to the girl. And she, on the other hand, is chasing a wealthy young man who is unable to rid himself of her.

The action presents pursuit scenes with Miss Ayres swimming to catch up with the hero's yacht and shaming him by appearing at his table in a bathing suit. When he is unable to withstand her pep and personality he marries her and the insurance man is selected as best man. A slight note of novelty in this feature—which hasn't been taken very seriously by the sponsors and will be accepted lightly by the spectators. The best performance is contributed by Charles Ruggles as the insurance man. He clowns considerably and succeeds in lending an individual touch to his work.

The Cast

Muriel Grey.....Agnes Ayres
John Dennis.....Mahlon Hamilton
Gaspard MacMacon.....Charles Ruggles
Reginald Grey.....Frazer Coulter
Mrs. Dennie (John's Aunt).....Marie Burke
Jeremiah Wiggins.....Charles Riegal
By H. R. Durant and Julie Herne. Scenario by Jack Cunningham. Directed by Wesley Ruggles. Photographed by Charles Schoenbaum. Produced by Famous Players.

The Story—Tells of a wilful girl who causes her father so much trouble that he takes out an insurance policy that will guarantee him against damages she causes. She sets her heart upon winning a young man who is a volunteer censor of her conduct. The insurance company finding itself becoming financially embarrassed sends one of its men to win the heart of the girl. She finally captures the rich youth and the insurance broker is the best man at the wedding.

Classification—Comedy-romance treating of caprices of wilful girl.

Production Highlights—The dashing work of star. The enjoyable clowning by Charles Ruggles. The society atmosphere. The yacht scenes. The humor.

Exploitation Angles—Should be exploited for its comedy flavor. Link up with specialty shops featuring summer apparel, bathing suits, etc. Tell of novel plot.

Drawing Power—A light summer attraction good for average house.

"The Exciters"

Paramount—5400 Feet

(Reviewed by Laurence Reid)

HERE is Bebe Daniels in a typically Bebe Daniels role—that of a peppery maid who craves excitement and gets it regardless of the consequences, until such time as it is deemed wise and proper for her to submit to the suppressions of matrimony. The idea is a variation of a tried and true formula and is founded upon the young heiress who must be married within a specified time or lose her inheritance. The plot is usually worked out with a youth in the background and giving it to a maid serves to establish a note of novelty. Certainly Miss Daniels is endowed by nature to play the role. It fits her like the w. k. proverbial glove. If we must criticize her it is in those moments when she gesticulates too wildly in making her role convincing.

The picture is finely balanced with thrills and humor and should be accepted as good summer entertainment. It doesn't tax the imagination. Everything works out in customary fashion with the interest being held through the star's breezy performance and the assortment of thrills, which include a mad auto ride, a surf-board dash through the waves behind a motorboat—and a zippy ride in an airplane. It is while she is dashing through the ozone that the accident takes place. When she recovers consciousness she suddenly remembers that she should get married that day. So it conveniently happens that the burglar who rescued her is the only available man. The idea suits him and the plot is off on another tangent.

It develops that he is in reality a Secret Service agent working to collect evidence against the gang of thieves with whom he is operating. They would blackmail his bride, but he punishes the culprits, and the girl, somewhat disillusioned to discover that her excitement is over, is, nevertheless, willing to settle down and keep quiet. There are several crisp fights. It is an actionful picture, which keeps moving all the time without a stop. The settings and exteriors are satisfying to the eye—and it has been well photographed.

The Cast

Ronnie Rand.....Bebe Daniels
Pierre Martel.....Antonio Moreno
Rackham, the lawyer.....Burr McIntosh
Ermintrude.....Diana Allen
Roger Patton.....Cyril Ring
Hilary Rand.....Bigelow Cooper
Mrs. Rand.....Ida Darling
Della Vaughn.....Jane Thomas
Mechanician.....Allan Simpson
Minister.....George Backus
"Gentleman Eddie".....Henry Sedley
"Chloroform Charlie".....Irvin Alderson
"Flash".....Tom Blake

By Martin Brown. Scenario by John Clifton and Sonya Levien. Directed by Maurice Campbell. Produced by Famous Players.

The Story—Treats of girl who craves excitement and who is obliged to marry a certain day or lose her inheritance. Meets crook and marries him thinking him honest. His friends attempt to blackmail her and kill her husband. It develops that he is a Secret Service agent who has joined the robber band to get evidence against them.

Classification—Comedy-drama with touch of crook melodrama.

Production Highlights—The breezy action. The thrills. The first rate production. The good work of cast. The suspense.

Exploitation Angles—Tease the title. Use catch lines, etc. Mention success of play. Play up cast. Feature the thrills. Utilize the mails. Pallyhoo the picture with racing cars, etc.

Drawing Power—A good summer attraction for most any house.

"Railroaded"

Universal—5390 Feet

(Reviewed by Laurence Reid)

THIS picture started out with the best intentions of being a highly interesting exposition of crook melodrama, but after a few introductory sequences it falters and never regains its sparkle. The title sort of gives it away—since the spectator is forced to anticipate that the protagonist has been railroaded to prison for a crime of which he is innocent. Yet as the scenes unfold no play is given to the crime for which he is being punished. The opening shot shows the crook promising to avenge the wife of his convict friend, both of the crooks being framed by another. He escapes and returns to his father, a judge—who promptly disowns him.

So the motive which guides him is to exact his vengeance. However, the love interest, which is shortly introduced, eliminates the melodramatic touches and the force of the story is lost. Scenes are given up showing the judge placing his son on probation in a friend's home to work out his jail sentence. And the girl of the house takes an immediate interest in him. The action discloses the crook in conflict with his keeper, who punishes him for the least violation of rules. He has to hoe the garden or do some menial work of some kind—which puts a burden upon the heroine to sustain the romantic interest.

Meanwhile no scene is shown of what is taking place with the framer or the other characters. They simply drop out of sight until the climax when the hero escapes from the house to keep an appointment with the woman whose convict husband was framed. The girl follows and forces the other woman to acknowledge the power of love. She releases the vengeful hero from his promise. No explanation is made whether the other crook is sent to prison—or the nature of the crime.

Too much is left to the imagination and there isn't any suspense because the story is haphazardly constructed. The hero-crook does admit his guilt to the girl—that he is a thief, but his father allows him to sail to South Africa to begin life anew. There is no return to the prison, nor any explanation made of why Scotland Yard failed to act in the case. Herbert Rawlinson is more at ease here, but when he has a chance to appear melodramatic he overacts. Mike Donlin, the old Giant ballplayer, makes his screen debut as the framer and manages to be in character, although his acting moments are few. A number of subtitles judiciously placed would clarify the atmosphere here. As it is, there are too many unexplained situations.

The Cast

Richard Ragland.....Herbert Rawlinson
Joan Dunster.....Esther Ralston
Hugh Dunster.....Alfred Fisher
Judge Garbin.....David Torrance
Foster.....Lionel Belmore
Corton.....Mike Donlin
Bishop Selby.....Herbert Fortier
By Margaret Bryant. Scenario by Charles Kenyon. Directed by Edmund Mortimer. Photographed by Allen Dave.

The Story—Wilful son of English judge is railroaded to prison. Escapes and plans vengeance against man who framed him and his prison pal. Gets on track of the framer, but loses him. Is placed on probation by father and compelled to work with stern guardian as his keeper. He meets the girl and she keeps him from plotting vengeance. His father gives him his forgiveness.

Classification—Adventure-romance with a touch of crook melodrama.

Production Highlights—The romantic scenes. The scenes between father and son. The atmosphere.

Exploitation Angles—Should be exploited for its title and the crook element. Play up star and mention that Mike Donlin the ex-Giant ballplayer is in the cast. Use teasers and catch lines. Use father's probation as teaser argument.

Drawing Power—Suitable for program houses.

"The Mark of the Beast"

Dixon-Hodkinson—Five Reels

(Reviewed by Laurence Reid)

WITH all the hue and cry being raised concerning the usual distortion of an author's story during its development on the screen, and the superfluous length of the average photoplay, Thomas Dixon, who wrote "The Birth of a Nation," has been prompted to write, adapt, direct and edit his own picture, "The Mark of the Beast," the theme of which deals with the sub-conscious mind in controlling thought and action. The author deserves commendation in his treatment of the story—which will appeal to the intelligentsia even if he often loses contact with his theme.

A tale based upon the idea of psycho-analysis cannot be expected to be clearly defined. It's a subject which has no limitations. Confining to terms of action show up its shortcomings. Where the praise enters it should be given for the compact scenes which carry not a single detail of superfluous footage—and the exceptionally good acting. Whether the picture will stimulate a desire on the part of the picturegoers to see it is problematical. There isn't so much entertainment in it judging it purely upon its theme.

A psycho-analyst discovers psychic powers in his sweetheart and she is driven by her sub-conscious mind to love a crook. They marry and find refuge in an isolated cabin in the mountains—where the husband proves himself a beast. The shortcomings of the plot become discernible at this point, for the woman who occupies the cabin with her husband is none other than the crook's mother. Certainly her sub-conscious mind would tell her that the youth bore some relationship to her. Yet she doesn't recognize him, though he has only been out of her life for ten or twelve years. It is inexplicable just why he would want to give her money to find her son, when he is right there before her. Consequently she stabs him during his sleep and an operation by the doctor fails to save his life.

The actions of the characters are given psycho-analytical explanations in the captions—which, while brief and to the point, nevertheless, are incapable of fully expressing the idea behind them. Errors of omission and commission must be expected in any treatment of such a subject. Mr. Dixon is much better in his dramatic execution of it since it is built like a play and sweeps forward with a real crescendo of events which culminate in a tense climax. The characters are sharply drawn. The scenes carry much suspense. And it is compact with interesting sequences. The spectator will not learn much of psycho-analysis from it. And he won't have any sympathy for the mother who stabs her own son. Nevertheless, he will follow the idea and execution of it with the strictest attention.

The Cast

Dr. David Hale.....Robert Ellis
Ann Page.....Madelyn Clare
Donald Duncan.....Warner Richmond
John Hunter.....Gustave Von Seyffertitz
Jane Hunter.....Helen Ware
By Thomas Dixon. Scenario by Thomas Dixon. Directed by Thomas Dixon.

The Story—Treats of psycho-analysis and the subconscious mind in directing action. Doctor learns that his fiancée has strong psychic power. She comes under influence of crook and marries him. He finds refuge at mother's cabin in mountains and attempts to punish his wife when she learns his true character. That night while he is sleeping his mother, not knowing his identity stabs him to get his stolen jewels. An operation by the doctor is unsuccessful in and he dies. His wife finds happiness with the doctor.

Classification—Melodrama worked out along lines of psycho-analysis.

Production Highlights—The fine work by cast. The even continuity. The lack of any superfluous footage. The good titling.

Exploitation Angles—The title.

Drawing Power—For intelligent audiences.

"The Ragged Edge"

Distinctive-Goldwyn—6500 Feet

(Reviewed by Laurence Reid)

THROUGH a weak motivation which taxes credulity and a poor interpretation this picture must be catalogued as below the standard. It is burdened with false heroics and aside from its atmospheric background doesn't offer much in the way of entertainment. Alfred Lunt, who plays the leading character, over-acts. One can almost hear the director shouting at him since there is no spontaneity in his work. We see him pictured as on the "ragged edge"—though no explanation is given whether his ill health is due to dope or drink.

The scene is Canton—and a studio setting shows him being assaulted by Chinese thugs. He returns to his hotel in bad shape and straightway the heroine enters his life as nurse—prompted to do so by a sympathetic understanding. There is much valuable footage used up for his convalescence, during which he marries the girl. Yet despite her advances and desires for affection he remains cold because of a shadow in his life. This shadow is what taxes credulity. We cannot imagine a red-blooded youth refusing to proffer his love because he stole money which belonged to him, for which his stepfather is hounding him over the face of the earth to punish him. Incidentally, this important character never appears in the picture except through a subtitle.

The young couple go to a neighboring isle in the South Seas—the husband to work in a trader's store. The chief highlight on the island is their scrubbing of a little dog. A crude scene shows a beach comber attempting to intrude in the wife's life (she had been reared in a South Sea retreat by her missionary father—hence the appearance of the beach comber) and when he is thwarted he rows to the island from Canton. This little touch also taxes credulity inasmuch as it would be some row from the Chinese city to the island. And the customary fight takes place between the hero and the heavy—with the hero successful after a brief tussle. Then comes the young man's aunt accompanied by a detective, the latter being the cause of the youth fleeing from Canton. He merely wanted to tell the young man that his stepfather is dead. And since he saw him in the Chinese city, he could of told him there. But such treatment would have taken away the mystery element which the director was so careful to establish. And that's all there is to it.

The false heroics of the youth rob him of any sympathy for his inexplicable conduct. Real men will make love and ask forgiveness every time. Mimi Palmeri, making her screen debut, is slightly awkward and self-conscious. She shows possibilities. The best features of the picture are the settings and atmosphere.

The Cast

Howard Spurlock.....Alfred Lunt
Ruth Endicott.....Mimi Palmeri
Ah Cum.....Charles Fang
The Doctor.....Wallace Erskine
McClintock.....George MacQuarrie
O'Higgins.....Charles Slattery
The Wastrel.....Christian Frank
Prudence Jedson.....Grace Griswold
Angelina Jedson.....Alice May
Hotel Manager.....Percy Carr
The Aunt.....Marie Day
By Harold MacGrath. Scenario by Forest Halsey. Directed by Harmon Weight. Produced

The Story—Features a youth who is hiding in Canton for crime of which he is innocent. Is on "ragged edge" of ill health and is nursed back to health by girl who takes a big interest in him. They marry and go to island in South Seas. Later his innocence is proved and all ends happily.

Classification—Romantic drama.

Production Highlights—The exteriors, settings and atmosphere.

Exploitation Angles—Presents opportunities to tie up with wearing apparel shops. Offers prologue in its South Sea atmosphere.

Drawing Power—Good for summer trade in most any type of house.



Norma Talmadge; Joseph M. Schenck, head of Schenck Productions, and Constance Talmadge

Schenck Discusses Plans for Coming Season

"MY plans for 1923, I think the most interesting and ambitious of my many years in the motion picture field," declared Joseph M. Schenck in a statement this week. "Norma and Constance will each make three pictures instead of four to six each as formerly. The additional time, interest and artistic effort which will be put into the making of fewer pictures, will enable us to produce the kind of stories that heretofore were out of the question, when we could not afford to give three or four months to a single production."

"In 'Purple Pride,' formerly called 'Ashes of Vengeance,' a dashing romance of old France by H. B. Somerville, on which Norma is now at work, Norma has put everything she has to give of herself in her art, and I have spared nothing in the way of costumes, settings, excellent cast, or authenticity and elaborateness as to details of the period. Also, I have been fortunate in securing the able directorship of Frank Lloyd."

"The sets of 'Purple Pride' are exact replicas of the Renaissance period of architecture in France. The Louvre ball-room set is 328 feet long. Three hundred expert professional dancers are being instructed in the dances of the period by Theodore Kosloff and 1,000 extras will also take part. In the street scenes for the Huguenot massacre on St. Bartholmew's Eve, the streets are each 400 feet long. Those streets contain the most picturesque French houses, inns and public buildings of the period of Charles IX, all designed and executed by Architect Stephen Goosson. Six hundred extras and 400 horses are used in these massacre scenes."

"The music of this picture will also be a special feature, following faithfully the time of Charles IX or his predecessors."

"Norma will follow 'Purple Pride' with 'Secrets,' the delightful romantic drama by Rudolph Besier and May Edginton, now playing at the Fulton theatre with Margaret Lawrence in the leading role. This play has all the poetic, spiritual and picturesque qualities of 'Smilin' Through,' and in the role of Lady Mary Carleton, Norma will bring to the screen one of the noblest and most beautiful souls in dramatic literature."

"The future Norma Talmadge productions will be 'The Mirage,' by Edgar Selwyn, and 'Dust of Desire,' by Margaret Peterson."

"In 'Dulcy,' the brilliant and ingenious

comedy by George S. Kaufman and Marc Connelly, which had a sensational New York run and is still playing around the country. Constance will bring to the screen a new type of comedienne, a satirical and amusing 'bromide lady,' based on the 'Dulcinea' familiar to all readers of Franklin P. Adams' column in the New York Tribune—a young meddling wife who chatters incessantly, and who, in her eagerness to help her husband in his business difficulties, almost ruins him. As Heywood Brown said of this play, it is a new kind of comedy, found chiefly between the ribs."

"'Dulcy' is being directed by Sidney Franklin, and has an excellent supporting cast, including Jack Mulhall, Johnnie Harron, brother of the late Bobbie Harron, Gilbert Douglas,

Claude Gillingwater, Ann Wilson, Ann Cornwall, Andre de Beranger and Milla Davenport."

"Following 'Dulcy,' Constance will appear in 'Madame Pompadour,' an adaptation of a great Continental success made by John Emerson and Anita Loos. The principal figure in this unusual story is a fascinating woman ideally suited to the personality of the young star. 'The Dangerous Maid,' founded on the novel, 'Barbara Winslow, Rebel' by Elizabeth Ellis is next on the schedule. This story, which will afford Constance an opportunity for more serious and emotional work than most of her former pictures, will be directed by Victor Herman, who will also direct 'Madame Pompadour.'"

First National to Screen Many Plays and Novels

THE following plays and novels will be offered in photoplay form by Associated First National for the coming year: "Black Oxen," Gertrude Atherton's novel; "The Bird of Paradise," Richard Walton Tully's play; "Ponjola," by Cynthia Stockley, a James Young production; "The Bad Man," a play by Porter Emerson Browne—Edwin Carewe will direct—Holbrook Blinn to play his original part; "Anna Christie," by Eugene O'Neill—a Thomas H. Ince production; "Secrets" from the play by May Edginton and Rudolph Besier—Norma Talmadge will star; "Madame Pompadour" from the European stage sensation—Constance Talmadge; "Why Men Leave Home," Avery Hopwood's play—a Louis B. Mayer production; "Her Temporary Husband," Edward Paul-ton's farce comedy.

"The Huntress," by Hulbert Footner—Colleen Moore will star; "The Fighting Blade," by Beulah Marie Dix—a Barthelmess picture; "Her Reputation" from the novel "The Devil's Own," by Talbot Mundy and Bradley King; "Flaming Youth," by Warner Fabian—Colleen Moore will star; "The Lord of Thundergate," by Sidney Hershel Small; "Dust in the Doorway," by Dixie Wilson—a Borzage production; "Country Lanes and City Pavements," by John Fleming Wilson—Thomas H. Ince will direct; "The Eternal City," by Hall Caine, a Fitzmaurice production for Samuel Goldwyn.

"Potash and Perlmutter,"—by Montague Glass, by arrangement with A. H. Woods, a Samuel Goldwyn production; "The Swamp Angel," by Richard Connell; "The Wanters," by Lelia Burton Wells, a Louis B. Mayer production; "Purple Pride," by H. B. Somerville—Norma Talmadge will star—the novel was called "Ashes of Vengeance"; "Rope," by Holworthy Hall; "The Dangerous Maid," by Elizabeth Ellis—Constance Talmadge will star—the novel was published as "Barbara Winslow, Rebel"; "The Sea Hawk," by Rafael Sabatini; "Moving Fingers," by Elizabeth Irons Folsom; "Pearls before Cecily," by Charles Brockett; "Spite Corner," the Madge Kennedy stage success; "Dust of Desire," by Margaret Pettison, starring Norma Talmadge; "The Mirage," a play by Edgar Selwyn—Norma Talmadge will star.

Samuel Goldwyn Outlines Production Policy

"If a man who had built ten huts had concentrated on one edifice, he would have accomplished at least, an imposing structure.

"There you have in one sentence my chief reason for returning to the film producing field via the independent field," said Samuel Goldwyn, discussing his production plans.

"There is the opportunity to devote to a few pictures a year, the energy, attention, care, forcefulness formerly scattered over many and varied efforts.

"When production beckoned me back, the obstacle confronting me was the choice of directors.

"Then came the availability of George Fitzmaurice and nothing was left to be desired.

"Combining artistic genius with dramatic constructiveness, being a potent force with both exhibitor and distributor, Mr. Fitzmaurice stood out as the foremost among the commercially successful, as well as artistically resourceful directors—and when it was possible to secure him, my decision was made for me.

"There were to be no calendars or clocks to act as metronomes, no impulsive selections of players or stories, no hurried preparations of story, sets or scenario. There will, instead, be calculated choice of every minute detail, even to the preliminary exploitation which is to be handled from my own office and in co-operation with my distributor.

"Independence of thought, action, achievement in a field where temperamental emergencies arise, is even more beneficial than the surface shows. It permits of radical effort to improve one's self as well as one's competitor. It grants one a license to make departures that he would fear to make were he obligated to others for approval and the fact that he is responsible entirely for each and every accomplishment makes him that much more jealous of success.

"For four years I wished to transfer to the screen 'Potash and Perlmutter.' For more than eight years it has been a powerful fiction and stage triumph. It remained for me to make it my first independent move. In its production I have Barney Bernard, Alexander Carr, Vera Gordon, Ben Lyons, Martha Mansfield, Hope Sutherland, Edward Durand, De Sacia Mooers and other noted players—a cast heretofore undreamed of.

"In the first Fitzmaurice production I have Lionel Barrymore, Barbara La Marr, Richard Bennett, David Powell and Montagu Love, not to mention other lesser personalities.

"If independence of action results in films of the character of those outlined above, then, Associated First National is what has long been claimed for it—the acme of possibilities for bigger and better screen things."



George Fitzmaurice and Samuel Goldwyn.

TO inaugurate his return to active production effort the achievements of which will be distributed through the channels of the Associated First National Pictures, Inc., Samuel Goldwyn is demonstrating his firm belief in the combination of time of freedom of action to be the best mediums of successful commercial artistry in screen work. The concrete examples of blending of histrionic, directorial and productional traditions are demonstrated in the two Samuel Goldwyn units now busily engaged.

George Fitzmaurice is en route to Rome, where upon the arrival of the principal players two weeks hence, work begins on Hall Caine's



"The Eternal City." Lionel Barrymore, Barbara La Marr, Bert Lytell, Richard Bennett and Montagu Love constitute the principal acting element in "The Eternal City." Each one is supported by traditions of screen and stage successes.

Cameraman Miller is responsible for many of the unusual effects in recent George Fitzmaurice productions. Ouida Bergere has devoted months to the translation of "The Eternal City" from fictional to screen form. All of this talent is to be under the direction of George Fitzmaurice, whose "On With the Dance," "To Have and To Hold" and "Bella Donna" are milestones on the road of artistic endeavor in filmdom.

Mr. Fitzmaurice has been given every possible human facility by Mr. Goldwyn. Months have been spent in assembling players, choosing sites, and building the drama, and as Mr. Fitzmaurice said when sailing on the Aquitania last Tuesday, he couldn't find a flaw in Mr. Goldwyn's co-operation with a magnifying glass.

In the matter of "Potash and Perlmutter," Mr. Goldwyn went even further in his blending of theatrical and screen personalities with productional and literary minds. "Potash and Perlmutter" for seven years has been the vogue both in fiction and on the legitimate stage. It was the most popular series of stories the *Saturday Evening Post* ever published. As a play, the three productions launched by A. H. Woods each had a full year's run in New York City and engagements throughout America.

Mr. Goldwyn arranged with A. H. Woods, the producer, who had constantly refused to dispose of the screen rights, having decided to eventually produce it himself, to grant him the screen rights. Montague Glass, the author and originator of the characters, was next prevailed upon to abandon his literary efforts long enough to co-operate with Frances Marion on the scenario.

Barney Bernard and Alexander Carr, both of whom have appeared in all of the "Potash and Perlmutter" productions in the name parts, were next induced to play their original roles on the screen, and Vera Gordon was secured to play the star part of Mrs. Potash.

To offset these three characters and to balance the production Martha Mansfield, Hope Sutherland, ingenue, Ben Lyon, juvenile and at present playing the leading role in "Mary the Third" at the Thirty-ninth Street theatre, and De Sacia Mooers, blonde vampire type, complete the younger element.

Clarence Badger was placed in charge of the direction and Edward Durand, Adolph Miller and Barlow Borland complete the cast of the principals. Madame Francis, modiste, is costuming the picture in an elegant manner.



Players in productions Samuel Goldwyn is making for First National release: (Above) Alexander Carr and Barney Bernard, who appear in the name parts of "Potash and Perlmutter"; (Below, left to right) Martha Mansfield and Vera Gordon, of this "Potash and Perlmutter" cast; Bert Lytell, Barbara La Marr and Lionel Barrymore, who are in Rome filming "The Eternal City," under the direction of George Fitzmaurice.



Administration Building of the Thomas H. Ince Studios at Culver City, Cal., where the Ince Specials are made for First National Release

Big Specials Planned by Thomas H. Ince

THOMAS H. INCE is carrying out elaborate plans for the forthcoming season.

One of Mr. Ince's new specials will be a screen version of "Anna Christie," Eugene O'Neill's famous stage success. Mr. Ince is said to have paid \$100,000 for the screen rights to this play, and he intends producing it with that dramatic power which has been termed "the Ince punch." But "Anna Christie" is only one of the big specials which Mr. Ince will produce. Among others are "Country Lanes and City Pavements," from the story by John Fleming Wilson; "Her Reputation," a story of newspaper life, with May McAvoy as the star, and "The Just and the Unjust," from the popular novel by Vaughan Kester.

In the making of one of these specials Mr. Ince will wield the megaphone for the first time since he directed "Civilization."

Recently, in writing for the screen, he outlined his own production policy in the following language:

"In the moving picture we have a medium which is adequate to the fullest reproduction of any story that can be conceived by the mind

anybody unless through it there is told a story which grips our interest and holds it. And the only kind of a story which can do that is a story which deals with the struggles and triumphs and hopes and fears of human beings. Be real. And do not be too solemn. Remember that everybody likes to laugh."

Mr. Ince supervises every production turned out under his name. He insists that the directors and players show life as it is and not as it is imagined to be. And above all, he insists upon big dramatic situations. It is making of these situations that the famous "Ince punch" is brought into being, it is pointed out, with a resultant box-office appeal that has become standard in the picture theatres of the country.

In the signed statement, which appears elsewhere on this page, Mr. Ince defines his picture policy for the new season and calls attention to his belief that "originality is the keynote" in the making of successful productions. Among the Ince specials, released by First National, are:

"Skin Deep," with Milton Sills. Directed by Lambert Hillyer. "The Hottentot," with Douglas MacLean and Madge Bellamy. Adapted from William Collier's stage success. "Bell-boy 13," with Douglas MacLean. "What a Wife Learned," an American drama of a woman's conflict between a great love and a career. "Scars of Jealousy," the story of a strange hill people and the regeneration of a rich ne'er-do-well. "The Sunshine Trail," with Douglas MacLean. A story of love and smiles. "A Man of Action," a mystery comedy. Douglas MacLean, Marguerite de la Motte and Raymond Hatton head the cast. This is being made into a speaking production which will be shown on Broadway next season.

Part of Mr. Ince's elaborate programme for the forthcoming season consists in producing plays from the pen of Talbot Mundy, the novelist. Mr. Mundy now is at Culver City and has finished work on his first story for screen use, "Her Reputation," in book form before the release of the picture, and will conduct an elaborate campaign in exploiting it, so that the screen story will be looked forward to by those who read the book.

"The Just and the Unjust," from Vaughan Kester's popular novel of the same name, will also be an Ince special. The story deals with a ne'er-do-well who is arrested on the charge of murder on the day he is leaving for the West to "make good." A unique character is introduced into this story in the person of Bill Shrimplin, an insignificant little lamp-lighter, whose garrulous tales of imaginary adventures have transformed him into a mighty hero in the eyes of his son.

The product of the Thomas H. Ince studios in the past is evidence of the quality of what the 1923-24 pictures will be. The directors and players secured for the productions named all have international reputations and have been carefully selected for their roles.

With Mr. Ince supervising each the forthcoming features seem assured of instant recognition by both the trade and the public.

Originality the Keynote Declares Ince

IN motion pictures we have reached an era in which originality is demanded for the screen. The public wants original themes, original situations and, above all, original dramatic strength. "The play's the thing" not the star.

More than a decade ago a similar turnover took place in American literature and George Ade, George Barr McCutcheon, Booth Tarkington, Theodore Dreiser, Stephen Crane, O. Henry were acclaimed for their originality. And today we of the Silent Drama must give the picture-going public what it requires—something new and powerful—not sensational, but amazing in its originality of theme and presentation.

It is with just pride that I promise for the forthcoming season productions that will mark a new era in screen drama; that will be remarkable for their originality of theme and presentation. Such productions must necessarily have great box office value, because they will be what the public demands in screen entertainment pictures.

For the ensuing years my policy will be, as it always has been, to think in terms of the exhibitor, for I realize that when I fulfill the demands of the exhibitor I fulfill the demands of the public. My studios owe a large share of their success to exhibitor co-operation and I believe the exhibitor extends that co-operation with enthusiasm when the producer earnestly endeavors to supply him with pictures that spell success.

THOMAS H. INCE.



Thomas H. Ince.

Elaborate Plans for Barthelmess Pictures

ONE of the outstanding results of a recent survey of high school students throughout the country made by the Committee for Better Films, the Russel Sage Foundation, and Associated First National Pictures, was the vote registered by Richard Barthelmess. It proved that with the young women of America he is a reigning favorite.

Returns from this questionnaire, sent to high schools throughout the land, left no shadows of doubt about the preeminence of Dick Barthelmess with a large body of theatregoers.

Barthelmess is the rare type of actor that appeals alike to men and women, although several of his most successful pictures have been notably strong in feminine appeal. He possesses to a high degree what is termed the artistic temperament and is able to reflect on the screen an unusually kindly and sympathetic nature.

From the memorable night he rose to fame through his wonderful performance in "Broken Blossoms," when that picture was given its New York premiere, up to the present day that finds him the star of a well organized producing company, Barthelmess has been particularly fortunate in surrounding himself with co-workers who realized how best to cultivate a rare talent, fortunate in his selections of stories and fortunate in the choice of players for his supporting company.

Charles H. Duell, president of Inspiration Pictures, and his associates, realized several years ago that a star's popularity must be developed through the quality of his pictures and not through quantity, and that the only way to assure quality is by giving the most careful thought to every detail of the production in hand without regard to the tick of a studio time-clock. Since Barthelmess became a star at the head of his own company each picture has been produced with as much care as is expended on a stage play.

"Tol'able David," awarded the gold medal as the finest motion picture achievement during 1921, is now being accepted abroad as America's outstanding contribution to the art of the screen," said a statement from Inspiration this week. "It is being hailed by critics in England as a masterpiece of characterization and is placing Barthelmess on the same high level that he has attained in this country. 'Fury' is still fresh in the minds of the public, and 'The Bright Shawl,' now making the rounds of the first run theatres, is being acclaimed every-



Richard Barthelmess.

where as a worthy successor to the earlier productions.

"During the coming season he will make at least three and possibly four pictures for release through First National, and each one will be distinctive and individual, affording ample acting opportunity for the star, but not star pictures in the sense that they lack other qualities essential to a well-balanced photoplay. Barthelmess has always insisted first on having the best possible story and next on securing the most distinguished players obtainable for his support. Joseph Hergesheimer, Porter Emerson Browne, Edmund Goulding and George V. Hobart, have been responsible for his earlier plays, and to this number is added the name of Beulah Marie Dix, author of 'The Fighting Blade,' now in production for the first of the Barthelmess releases next season.

"Equally distinguished are the players supporting the star in Inspiration Pictures. To mention only a few in the list of familiar names, there are Dorothy Gish, Dorothy Mackaill, Pauline Garon, Ernest Torrence, Mary Alden, Louise Huff, Mary Astor, and Tyrone Power, all sharing honors with Barthelmess who is primarily concerned with the success of his pictures in their entirety, rather than with personal glory.

"Much credit also belongs to John S. Robertson, the director, who was so successful with earlier Barthelmess pictures that he was chosen to direct 'The Fighting Blade,' glamorous story of the days of knighthood, rich in love and romance, and thrillingly alive with dramatic action. In this picture admirers of Barthelmess will find their hero in a new type of role and one to which he is superbly suited; likewise they will find an altogether delightful heroine in the person of Dorothy Mackaill, who will be remembered for her beautiful performance in 'Mighty Lak' A Rose.' Others in the cast are: Allyn King, Marcia Harris, Fred Burton, Lee Baker, Stuart Sage, Bradley Barker, Morgan Wallace, Philip Tead."

Several stories are now being considered for the remaining subjects on this year's program.

Is there any standard of acting in motion pictures? Will the screen evolve a technique of its own? Are the producers more concerned with the exploitation of types and personalities than they are with developing the genuine dramatic talent in their own studios? Are the movie players fixed stars or are they comets and sky-rockets, on!- destined for a short fling of glory?

These were some of the questions put to John S. Robertson who is directing Richard Barthelmess in Inspiration Pictures. As a director, Mr. Robertson believes that good acting is more important than big spectacular scenes and that the public remembers the individual performances of the players long after it has forgotten how many tons of scenery were destroyed for the Big Thrill.

"There is a standard of acting in motion pictures now," says Mr. Robertson, "and it is a very high one, but it is only sustained by a few players and a few directors. It has not yet become a general standard for all players and all studios. It has not yet become a part of the general training for the average motion picture player nor part of the requirements for the new-comer who wants to go into the movies."



John S. Robertson, Director for Inspiration Pictures, Inc.; Dorothy Mackaill and Dorothy Gish, prominent in Richard Barthelmess productions for First National Release

Production-Distribution Activities



Virginia Lee Corbin appearing in "Youth Triumphant," a Fisher production

Canada Critics Praise "One Exciting Night"

"D. W. Griffith has waded in among the seventeen different kinds of movie wives, juvenile wonders and costume period stuff, and come out with something new, which is as beautiful as only a Griffith can make it, hilarious with real comedy, packed with thrills and altogether refreshing," said the reviewer for the London, Ontario, Free Press in writing of "One Exciting Night," when this United Artists release was being shown at the Grand theatre, that city.

"The storm scene climax in 'One Exciting Night' is an epoch in pictures," said the critic for the Evening Tribune when this Griffith feature was shown at the Starland theatre, Winnipeg, and added; "You will see all the furies of Nature as if plucked from the skies and transferred to the screen."

"Unknown Purple" Cast Is Completed

With the actual starting of production on "The Unknown Purple," Roland West's New York stage success, the announcement of the completed cast has been made. Within the past few days James Morrison and little Jackie Lee have been cast in important roles. Others include Henry B. Walthall, Alice Lake, Helen Ferguson, Rosemary Theby, Ethel Grey Terry, Stuart Holmes, Brinsley Shaw and Richard Wayne.

"The Unknown Purple" will be franchised by the Truett Film Corporation of which Mr. Hoffman is Vice President and General Manager, upon the independent market, a number of territories have already been subscribed, among them being the New York, Chicago and New England franchises. It is being produced by the Carlos Productions and directed by Roland West, the author of the play.

"Trifling with Honor" Pleases

McNutt Story of National Pastime Wins Approval of N. Y. Reviewers

"TRIFLING WITH HONOR," Universal's Jewel picture, written by William Slavens McNutt around the great American game, baseball, and featuring such popular players as Rockliffe Fellowes, Fritz Ridgeway, Buddy Messenger and Hayden Stevenson, has hit the ball on the nose, according to reports from the Universal home office, based on the picture's pre-release showings. Harry Pollard, the director, is the man who made "The Leather Pushers" series for Universal.

"Trifling With Honor" had its New York premiere at the B. S. Moss Broadway theatre last week. The results of that run were so promising that the Moss-Keith-Proctor combine booked it for the entire circuit. It is playing this week in theatres throughout New York's five boroughs.

Although it is not scheduled for release until July, Carl Laemmle, president of Universal Pictures Corporation, instructed his sales force to book it pre-release as soon as it was ready for the market.

Harriette Underhill, of the New York Tribune, reviewed the picture in part as follows:

"When we were out in California we were invited one day while visiting the Universal studios to go in and see a baseball picture with Rockliffe Fellowes as the hero.

"When we heard that 'Trifling

With Honor' was going to be shown at the Broadway theatre this week, we went over again to see it, and we advise all bad directors and everybody else who enjoys a good picture to go to see it."

The reviewer of the New York Evening Journal was equally enthusiastic. "This film does something more than entertain," he wrote. "It makes capital melodrama out of the great national game, a feat that hitherto has proved rather elusive. Universal, which is going in for sports in its features, has a mighty good story in William Slavens McNutt's yarn, and treated it wisely and effectively."

The New York Times reviewer also spoke exceptionally well of "Trifling With Honor."

"It is manifest in 'Trifling With Honor,' the film feature this week at the Broadway, that the author's ideas have been accepted by both the director and the scenario writer, and therefore the production is all the better for this. Here and there the director has his fun with a few feet of hokum, but he had not permitted this to interfere with the smooth running of the story."

"'Trifling With Honor,' we think, is quite the best of the first runs on Broadway this week," was the view of P. W. Gallico, motion picture critic of the New York Daily News.



Ina Anson, a dancer, just signed as a member of the Goldwyn Stock Company

Omaha Shriners Select "Masters of Men"

Tangier Temple of the Order of Shriners, Omaha, Neb., selected as the picture for its annual show at which the expenses of the members of the Temple patrol and band on the annual trip to the National Shriners' Convention are raised, "Masters of Men," Vitagraph's picturization of Morgan Robertson's great sea story. Sixty members of the Shrine acted as a committee and for six months this committee had viewed pre-release showing of pictures submitted for this profitable tie-up.

"Masters of Men" played one week at the Sun theatre, Omaha, under the auspices of Tangier Temple. This tie-up resulted in all the big local advertisers carrying announcements of "Masters of Men," and the play date at the Sun. The Shriners used their share of the receipts to attend the conclave at Washington on June 4, 5 and 6.

Sells Principal Series for Indiana

Irving M. Lesser, Vice President and General Manager of Distribution of Principal Pictures Corporation, has sold the Super Five Series and "Mind Over Motor" to H. Lieber Co., of Indianapolis, for the state of Indiana. Floyd Brown, General Manager of the latter company, personally made the trip to New York to preview and sign up for these productions.

Speaking of the transaction, Mr. Lesser said, "There is no 'ad' so potent as a satisfied customer; the Lieber Co. has used all of our former product and they always come back for more." The Super Five includes "The Spider and the Rose," "Bright Lights of Broadway," "Temporary Marriage," "East Side, West Side" and "The Man From Ten Strike."

U.S. Aids Picture Train Robbery

Post Office Authorities Lend Assistance in Scene for "Loyal Lives"

AN attempted robbery was staged under the supervision of the United States Post Office Department, last week. Colonel Paul Henderson, Assistant Postmaster General, and Major James A. Buchanan, chief of the Bureau of Information, provided the means by which to stage the mail robbery, it is claimed. They were cooperating with Whitman Bennett, producer of "Loyal Lives," a thrilling romance of the unsung heroes who protect the United States mail—the postman and the railway mail clerk. The officials were represented at South Amboy by Roger P. Williams, Assistant Superintendent of the Second Division of Railway Mail Service at New York, and Edgar C. Barabrant, Chief Clerk of the Division Superintendent's office. With the permission of the Department Casper Thomas, of Plainfield, N. J., and William J. Ronufs, of Hoboken, N. J., two railway mail clerks, volunteered to act in the picture.

Charles Giblyn, the director, needed several hundred passengers for the train. His assistants gathered in the residents of the township of Parlin as they were returning from church. They were hustled into the special train and taken to South River where the robbery was to be staged. It was easy to procure volunteers but the stay-at-homes in Parlin were greatly worried when their sons and daughters did not return until nightfall. The screen beginners had had no time to send word home.

"Loyal Lives" has been planned by Whitman Bennett not only as an exceptionally romantic and thrilling human interest story, but with a view of providing for a tremendous nation-wide exploitation campaign. It will be released by Vitagraph and is the first of the six super-specials to be produced by Whitman Bennett and released under the Vitagraph banner.

Goldwyn Program for Princeton Week

DURING commencement week at Princeton University, which begins June 11th, an all-Goldwyn picture program will be given at the Garden theatre, the only representative theatre in Princeton.

The South Sea romance, "Lost and Found," Rupert Hughes' "Look Your Best" and Hugo Ballin's picturization of Thackeray's "Vanity Fair," starring Mabel Ballin, will be shown.

Orphans Entertained by Metro Picture

Seven hundred and fifty children from various orphan asylums were entertained last week at the National Capital, Washington, by a special presentation of the new Metro picture, "Soul of the Beast." The theatre party was arranged by Manager Beatus of Loew's Palace and Mark Gates of the Columbia cooperating with one of the Washington papers. The party was a great success, and the children were uproarious over the antics of Oscar, the elephant, and fell in love with Madge Bellamy, the little star of "Soul of the Beast."

As each child filed into the theatre he was presented with a large box of chocolates and bon bons, and as they came out they received a floral souvenir to take back with them.

The children were carried to the theatres by automobiles, and after the theatre party they were taken sight seeing in Washington and for a ride in the country before going back to the asylums.

The children entertained comprised boys and girls from St. Vincent's Orphanage, the Bruen Home, Washington City Orphanage, St. John's, Central Union Mission Children's Home, the German Orphanage in Anascostia, St. Joseph's and the Hebrew Free Home.

"Soul of the Beast" is a Thomas H. Ince production, released by Metro Pictures Corporation.

Suggests Safety Plan for "Safety Last"

At the end of the fourth week of the extended run of "Safety Last," at the Strand theatre, San Francisco, Manager W. S. Kinback was so impressed with the tremendous business being done by the Lloyd comedy feature that he wrote a letter to Producer Hal Roach suggesting that his useful experiences be transmitted for the benefit of all other exhibitors. The letter is quoted as follows:

"Would suggest that you get out a little card informing the managers of houses booking Harold Lloyd in 'Safety Last,' that they will not need their orchestra to play during the picture, as it will not be heard on account of the roars of laughter from the audience."

"Advise them to have all chairs securely fastened to the floor, and place mattresses in the aisles so people that fall out of their seats laughing will not hurt themselves."

"Enemies of Women" Popular

Cosmopolitan Feature Is Continuing an Indefinite Run on Broadway

"ENEMIES OF WOMEN," Cosmopolitan's picturization of Vicente Blasco Ibañez's novel, featuring Lionel Barrymore and Alma Rubens, is proving one of the biggest money-makers of the season, it is claimed.

After six weeks on Broadway, it is continuing its New York run indefinitely at the Cameo theatre, where it was transferred on Sunday of this week.

The picture opened at the Central theatre, at advanced prices, and remained there for three weeks. It was then put in the Rivoli theatre, where it played to such big business that it was continued for a second week. Its second week's receipts were so large that it was then moved to the Rialto theatre. Its appeal still far from being exhausted, as the business proved, it

was then booked for an indefinite run at the Cameo. The engagement at the latter theatre means that "Enemies of Women" will have to its credit one of the longest New York runs that any motion picture has had.

The photoplay is also having extended runs in other big cities throughout the country. Last week was its sixth week at the Roosevelt theatre in Chicago; also its sixth week at Grauman's Rialto in Los Angeles. The picture is having a run at the Imperial in San Francisco and ran for two weeks at the Garden in Milwaukee. It opened an engagement at the Adams in Detroit last week. On June 10th it will open an engagement at the Rialto theatre in Washington, D. C., and on June 11 begins an indefinite run at the Stanley in Philadelphia.

Eileen Percy Is Signed by C.B.C.

Will Play Leading Role in First of Feature Series of Columbia Pictures

EILEEN PERCY has been signed by the C. B. C. Film Sales Corporation this week for a leading role in "Yesterday's Wife." This feature, from the novel by Evelyn Campbell, to which C. B. C. has purchased the screen rights, will be the first of the series of Columbia pictures which that company will distribute.

The C. B. C. feature product is being planned to guarantee the distribution of "A Feature a Month" during the entire 1923-24 season, starting with September 1. This product will be divided under two producing banners—one, a series of big special productions which shall be called Columbia Pictures, and the other a continuation of the big C. B. C. series.

Joe Brandt, president of C. B. C., who is now at the West Coast production studios of C. B. C., announces that plans have been almost completed for the production of "Yesterday's Wife," and that a cast of imposing strength in addition to Miss Percy, will be announced shortly.

Miss Percy's personality and talents are wonderfully suited to the part she has been given in "Yesterday's Wife," it is claimed.

The casts of all the C. B. C. features will contain players who have not only "names," but who have a real following, it is said. The Columbia Pictures will be all big human-interest stories of the calibre of "Yesterday's Wife," it is announced.

Tourneur For Shorter Features

Contents Different Plot Construction Needed, with Six-Reel Limit

SUPPLANTING the time-worn phrase of "bigger and better pictures" comes Maurice Tourneur with the urge for shorter and different pictures.

That the industry needs pictures of not more than six reels in length and that these pictures should offer different plot construction and handling of situations, is the contention of Mr. Tourneur, who in association with M. C. Levee, has adopted a producing policy along these lines for their First National productions.

"We have heard much of the cry for 'bigger and better pictures' during the past few years but what the industry needs today more than anything else are shorter and different pictures," said Mr. Tourneur.

"Many in the producing world have placed a wrong interpretation upon the word 'bigger.' They have indeed made bigger pictures—in size of sets, in footage and in production costs. In short, they

have applied the word in a sense of physical size. It requires more than bigness to make for success in pictures. This rush for physically big films has made many forget the all-important items of story values, of logical plot construction and of the general fundamentals which go to make successful screen entertainment.

"This trend of big productions has also brought about a sameness of screen entertainment that must be overcome. What we need are those stories which may be indeed considered 'different'; novel treatment of such stories and productions not more than six reels.

"The Brass Bottle' I consider a different type of story, yet it ran eight reels. It will be six reels before I release it and this will be possible without losing any punch in the story. Although a perfect picture in eight reels I realize the importance of the demand of theatre owners to keep feature productions within the six-reel length."

"Unknown Purple" Is in Production

"THE UNKNOWN PURPLE" which is now being made on the coast by the A. Carlos Productions for the Tru-art has a subject which will be rich with advertising and exploitation possibilities for the exhibitor, it is claimed.

The story deals with the activities of a man who has discovered a secret chemical formula which when applied to his body makes it invisible.

The cast of this production was completed lastweek and the work started under the direction of Roland West, whom it will be remembered wrote and produced the stage version of "The Unknown Purple" in New York where it ran for two years.

Re-Edited "Americano" Is Approved

Final approval was given this week by Oscar C. Price, President, and W. E. Aitken, Vice-president, to the work of John Emerson and Anita Loos on the retitling and re-editing of "TheAmericano," the first of the New Edition Triangle Features to be re-issued by Tri-Stone. Douglas Fairbanks is starred in the production, and in the supporting cast are Alma Rubens, Carl Stockdale, Charles Stevens, Lillian Langdon, Tom Wilson and Tote Du Crow.

This production was made while D. W. Griffith was actually supervising the Triangle Features, had its premier at the Rialto theatre in New York, and some months later was chosen as the feature to open the Capitol theatre in the same city.

Tri-Stone has prepared an entirely new line of posters and accessories for the release of the New Edition of "TheAmericano." F. Luis Mora, one of the most noted poster artists in the world, designed the one and six sheets.

Urges Metro Animal Film for School

When Mr. and Mrs. Martin Johnson's Metro picture, "Trailing African Wild Animals" was exhibited to various authorities, critics and audiences it became early evident that this picture was highly suited for educational use in the schools of the country as well as possessing entertaining and thrilling qualities. Shortly after, while "Trailing African Wild Animals" was enjoying popular runs at leading theatres in various cities it was chosen by educational authorities for presentation at schools. This was in line with the endorsement of the picture by The American Museum of Natural History.

As a specific example is the request made by Mr. J. C. Stiers, Superintendent of Schools of Washington, Pa., to all school teachers under his jurisdiction that they bring "Trailing African Wild Animals" to the attention of their pupils and urge their attendance at the showing of the picture at a local movie house.

A Moneymaker a Month for 1923-24

1923 SEPTEMBER 1923

SUN	MON	TUE	WED	THU	FRI	SAT
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1923 OCTOBER 1923

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24 NOVEMBER 1924

MON	TUE	WED	THU	FRI	SAT
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1923 DECEMBER 1923

SUN	MON	TUE	WED	THU	FRI
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24 MAY 1924

MON	TUE	WED	THU	FRI	SAT
	1	2	3	4	5
7	8	9	10	11	12
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21	22	23	24	25	26
28	29	30	31		

Now In Production
"YESTERDAY'S
W I F E"

With an All Star Cast

The First of a Series of

COLUMBIA PICTURES

THE GEMS OF THE SCREEN

3 MORE BIG

BOX-OFFICE WINNERS

Now In Production

"FORGIVE AND FORGET"

Coming

"PAL O' MINE"

WATCH FOR ANNOUNCEMENTS OF BIG ALL STAR CASTS

C. B. C. FILM SALES CORP.

1600 Broadway, New York

"Purple Pride" Is New Release Title

"PURPLE PRIDE" will be the release title of "Ashes of Vengeance," the production of sixteen century France which Joseph M. Schenck is making with Norma Talmadge as the star. Frank Lloyd, who is directing, has already passed the half way mark in production and the picture will be one of First National's big fall releases.

"Purple Pride" was published as a novel in England under the title of "Ashes of Vengeance" and will shortly reach the American reading public, illustrated by scenes from the picture.

Mammoth Cosmopolitan Set Near Completion

Covering an entire city block, including "shooting" space, a motion picture set is now nearing completion for the Cosmopolitan Corporation's picturization of Stanley Weyman's romance, "Under the Red Robe," in which Robert B. Mantell, John Charles Thomas and Alma Rubens are featured.

This set, a replica of the Louvre when it was used as a fortress in the early part of the seventeenth century, has been five weeks in the making and will be completed in a week. It runs from 126th to 127th streets and from the Harlem River to within a short distance of Second Avenue, New York City. The scene, when filmed, will depict the palace of Louis XIII, including a moat surrounded by a circular wall thirty feet high, two huge towers and a huge steel drawbridge.

Behind the walls are two columns, seventy-five feet high and a number of small French houses are being constructed to serve as a background. The set entails a cost of \$63,000, it is said. Hundreds of extras and a score of horses will appear in the scene, the total cost of which is expected to reach \$125,000. Joseph Urban did the designing and it entailed months of research work.

James Horne Producing "Alimony" for F. B. O.

James Horne has been hurriedly placed in charge of the production of the Film Booking Offices' coming special, "Alimony," now in the course of construction at the Powers studios at Hollywood. Horne succeeds director Emile Chautard, who was forced to give up the production when stricken with a severe cold.

This picture marks the initial appearance in America of Ruby Miller, the celebrated English actress. In addition to the announced changes in direction, revisions have also been made in the cast.

The picture is from the pen of A. T. Locke with adaptation made by Wyndham Gittens and Magnus Ingletton. The cast of "Alimony" contains such names as Warner Baxter, Ralph Lewis, Grace Darmond, Lila Leslie, Jackie Saunders, Clyde Fillmore and William Carroll.

Editorial On Metro Animal Film

N. Y. Daily News Gives Valuable Space to "Trailing African Wild Animals"

AS a climax to the columns of praise of Mr. and Mrs. Johnson's Metro picture, "Trailing African Wild Animals" that have been published in newspapers throughout the country, is the editorial published in the New York Daily News issue of Friday, May 25th. This is one of the very rare occasions when a big Metropolitan paper has devoted editorial space to the praise of a motion picture.

Preceding the "News" editorial the New York daily had published an enthusiastic tribute of "Trailing African Wild Animals" concurrent with its engagement at the Capitol theatre during the week of May 20th.

The "News" particularly mentions the fact that Mrs. Johnson partook with her husband equally of the

danger of the two years' journey in the African hinterland. This fact was generally commented on everywhere, as the presence of a woman lends greater excitement and interest to a film whose entire right to existence is already the measure of excitement and interest it affords in presenting the little known wild beasts and wild jungle life.

The "News" also took occasion to comment upon the fact that Mrs. Johnson had recently declared that she found she was far safer in the jungle with thirty or forty natives than when at home on Broadway. The paper considered this sad but true commentary on our present day civilization.

"Trailing African Wild Animals" is distributed by Metro Pictures Corporation.

Syndicate Jackie's Life Story

Widespread Publicity Will Enhance Value of Young Star's Pictures

A FAR-REACHING publicity proposition that should have tremendous propaganda value for all exhibitors showing any of Jackie Coogan's films, may be seen in a recent announcement of the McNaught Syndicate. This organization is one of the most important in the field of selling material to newspapers throughout the country. It handles the work of Irvin S. Cobb, Will Rogers, Thomas L. Masson, Rube Goldberg, Fontaine Fox, and other celebrities. The Coogan announcement tells of the life story of Jackie as narrated by his mother to Zoe Beckley, a prominent Feature writer on one of the New York dailies.

Some of the leading papers, which have already contracted to run the Coogan series, include the New York Evening Mail, Boston Post, Chicago Daily News, Saint Louis Times, Baltimore Sun, Buffalo Enquirer, Toronto Star Weekly, Pittsburgh Gazette-Times, Oakland, California, Trib-

une, and the Syracuse Herald. The circulation that these stories will attain runs into many millions of readers, and the series will be conducted for about three months, daily.

Arrangements for the syndication of "The Life of Jackie Coogan" were completed by Jack Coogan, Senior, and George Landy, publicity director, during their visit to New York early this year.

This syndication will help not only those exhibitors who are showing Jackie's remaining First National pictures, but will also be of great value to theatres playing his forthcoming Metro productions, of which the first, "Long Live the King," is now in the making at the Metro studios in Hollywood. Victor Schertzinger is directing from Eve Unsell's adaptation of Mary Roberts Rinehart's novel, and Jackie's supporting cast includes Rosemary Theby, Ruth Renick, Vera Lewis, Alan Hale, Alan Forrest, Walt Whitman, Robert Brower and Don Franklin.

Arrow Closes Important Sales

Complete Big Deal During Convention For Northern Illinois and Indiana

ONE of the important sales announced in the Independent field was consummated by W. E. Shallenberger and W. Ray Johnston, respectively president and vice-president of the Arrow Film Corporation, during their sojourn in Chicago on the occasion of the M. P. T. O. A. Convention.

This contract, which embraces seven features, two serials, and thirty-eight comedies, was closed with Frank Zambreno, President of Progress Pictures Company for Northern Illinois and Indiana, and officials of the Arrow Film Corporation are particularly gratified over the contract's being negotiated at this time, as they point out that it is a verification of their

contention that hot weather does not bother real attractions.

The pictures included in the deal are: "The Rip Tide," "The Little Red Schoolhouse," "The Broken Violin," "None So Blind," "High-Speed Lee," "Man and Wife," "Jacqueline, or Blazing Barriers," "The Fighting Skipper," a serial starring Peggy O'Day, Jack Perrin and Francis Ford, and the new Arrow serial, "The Santa Fe Trail," which is now in course of production in Hollywood under the direction of Robert Dillon, starring Neva Gerber and Jack Perrin; the twelve new Eddie Lyons Comedy Specials and fourteen new Mirthquake Comedies, and the Tom and Jerry series.

Two Metro Pictures on Selected List

TWO METRO pictures are included in the month's seven best photoplays as listed by Lewis F. Levenson, motion picture critic of Movie Weekly. These are Fred Niblo's production of "The Famous Mrs. Fair" and Mr. and Mrs. Martin Johnson's "Trailing African Wild Animals." Movie Weekly publishes such a list each month.

In speaking of "The Famous Mrs. Fair," Levenson says, "It is a perfect example of a famous play transferred to the screen without loss of interest or reality." Likewise in commenting upon "Trailing African Wild Animals," this critic says, "It is as good as a visit to the Bronx Zoo."

"The Famous Mrs. Fair" is a Fred Niblo production for the Metro-Louis B. Mayer forces. This picture as also "Trailing African Wild Animals" is distributed by Metro Pictures Corporation.

Mimi Palmeri Hailed as a Find

Mimi Palmeri, a newcomer, who made her screen debut at New York's Capitol theatre on June 3 in "The Ragged Edge," was hailed as a "find" by New York papers. The same papers give a hearty welcome to Alfred Lunt for the work he does in his second film. "The Ragged Edge" was produced by Distinctive Pictures Corporation from Harold MacGrath's novel. It is distributed by Goldwyn-Cosmopolitan.

Here is the press comment:

Evening Mail: "In addition to her unusual beauty, she (Miss Palmeri) has the ability to act with such admirable restraint and poise as to make one eager to see her again."

Evening Journal: "Mimi Palmeri, a beauty of the Latin type, makes her debut. . . . Her work gives promise of gaining for her an enviable professional career."

Evening Telegram: "Miss Palmeri is a fortunate find; she is beautiful to look upon."

Evening Sun and Globe: "Miss Palmeri has an eye with a melting softness which makes a gazelle seem like a hard-boiled egg."

Morning Telegraph: "The picture is one of the best constructed we have seen in some time."

Mary, Doug Give Prizes for Roundup

The committee in charge of the Calgary Celebration Week, Calgary, Alta., announces that Mary Pickford has given a trophy to be awarded to the champion bucking horse rider and that Douglas Fairbanks has given another, to be presented to the winner of the Roman standing race. It is also announced that Charlie Chaplin has agreed to go to Calgary for three days during the round-up and celebration, which is set for July 9th to 14th, inclusive.

United Studios to Extend Activities

M. C. LEVEE, president of the United studios and producer of Maurice Tourneur Pictures, returned to Los Angeles from New York last week after completing arrangements for increased producing activities.

It is said the new producing plan will involve further additions to the United studios which are now being completely rebuilt.

While in New York Mr. Levee conferred with executives of Associated First National Pictures on the distribution and exploitation of Maurice Tourneur's "The Brass Bottle," just finished. Arrangements for a special national premiere of this film July 17 at the Balaban & Katz theatre in Chicago, were made by Mr. Levee.

Selznick Will Release "Monkey's Paw"

One of the contestants in the New York Drama League's Little Theatre Tournament held at the Nora Bayes theatre during the week of May 7 was "The Monkey's Paw," enacted by the Montclair Players. This was a one-act playlet adapted from the story by W. W. Jacobs, which is being released as a picture by the Selznick Distributing Corporation.

The tournament consisted of the presentation of one-act playlets, several each night, by amateur players, three prizes being awarded at the conclusion of the contest. "The Monkey's Paw" seemed destined to win one of these prizes, but was finally disqualified due to the fact that it was presented in three scenes, which was held to be a violation of a condition in the contest rule, which limited each play to a single scene.

The Selznick company reports unusual interest generally on the part of exhibitors as to this picture, which is promised as offering something very much out of the ordinary in plot material.

"Lost in a Big City" Liked in Boston

The Arrow Film Corporation is in receipt of advice from Independent Films, Inc., of Boston, Mass., that the engagement of "Lost in a Big City," the Blazed Trail special at the Park Theatre, which was concluded on Sunday, was entirely successful.

Added features of the show at the Park Theatre were the personal appearances of Miss Jane Thomas who has the leading role, supporting John Lowell in this production, and the first of the new Eddie Lyons Comedy Specials, "For the Love of Tut." This comedy is said to be one of the best that this clever comedian has ever made and was given a most cordial reception by the capacity audiences which crowded the Park Theatre during the engagement.

"A Man of Action" Commended

Critics Praise Ince Production For Its Laughs, Thrills and Mystery

"A MAN OF ACTION" featuring Douglas MacLean and Marguerite de la Motte, a Thomas H. Ince production released by First National, opened to crowded houses at the New York Mark Strand Theatre on June 3rd. Most of the New York newspaper critics praised the play as being one filled with love, mystery and excitement. Following is what they had to say:

R. G. Welsh in the Evening Telegram—"Full of action, it accomplishes a novelty by dispensing straight movie comedy with a broad dash of mystery. There is probably nothing to rival 'A Man of Action' in its admixture of the vital elements of entertainment, with the possible exception of the stage play, 'Officer 666.'"

Bon Allen in the Evening World—"Let's pause awhile and consider 'A Man of Action,' now splurging past on the Strand screen this week. Any film with Douglas MacLean as its star must be praised. Remember him in 'The Hottentot'? Well, in 'A Man of Action,' he goes himself one better. There's so

much to the story that is just has to go by with the swiftness of a tornado and it leaves one weak from laughter and gasping for breath when 'The End' is finally flashed on the screen. If you crave excitement and feel like laughing go to the Strand, you'll find both commodities right here."

Robert E. Sherwood in the Herald—"Avery Hopwood might have written it in collaboration with Willard Mack and in the hands of the distinguished pair of collaborators it might run for an entire season at the Eltinge Theatre—and net a goodly sum for its authors and for Mr. Al. H. Woods.

New York American—"A mystery comedy with clutched, gloved hands, sliding doors, secret panels, diamonds, blackjacks and explosions is the explanation for 'A Man of Action' at the Strand theatre.

L. S. In the World—"The picture is freely recommended for the film-goer who is fed up. It has a distinctively humorous, engaging slant."

City to Aid "Human Wreckage"

S. F. Officials Proclaim "Narcotic Week" In Campaign Against Use of Drugs

MRS. WALLACE REID'S her photo-dramatic memorial to her husband entitled "Human Wreckage" and distributed by the Film Booking Offices opens next week at Ackerman-Harris Century theatre, San Francisco and at Grauman's Million Dollar theatre, Los Angeles some time later in the month.

Never before in the history of San Francisco has the town turned its united efforts to aid the presentation of a picture such as is being done in advance on Mrs. Reid's anti-narcotic film. The Golden Gate city is handling the exploitation on the production as is would a political campaign. Over the signature of Mrs. Reid thousands of personal letters have been mailed to prominent clergymen, lawyers, physicians and other prominent men and women in public life. The acting Mayor of the city has proclaimed a Narcotic Educational Week beginning June ninth on which date the picture opens for its premier run. City and civic officials have got behind the campaign against drugs with the assistance of unusual newspaper support.

At the urgent request of the San Francisco Center Club, an organization of 2,400 professional and Club women, Mrs. Reid left Los Angeles Thursday night for San Francisco to launch her National crusade against narcotics. A number of Los Angeles dramatic critics and persons prominent in the industry went with her.

Acting Mayor Ralph McLaren and a committee of club women met Mrs. Reid at San Francisco Friday morning and escorted her to

her headquarters in San Francisco. During the four weeks run of "Human Wreckage" at the Century Theatre, James Kirkwood, George Hackathorne, Claire McDowell, Robert McKim and others prominent in the noteworthy cast of the picture will make personal appearances at the theatre.

On the opening day of the picture arrangements have been made for a public burning of drugs that have been confiscated by the civil authorities which will be held under the supervision of Louis Zeh, of the Bureau of Pharmacy. Boy and Girl Scouts have made plans for a public demonstration while the Parent and Teachers Organization, the Salvation Army and the Rotary Club have given their public endorsement of the film with a promise of active support.

At Los Angeles plans have been made to make the premier showing of the picture an event of State. Mayor George E. Cryer and a number of high city and state officials attended a private showing of the film last week and acclaimed it as not only a true revelation of the evils of dope, but a story holding real heart interest.

Burr Closes Contracts for Indiana

Floyd Brown of the H. Lieber Company of Indianapolis, has closed contracts with C. C. Burr for the territorial rights on "You Are Guilty," in which James Kirkwood, Doris Kenyon, Robert Edeson, Mary Carr, Edmund Breese and little Russell Griffin are featured. The territory contracted for is the entire state of Indiana.

Principal Disposes of Series Rights

IRVING M. LESSER, Vice-President and General Manager of Distribution of Principal Pictures Corporation, has sold the entire New England territorial rights for his Super Five Series to Pioneer Film Corp., of which Harry Segal is General Manager. This group consists of "The Spider and the Rose," "Bright Lights of Broadway," "Temporary Marriage," "East Side, West Side" and "The Man From Ten Strike."

Architects Guests of Norma Talmadge

About 200 architects, members of the Los Angeles, the Southern California and the American Institute of Architects, were guests of Norma Talmadge recently on a trip through United Studios to inspect the architectural efforts of "Purple Pride" formerly "Ashes of Vengeance," the French historical drama she is making under Frank Lloyd's direction for First National release.

The architectural effects were described by Pidgeon Smith, a member of Joseph M. Schenck's art staff. The party of architects was conducted by Clifford A. Truesdell, Jr., President of the Architectural Club of Los Angeles.

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"Yesterday's Wife" for C. B. C. Production

"YESTERDAY'S WIFE" is to be filmed by the C. B. C. Film Sales Corporation. Announcement is made that this organization has bought the screen rights to this story by Evelyn Campbell.

In line with its announced plan of lining up big authors, strong stories, and excellent casts for their Fall schedule, C. B. C. has contracted with Miss Campbell to write for motion picture production two original stories besides "Yesterday's Wife." It is said that she will probably leave shortly for the Coast to study film conditions there and go over various ideas for pictures which she, Joe Brandt and Jack and Harry Cohn of C. B. C. have in mind.

Barker Company Again on Location

With eight weeks of location work already to his credit in the making of "The Master of Woman," for Louis B. Mayer-Metro release, Reginald Barker has again started for the great outdoors to film exterior scenes for the production. Big Bear Lake is his destination this time, and while his stay will not be as long as his trips to Alberta, Canada, and the Feather River country, it will be fully as exciting if he achieves half of the spectacular thrills prescribed by the scenario, it is said.

Among the stars accompanying Mr. Barker on the Big Bear expedition are Pat O'Malley, Earle Williams and Renee Adoree.

"The Master of Woman" is an adaptation by Monte M. Katterjohn of the G. B. Lancaster novel, "The Law-Bringers." Among the other stars in the cast are: Barbara La Marr, Wallace Beery, Josef Swickard, Pat Harmon, Anders Randolph, George Kuwa, Robert Anderson and Ed. J. Brady.

"What a Wife Learned" at L. A. Kinema

"What A Wife Learned," a Thomas H. Ince production released by First National, was seen at the Kinema theatre, Los Angeles, last week. The Los Angeles critics were liberal in their praise of the production. Grace Kingsley said in *The Times*:

"It is a pip of a picture, to my way of thinking, and anybody who says that real characterization and psychological analysis cannot be put on the screen should go and see this one. A great many people did see it yesterday, the house being packed all afternoon and evening. Which proves either that a lot of people were just dying to find out what it was a wife learned or else that Marguerite de la Motte and John Bowers are the prime drawing cards or perhaps both.

"What A Wife Learned" is logical, penetratingly human, full of real human beings."

"Man Next Door" Is Commended

Vitagraph Picture Praised by New York Reviewers at Cameo Showing

NEW YORK CITY newspaper critics who witnessed "The Man Next Door," adapted from Emerson Hough's novel of that name, generally praised the production as one of the most beautiful and among the best of the season. Excerpts from the daily press follow:

P. W. Gallico, in the *Daily News*, said: "The Vitagraph company which in the past few months has been making consistently good pictures has another excellent film at the Cameo this week. 'The Man Next Door,' by Emerson Hough. The story is rather novel and nearly always amusing, but the chief merit of the picture, we think, lies in the performances turned in by a very good cast."

Under the heading: "'The Man Next Door' is a splendid Picture," Robert Welsh said in the *Evening Telegram*: "It is a big jump from cowpuncher on the Western plains to a debutante in New York society, but Miss Alice Calhoun did it with ease and grace last night in the new picture by Emerson Hough, entitled 'The Man Next Door,' which will

run only this week at the Cameo theatre in West 42d Street. It is a Vitagraph production and one of the best of the season."

Don Allen, in the *Evening World*, said: "It is a corking good story of the East and West and goes right on to prove that Kipling was right. The company presenting the film is an excellent one. To Victor Schertzinger, the director, must go a great deal of credit for the real finish of the picture and Vitagraph has given it as fine a production as could be desired. Those who do not see it will, in our opinion, miss a whole lot."

The *New York American* said: "It is an entertaining story with an interesting presentation and effective acting."

The *Evening Sun* said: "Emerson Hough is represented again this week at the Cameo theatre in 'The Man Next Door,' a story of the West. Alice Calhoun, James Morrison, David Torrence and Frank Sheridan are well up at the finish of this well done Vitagraph picture."

Truart Showing Fast Progress

Extensive Activities Make Program An Ambitious One For Coming Year

TRUART Film Corporation is making gigantic strides toward the front among the independent producer-distributor organizations. Their activities are voluminous and their program a most ambitious one. Recently they signed Larry Semon to a \$3,000,000 contract to make feature comedies.

Elaine Hammerstein will be starred in four additional productions following the completion of "Broadway Gold." Three more special features are to be made by Carlos Productions in addition to "The Unknown Purple," which is now in process of filming. In addition there is to be a series by Arthur Maude to be based upon famous paintings. W. M. Hoffman, vice-president of Truart, is also negotiating with two or three more units.

All of the Truart product will be disposed of on a co-operative franchise plan which, it is claimed, will give more than an even break to those handling the product. But one release has been made to date, that of Elaine Hammerstein in "Broadway Gold," and it is said territory is being disposed of rapidly. Among the franchises already said to have been contracted for are, New York, Buffalo, Chicago, New England and Pennsylvania.

Mr. Hoffman promises even bigger things in the near future. He is said to be negotiating with some of the biggest stars and directors in the industry and expects to assemble them under the Truart banner by the end of the present year.

Truart, it is said, will not enter

into any production activities unless assured that the attractions to be made will measure up to the highest standard of motion picture entertainment and unless there is some direct, obvious feature in the production, be it star, director, or story value which will give it sales value to the exchange which handles it.

There has also been set a minimum to be expended upon every picture, sufficiently large so that there can be no question of the artistic value of the picture.

Selznick Revival Is Grauman Feature

"The Heart of Wetona" a Selznick revival, starring Norma Talmadge and Thomas Meighan, was the feature of Sid Grauman's Million Dollar Theatre for the week of May 28th. This is said to be the first revival ever played in that theatre.

Mr. Grauman used a full page of advertising in each of the Sunday Los Angeles papers, exploiting "The Covered Wagon," "Enemies of Women" and "The Heart of Wetona," the page being equally divided among the three.

David R. Blythe, Director of Sales for the Selznick Company reports that this is but one of the representative first run accounts that have booked "The Heart of Wetona," which is the first of the Selznick Sixteen Super Revivals, being issued by this Company.

Lesser Sells Series in New England

IRVING M. LESSER, vice president and general manager of distribution of Principal Pictures Corporation, has sold the entire New England territorial rights for his Super Five Series to Pioneer Film Corp., of which Harry Segal is general manager. This group consists of "The Spider and the Rose," "Bright Lights of Broadway," "Temporary Marriage," "East Side, West Side" and "The Man From Ten Strike."

Leading Modistes Lend Models for Picture

Four fall openings of four of New York's leading modistes were concentrated into one enterprise last Saturday at the Samuel Goldwyn Studio, Fort Lee, when Madame Frances, Tappe, Harry Collins and Mme Faulconer sent fifty of the most beautiful mannikins, each showing two of next season's finest gowns, wraps, furs and lingerie creations, and all for the show room scene in Samuel Goldwyn's production of "Potash and Perlmutter."

Harry Collins sent four prominent mannikins, each with two or more complete attires and the other celebrated designers supplied noted wearers with fall fashions, which will be seen for the first time in the film when the fall openings occur as a rule during September and "Potash and Perlmutter" will be released through First National during the early part of that month.

In all the fashion scenes, Barney Bernard as Abe Potash, Alexander Carr as Morris Perlmutter and Vera Gordon as Mrs. Potash dominate. Others who worked in these scenes were Martha Mansfield, Hope Sutherland, Dacia Mooers, Ben Lyons, Elsie Lawson, Lee Kohlmars and Leo Donnelly.

Borzage Starts Work on "Dust in Doorway"

Frank Borzage, whose initial First National attraction, "Children of Dust," will shortly be released, has already started work on the second production which Arthur S. Jacobs will also present through Associated First National.

This new Borzage picture, tentatively titled, "Dust in the Doorway," is said to be a dramatic story of mother love from the pen of Dixie Wilson. The screen version has been prepared by Mary O'Hara and practically the entire cast has been selected.

William (Buster) Collier, Jr., has arrived in California to play the leading juvenile role. Joseph Swickard has been engaged by Borzage to enact one of the prominent roles. Myrtle Stedman is the latest addition to the all-star cast. Other players are Frederick Truesdall and J. Farrell MacDonald.

Little Frankie Lee will also be seen in "Dust in the Doorway." Other youngsters who will appear are Baby Bruce Guerin, Turner Savage and "Red" Ruben.

"Huntress" Exteriors in High Sierras

EXTERIOR scenes of "The Huntress," a First National picture, which Lynn Reynolds is directing with Colleen Moore in the leading role, are being taken this week in the Mammoth Lake section of the High Sierras.

The location for the filming of this romantic comedy of the Indian country is one of the most picturesque sections ever chosen for a motion picture setting, it is claimed. The site is within a few miles of the territory where Mark Twain localized his famous stories of the early gold-seeking days.

The company, it is expected, will be "on location," for about two weeks. The remainder of the interiors will be then taken at the United Studios.

Chicago Mayor Shoots "Safety First"

The Chicago Journal of May 19 reproduces in three-column space a photograph of Mayor Dever personally shooting scenes for his "Safety First" propaganda picture in which Orchestral Hall's display announcement of Harold Lloyd's comedy, "Safety Last," is the most conspicuous object.

The film, "Safety First," is made under the auspices of Mayor Dever's special safety committee and the Motion Picture Theatre Owners of America. It is to be shown at the Palace of Progress to be held at the Coliseum, and afterwards throughout the country. The Mayor's enthusiasm for the enterprise was demonstrated with special force upon occasions when he functioned as cameraman.

In the scene referred to, the Mayor is pictured photographing a pertinent "Safety First" traffic example, which he evidently considered would carry even greater significance from the circumstance of the "Safety Last" announcement figuring so prominently in it.



Eileen Percy, who has been signed for a leading role in the first C. B. Columbia picture, "Yesterday's Wife."

"Penrod and Sam" His Best, Says Tarkington

"Penrod and Sam," which J. K. McDonald produced for First National, is the best film ever made from a Booth Tarkington story, according to this famous author, who declares, in a letter to the producer, that he was still laughing over the picture the day after he saw it on the screen.

The author witnessed the showing of "Penrod and Sam," at a recent preview of the picture at the Circle theatre, Indianapolis, one of the houses of Robert Lieber, president of First National.

He expressed his appreciation of the "kid" play, in the following letter to Mr. McDonald:

"I wish to thank you for the pleasure your production of 'Penrod and Sam' gave to Mrs. Tarkington, my sister-in-law and myself. I believe that I can say I liked and enjoyed this film better than anything else produced of my own writing that I have seen on the screen. Now this is not because you have kept closer to my own story than other films may have done, for I am too old to be delighted with my own viewpoint getting reproduced, but it is simply because your film told a truthful human story of children, and grown folks, in a humorous and pathetic way—with the humor rightfully more in evidence than the pathos, which was nevertheless very true and moving."

"Daughters of Rich" Has Publisher's Tie-up

The Al Lichtman Corporation has arranged a special publisher's tie-up with Brentano for the Preferred Picture, "Daughters of the Rich," a Gasnier production adapted from the well known novel by Edgar Saltus.

Jackets illustrated with stills from the film version are now being prepared, and the Lichtman offices feel assured that the photoplay edition will be of great assistance to exhibitors in arranging window displays and creating additional interest in the picture.

Charter Special Trains for Climax Scenes

Special locomotives, freight and passenger trains were chartered, it is claimed, to make the big scenes in the climax of "Bright Lights of Broadway," which is one of the Super Five Series produced by B. F. Zeidman, under the supervision of Irving M. Lesser, for Principal Pictures Corporation. The railroad scenes were made at Margaretsville, N. Y.

Anderson Engaged for "Master of Woman"

Robert Anderson, the creator of the role of M'Sieu Cuckoo in D. W. Griffith's "Hearts of the World," has been engaged by Reginald Barker to play a similar role in the latter's picture of "The Master of Woman," which is now in course of production at the Louis B. Mayer studios and is scheduled for release by Metro Pictures Corporation.

Press Book Issued for "Daughters of Rich"

AS the first step in the Al Lichtman Corporation's new policy of concentrating on special advertising and exploitation accessories to aid the exhibitor in selling Preferred Pictures, an elaborate press book will be issued on "Daughters of the Rich," the next Lichtman release.

Unusual care is said to have been given to the preparation of a set of particularly effective posters. A twenty-four sheet playing up the French atmosphere and a window card along the same lines offer something new in attention-arresting paper, it is claimed.



Mae Marsh, star in "The White Rose," a new Griffith production.

Elks Lodges Will Sponsor "Eleventh Hour"

Because "The Eleventh Hour," the title of a new Fox picture in which Charles Jones and Shirley Mason play the leading roles, is symbolic of their ritual, many lodges of the Elks national organization will sponsor the premier showing of the picture in their respective communities, it is said. The screen production, which is an adaptation of Lincoln J. Carter's melodrama, was directed by Bernard Durning. It is the eleventh picture Mr. Durning has filmed under the William Fox Banner.

Lunt Praised for Work in "Backbone"

"Backbone," the Distinctive Pictures film of Clarence Buddington Kelland's Saturday Evening Post story, was recently shown at New York's Capitol. Critics found much to praise in the screen debut of Alfred Lunt, who has been called the handsomest man on the stage.

The New York Sun's reviewer described Lunt as the successor of the late Wally Reid. Other reviewers commended the actor's restraint and his prowess in the duel and in the rough and tumble fight in the picture. Critics generally agreed in calling "Backbone" an exciting, red-blooded picture of life in the open spaces.

Strong Praise Extended "Masters of Men"

The St. Louis Globe Democrat, in its review on "Masters of Men," picturized from Morgan Robertson's sea story, and produced by Vitagraph, said:

"'Masters of Men,' which was shown at the Delmonte theatre last night, is one of the finest pictures this city has ever seen. Not only is the atmosphere of the sea realistically caught and maintained, but the selection of the players, from the four principal ones to the least important extra, has been accomplished with fine discrimination. It is clean and wholesome, a real story of a real American boy."

"Silas Marner" Shown for Church Fund

Released in April, 1922, the Associated Exhibitors feature, "Silas Marner," continues a popular attraction, in heavy demand not only in theatres but for showings in schools, churches and other non-theatrical institutions.

"Silas Marner" had a two-day showing in Auburn, N. Y., recently, performing there the three-fold function of supplying entertainment to the general public, acting as an educational aid, and bringing financial benefit to a church. The Auburn Citizen said of it:

"Last evening at the First Baptist Church, the motion picture of George Eliot's masterpiece of the pen, 'Silas Marner,' was put on the silver screen before a most appreciative audience. The story is used in several English classes in the High School, and a number of students were on hand to witness the showing. The character of Silas is acted in a very finished manner, and the whole picture shows the work of a master director."

Pastor Highly Praises "Enemies of Women"

What is one of the greatest tributes ever paid a photoplay by a clergyman is that tendered "Enemies of Women" by the Rev. R. Keene Ryan, Pastor of the Garfield Boulevard Presbyterian Church, Chicago, who after seeing Cosmopolitan's picturization of the Ibanez novel at the Roosevelt theatre, Chicago, this week, likened it in moral tone to the great Bible tragedies and urged all pastors to view the picture and make it a basis for talks to followers. The Rev. Ryan said in part:

"I strongly recommend to every clergyman that they witness this fascinating and awesome film."

"I would further recommend that after seeing it they commend it from their pulpits and urge their congregations to witness it."

"It is just such plays as this that will redeem the moving picture in the eyes of all ministers and remove the last vestige of fear or resentment that might be harbored against the modern theatre and the modern moving picture film."

Goodman Selects Title for Next Special

DURING the past three weeks, while he has been cutting and editing his next Special production to be released by Equity Pictures Corporation, Daniel Carson Goodman has been concentrating upon a suitable title for his picture and altho "The Daring Years" has been given to it as a temporary title, Dr. Goodman realized that it was not of sufficient scope and lacked the punch.

The final choice has been made, now, and the title will be "Dancers in the Dark." It is a unique title and covers the action in the picture completely, it is said. The story is based upon a youth who is seeking happiness and contentment in life, only to find that he has been groping in the dark.

The cast contains such stars as Mary Carr, Tyrone Power, Mildred Harris, Clara Bow, Chas. Emmet Mack (thru the courtesy of D. W. Griffith), "Skeets" Gallagher, Sam Sidman, Helen Rowland and Joseph Depew.

Mayor Aids Drive for "Front Page Story"

A drive of the Cleveland Vitagraph Exchange on "A Front Page Story" was one of the most successful any picture has enjoyed in the Ohio metropolis, it is claimed. This Jess Robbins production deals with a feud between the Mayor of a small city and the editor of the local daily newspaper.

"A Front Page Story" was screened for Mayor Kohler and members of his administration at the City Hall, Cleveland. After the showing Mayor Kohler expressed his appreciation of this splendid comedy drama and gave permission to the Vitagraph manager to use the phrase, "The truth about the Mayor" in a teaser campaign.

The picture was booked for a simultaneous showing in twenty theatres in Cleveland and its suburbs, and display advertisements were given to the Cleveland daily newspapers incorporating the names of twenty theatres which played "A Front Page Story."

Pastor Makes Sermon on "Covered Wagon"

The Rev. John Haynes Holmes, of the Community Church of New York, devoted practically his entire sermon on Sunday, May 27, to James Cruze's Paramount production, "The Covered Wagon." He spoke extemporaneously, without even notes, but after his sermon he summed up his impression of the picture in these words:

"'The Covered Wagon' is incomparably the finest picture that I have ever seen. It is so beautiful as a work of art and so impressive as a document of history that one is ready, for its sake, to forgive the abomination of the average movie theatre. Don't fail to see this picture!"

Laemmle Tells Value of Serial

Universal Chief Proclaims Chapter Play Best Tonic for the Summer

CARL LAEMMLE, president of Universal Pictures Corporation, which recently reorganized its serial department and projected a year's supply of "super-serials," has just come out with a forceful statement on behalf of serial entertainment, including criticism of those who knock chapter pictures, and a warning to those exhibitors who are reluctant to inaugurate serial programs as a summer booster.

"I want to take a crack at the wise birds who are forever knocking screen serials," he said. "I mean those in the industry, not out of it. I want to make them eat their words—and like it."

"I know of no better way to make them change their minds about serials than to call attention to past performances of chaptered screen entertainment. I could spend days quoting incidents where houses have been saved from the sheriff by the installation of a jam-up Serial Night."

"Serials, as many of them are made today, really are a high-class product. I can point to chapter pictures which are good enough for any house in the United States, whether it be on Broadway or not. We are not living in the past. The serial has progressed from the days when it was a 'dime novel' in screen form."

"Many persons will be astounded when I tell them that the first chap-

ter alone of 'In the Days of Daniel Boone' cost Universal more than \$30,000.

"The answer is that the chapter picture is coming into its own. It has its place on every program. When Universal started its celebrated series of 'thrills from history' serials, many people scoffed when we promised that they would be 'first-run' serials. Yet, our records show that they have opened a new field for chaptered entertainment. 'Winners of the West,' then 'In the Days of Buffalo Bill,' and more recently 'The Oregon Trail,' all have proven that a super-serial is just as remarkable as a super-picture. 'In the Days of Daniel Boone,' the next on our super-serial schedule, will meet with even greater success and will find itself on the screens of even more first-run houses, mark my word."

"That's why Universal has projected an entire year's supply of 'super-serials.' That's why no expense is being spared to enable such serial wizards as William Duncan to do the best that can be done in his series of chaptered pictures, beginning with 'The Steel Trail,' now in work. And that is why Fred Thomson is getting the best support that the industry can offer for his series of thrill-serials, which began with 'The Eagle's Talons,' now a proven success."

Philly Reviewers Praise "Luck"

Johnny Hines' Latest Melocomedy Is Commended After Victoria Showing

NEWSPAPER reviews on "Luck," the latest of the Johnny Hines' melocomedies, coming in from cities where the various territorial premiers are held, all shower praise on the C. C. Burr feature, it is said.

The latest criticisms are from Philadelphia where "Luck" enjoyed a successful engagement last week at the Victoria theatre. The critic of the Philadelphia Inquirer had this to say:

"Treated in an original manner it has every appearance of being right up to the minute. There's a lot of fun and good entertainment to Hines' work in the picture."

The Philadelphia Record praised the picture in this fashion: "The theme is melo-dramatic, but the picture is played like a comedy in many episodes and the spectators especially enjoyed the burlesque prize fight into which the hero was forced by circumstances."

The North American critic wrote as follows: "Johnny Hines provides ample entertainment in characteristic stunts in 'Luck,' which is the photoplay feature of the Victoria. The star has apparently limitless energy and a compelling way, so that his romantic progress in the role he portrays in this picture is entirely plausible and is worked out with considerable realism of detail. It would be hard to find a more attractive leading woman than

Violet Mersereau. Robert Edeson and Edmund Breese are veterans who can always be counted upon to do good work."

The Public Ledger of Philadelphia published the following review: "'Luck' is a comedy of the adventures of a young man in earning ten thousand dollars in a year's time, beginning with no money in his pockets, in fact without pockets, for he starts clad only in flimsy running togs. Interspersed with all this is a romance that culminates in the rescue by the hero of the heroine from a mine which caves in and traps her."

First National Releases on Selected List

Two of the seven pictures listed by the reviewer of Movie Weekly as the best of the past month are First National releases, both of which were reviewed at the New York Strand, where they had their premiere in the New York territory.

They are Richard Barthelmess' picture, "The Bright Shawl," described as "a highly artistic romance of an American, a Spanish dancer and some Cuban revolutionists with Dorothy Gish and Dick Barthelmess," and Norma Talmadge's "Within the Law," a screen version of the famous crook drama by Bayard Veiller.

Song Campaign Based on "Backbone"

HARMS, Inc., are making a national campaign to popularize "Yvonne," a song based on the story of "Backbone," the Distinctive Pictures Corporation's feature now being distributed by Goldwyn-Cosmopolitan. Yvonne is the name of the heroine, the part taken by Edith Roberts. Lewis Gensler wrote the music and Irving Caesar wrote the words to this fox trot which has as its theme a century-old French hunting song which plays an important part in the unfolding of the mystery. Cooperating with Goldwyn, Harms is following the playing of "Backbone" around the country, featuring the piece in all local music stores for several weeks prior to the showing of the picture.

Pastor Bases Sermons on Picture Stills

The use of illustrated slides in the church and as a means of popular entertainment is by no means new, but it has remained for a Brooklyn pastor to utilize stereopticon slides, made up from motion picture stills, as the basis of illustrating regular Sunday sermons and lectures on religious topics in Y. M. C. A.'s and other similar institutions.

Dr. A. R. Heaps, pastor of the Lewis Avenue Congregational Church of Brooklyn, has conceived the idea of securing his Sunday night themes from motion picture stories, and utilizing attractively colored slides, made up from still pictures, as a means of illustrating his sermon and driving home his points.

A week ago Dr. Heaps preached a sermon based on the W. W. Hodkinson Corporation production, "The Critical Age," which later he repeated at the Adams (Mass.) Congregational Church, and which will be given at the Central Y. M. C. A. in Brooklyn on Tuesday of next week. In the near future Dr. Heaps will deliver similar illustrated sermons on "The Kingdom Within," "Down to the Sea in Ships," "Michael O'Halloran" and other Hodkinson features, the stories of which provide character material upon which to base a semi-religious topic.

Mary Pickford Nears End of "Street Singer"

The end is in sight on the work of making Mary Pickford's newest United Artists attraction, "The Street Singer," on which she has been working since early in March.

Ernest Lubitsch, the director, now believes that the last scene will be shot in a few days. More than 2,000 players have appeared before the camera during the process of production, and forty-six sets have been built.

Following "The Street Singer" Miss Pickford plans to plunge immediately into the making of another picture, probably "Dorothy Vernon of Haddon Hall," the scenario for which is now ready for the camera.

NEW THEATRE CONSTRUCTION & EQUIPMENT DEPARTMENT

P. M. ABBOTT

TECHNICAL EDITOR

How Ventilation Helps Summer Business

*Owners Find Effective Installations Permit Successful
Operation Throughout this Season*

THERE is no real necessity for closing theatres during the summer months. Theatres can be made to pay profitable returns during that part of the year. This fact is becoming generally known. The whole keynote of successful summer business is ventilation. Ventilation can make the theatre a cool and comfortable place, attractive not only by its various forms of amusement but equally, or even more attractive, as an inviting locality to forget the torment of disagreeable, hot weather.

Once a theatre has established the reputation of being the coolest place in any given locality, then there is every likelihood that the attendance during the summer may exceed that of the other seasons. There are theatres today who, having given particular attention to ventilation, are experiencing this reverse of the commonly accepted theory concerning the show business during the summer months.

Which all goes to emphasize the importance of the physical characteristics of the theatre to popular appeal.

As ventilation is rapidly being universally accepted as an essential part of every theatre, the problem confronts many exhibitors of selecting and installing proper apparatus for this purpose.

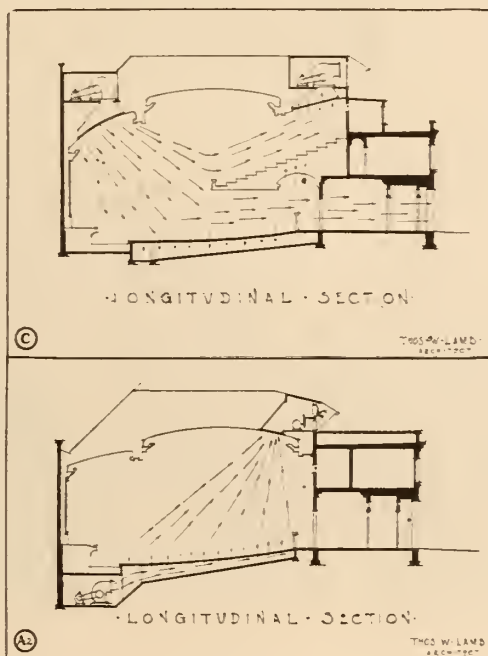
Many Systems of Ventilation Applicable to Theatres

There are many systems of ventilation which can be installed in theatres. It is a recommendable procedure to cooperate heating and ventilating, as ventilation has two functions, one to furnish air and the other to heat.

Possibly a simple system which is used by many exhibitors for summer cooling only will serve many theatres where the cost of the installation of the more complex systems for both heating and ventilating is prohibitive.

This system for summer cooling incorporates fans which usually blow air in from the front of the auditorium and exhaust it through openings such as doors, windows, etc., at the rear of the theatre. It is found necessary to use fans of large capacity in order that every section of the theatre will receive sufficient ventilation. Where a great volume of air is not correctly employed in this particular system of ventilation numerous dead spots, *i. e.*, sections where the air fails to circulate, will be found.

One good authority states that the velocity of the air being blown through the theatre in this system of ventilation should be at least one mile per hour, and in many instances will be found advantageous to increase this speed to two miles per hour.



Upper—Sketch illustrating the position of the centrifugal fans and the direction of the circulation of the air in the down draft ventilating system

Lower—This view shows the centrifugal intake with a disk exhaust fan on the roof

It is necessary to permit the air easy exhaust through the openings such as doors, windows, etc., at all times for if these exhausts are closed the system will prove ineffective. While it is conceded that this system of ventilation does not incorporate all the advantages of the more complex systems, if properly installed and operated will prove an excellent asset for securing good summer business.

A advisable to Consider Heating Along With Ventilation

If an exhibitor is contemplating installing a ventilating system as stated above, it is also advisable to consider the installation of auxiliary equipment needed for an effective heating system.

The theatre can be heated by warming the air which is blown in by the fans. This requires the installation of special apparatus. If such a system is considered, it is well to install a limited amount of radiator service in the auditorium as a precaution in the event of trouble with the ventilating system as well as to save in the expense of operating the house. It is proved that a limited fan ventilat-

ing system which permits the warming of the air in winter for heating purposes can be installed in most houses as inexpensively as a complete radiator system, the former system naturally having decided advantages over the last.

Systems Which Give Greatest Cooling Effect

There are two systems which permit the maximum degree of cooling the air in the summer. One is by employing air washers and the other is by the use of the more recent innovation of refrigeration.

Through the use of air washers it is possible to reduce the temperature of the air from that of the exterior on an extremely hot day as much as 10 degrees. However, in the case where the exterior temperature of the air is relatively low and the humidity comparatively high, the lowering of the temperature permitted is not so great.

Air washers furthermore remove dust and dirt from the incoming air and tend to preserve expensive draperies and the interior furnishings of the theatre. By means of this system air may also be recirculated through the theatre when the heating system is used, thus permitting a more economic operation. This recirculated air, it is claimed, is as pure as that drawn from outdoors.

By employing the refrigeration system the regulation of the temperature is permitted. It is possible in this case to control the heating and the ventilating of the theatre through thermostats which automatically open and close, regulating dampers or steam valves.

A few of the salient points to be considered when provisions are being made for heating and ventilating systems are:

Fans supplying and furnishing air (cooled or warmed, depending upon the season).

Sufficient open area for the intake and exhaust.

An even balance between the exhaust and the intake fans.

The proper location of these fans. For instance, the exhaust and intake openings should be at the opposite points, *i. e.*, if the supply is through the floor, the exhaust should be through the ceiling, or if the supply is through the front of the auditorium, the exhaust should be in the rear.

Too much stress cannot be given to the ventilation of the theatre. The Technical Department of MOTION PICTURE NEWS will be glad to make recommendations or put exhibitors in touch with the various manufacturers who make a specialty of theatre ventilation.



This view shows a spacious mezzanine which provides a pleasant gathering place for friends. Draperies play a most important part in the decorative effect

Two New Houses for Kansas City, Making Five Within a Month

PROPOSED construction of two more motion picture theatres in Kansas City, making the fifth within a month, was announced this week. The new houses, the Troostwood and the Rockhill, will be located at 5429 Troost Avenue and Forty-seventh and Troost Avenue, respectively. The Rockhill theatre will be a duplication in name of the new motion picture house now in course of construction at Fortieth and Main Streets.

The Troostwood theatre will be a two-story building, with shops on the first floor frontage. The theatre will be operated by Frank Reber, a contractor, and his three sons, Clarence, John and Glenn Reber. The house will be 60x123 feet with a seating capacity of 1,000, and will be constructed that a balcony seating 300 persons can be added. The estimated cost of the building is \$50,000. Plans provide for the front of the structure to be divided into three 20-foot compartments, those on the north and south to be occupied by shops while that in the center will form a street entrance and hallway leading to the lobby of the theatre behind the stores. On the second floor in the front of the building will be a lounge and theatre office. Wilson &

Crans, 608 Interstate Building, Kansas City, Mo., are the architects.

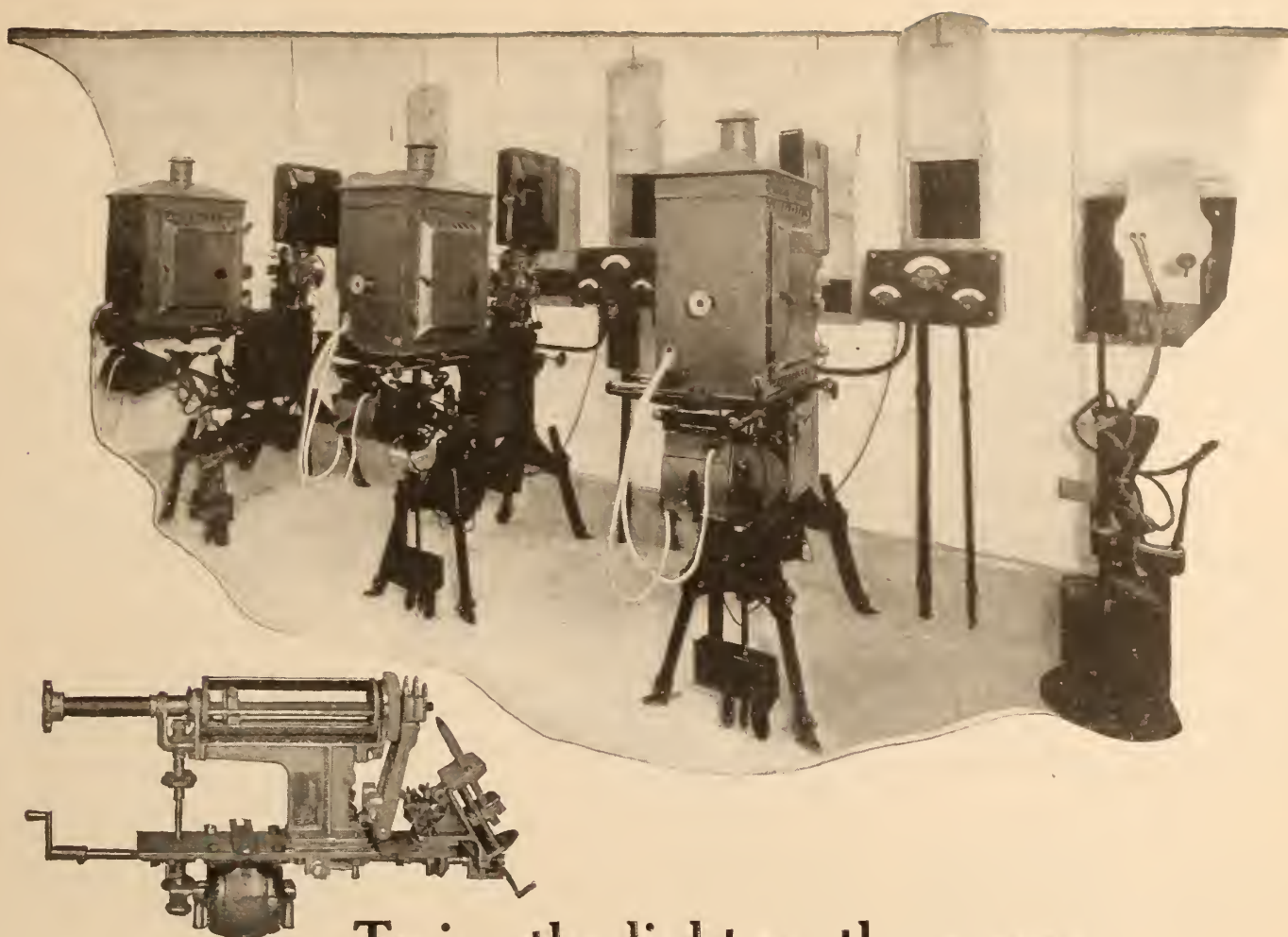
The Rockhill theatre will form the right wing of a \$400,000 building to be erected by the Watson-Roth Building and Investment Company, of which Jack Roth, manager of the Isis theatre, is president. The building also will include a market and store rooms, having a 250-foot frontage, while the theatre will be 80x150 feet and have a seating capacity of 1,920. The company headed by Mr. Roth recently obtained a 99-year lease on the site, reviving and enlarging a theatre building project which the original lessee failed to carry through. Work of construction will start next month, Mr. Roth said. The building, of Spanish renaissance design, will be fireproof, the front being of chrome terra cotta with a red tile roof. The theatre stage will be large enough to accommodate any sort of prologue or special number, equipped with rigging lofts, fly galleries, switchboards and every other appliance necessary, according to Mr. Roth. The new house will be open late this fall or early winter. Boller Brothers, 508 Ridge Building, Kansas City, Mo., are the architects.—True

Strand, Tampa, Pulls New Stunt

Mr. Frost has added another very attractive stunt in the lobby of the Strand to work up interest in his coming attractions. On each side of the box office he has had large enclosed frames built. On the face of each frame is space for a one-sheet, four of the 10 by 12 photos and the theatre announcement of the dates the pictures will be shown. Inside the enclosed part of the frame are several electric lights, so arranged that at night, when the lights are on, the light is reflected through the posters and photos. The effect is really beautiful, as the beauty of the colored posters and photos is made so attractive with the light shining through them. If exhibitors do not know just how to prepare the photos and posters to get this effect, they can address Mr. Frost at the Strand theatre, Tampa, who will be glad to furnish them details.—Leslie.

MASSACHUSETTS

Boston—Theatre and hotel, \$8,500,000, will be built on Tremont, cor. Hollis St. by the Tremont Realty Co., care of W. J. McDonald, 49 Federal St. Architects, C. Howard Crane and Kenneth Franzheim, 49 Federal St. General contract let to Longacre Engr & Constr. Co., 562 5th Ave., N. Y. C.



Twice the light on the screen with the same current consumption

The G-E High Intensity Projection Arc gives twice the illumination on the screen that can be obtained by use of the older styles of low intensity lamps, with no increase in current consumption. Also the quality of the light is almost the same as daylight lessening eye-strain and giving, in the case of colored films, full color values. After the arc is struck, operation is automatic, there being only two hand adjustments (for regulating size of spot). The focus is fixed; no adjustments are necessary during operation.

All these features are embodied in this lamp which is offered to motion picture exhibitors only after two and a half years of successful operation in actual service. You get the finest films for your theatre—show them to best advantage.

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National Anti-Misframe League Forum

SIMPLIFIED ELECTRICITY for PROJECTIONISTS

Direct Current Machinery

LESSON VI—PART III

Armature Reaction



WHEN the field coils of a direct current generator are excited and the armature is rotated by applying mechanical force to it, current will flow through the armature coils. The direction of this current flow

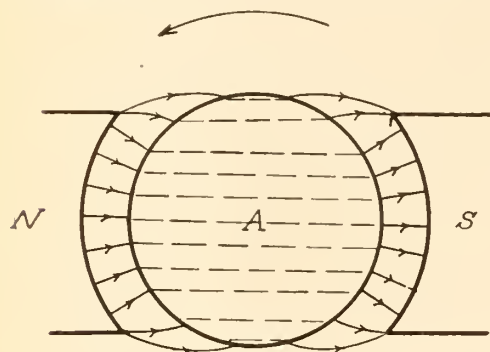


Figure 62

can be determined by Fleming's *three-finger right-hand rule*. It is understood of course that the external circuit connected to the generator, forming its load, is closed as otherwise *open circuit voltage* would exist across the brushes.

Now the current so *induced* in the armature winding sets up, in turn, its own magnetic field in a manner already described in detail in Lesson II Part I. Naturally this magnetic field must have some effect on that set up by the field coils themselves and this gives rise to what is known as the reaction of the armature field on the *primary* field, or more simply, *Armature reaction*. To put it briefly, the net effect of armature reaction is to cause a *decrease* in the effect of the primary field. This, naturally, is a harmful effect since more turns must be provided on the field coils in order to compensate for this loss. The theory of armature reaction can best be explained by a series of diagrams showing in detail the action of the individual fields and the effect obtained when they are combined.

In Fig. 62 is shown the magnetic field created by the field winding of a generator. The direction in which the generator is revolving is indicated by the curved arrow. This, however, has no bearing whatever on the sub-

ject. The armature core is marked *A* and is shown without the conductors. That is, just the bare soft iron core alone, stripped of its conductors.

Now it was pointed out some time ago under the chapter on magnetism that soft iron offers a much easier path to the flow of magnetic lines of force than does air. To use the technical expression, the *reluctance* of an iron path is much lower than that of an air path. This being the case, obviously, the lines of force leaving the north pole will take the shortest possible path to the armature core and then flow straight over until the next air gap is reached when they will again cross the air directly to the South pole. This then represents the magnetic field set up by the field winding of the generator.

Now the field created by armature coils when they are carrying current will appear as shown in Fig. 63. This of course might be expected after what was said in Lesson II Part I concerning the magnetic field set up by coils of wire. It will be noticed that there are apparently *two* separate fields set up by the armature coils. The one on the *left* being formed by current flowing *out* of the wire. That is, coming toward the reader, while the one, the right being formed by the *same* current on the *opposite* side of the coil flowing *in* the wire. The net result of these two fields is that the

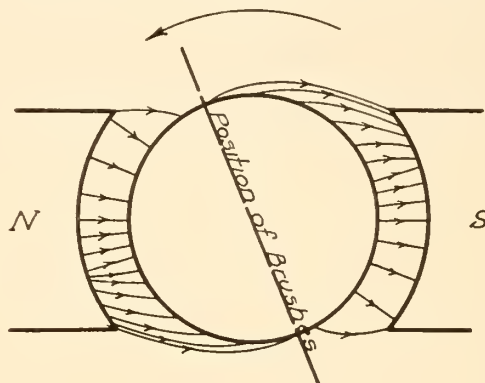


Figure 64

lines of force flow *up* through the armature core and *down* on the outsides of the core. This motion, of course, is directly across that of the lines of force from the field winding. In fact the two fields are right angles (90) to each other. For this reason the field of the armature coils is said to have a *cross-magnetizing effect* on the primary field.

The effect shown in Fig. 63 is that of the armature field alone. In order for this field to exist, however, current must be flowing in the conductors and this current, in turn, is dependent upon the existence of the primary. In other words these two fields can only exist *together* and not alone. This being the case, they must exert some effect on each other. The resultant field is shown in Fig. 64. This shows the effect of combining the both fields.

It will be noticed from this figure that on the side of the *north* pole, near the top, the field is *weak* while on the same side near the *bottom* it is *strong*. This is due to the fact that on top the two fields mentioned are moving in opposite directions and so are bucking each

other while on the bottom the two fields are moving in the *same* and hence their effects are *added*. The same is true for the south pole side of the armature.

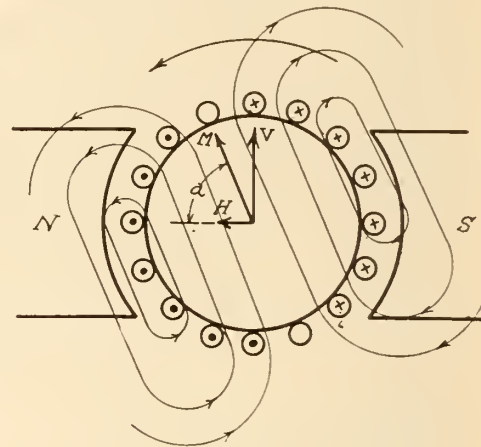


Figure 65

It will also be seen from Fig. 64 that if the brushes are shifted in the direction of rotation, in order to improve commutation, they would be placed in the *weakest* part of the field as indicated by the dotted line. This, of course, would have a bad effect on commutation since the commutating field must be comparatively strong in order to function properly. To overcome this the distance between pole faces and armature core is increased in order to increase the reluctance of the magnetic path and so decrease the strength of the cross-magnetizing field. This, of course, has the *same* effect on the primary field so more turns must be added to the field winding to offset this loss.

The effect of brush shifting on the armature field alone is shown in Fig. 65. It will be seen that the entire field is shifted in the same direction. The main direction of the armature field is no longer at right angles (90) with the primary field but at some smaller angle *a*. The armature field, when so placed can be split up into two parts; that is, it can be *resolved* into a *horizontal component* and a *vertical component*. These two components have the same effect as the one main field and are shown by arrows *H* and *V* Fig. 65. The main field is represented by arrow *M*. The vertical component is called the *cross-magnetizing effect* as stated before and the horizontal component is called the *demagnetizing effect*. It is so called because it directly bucks the primary field.

These two components of the armature field can also be represented by so many turns of wire on the armature necessary to create them. Thus as shown in Fig. 66.

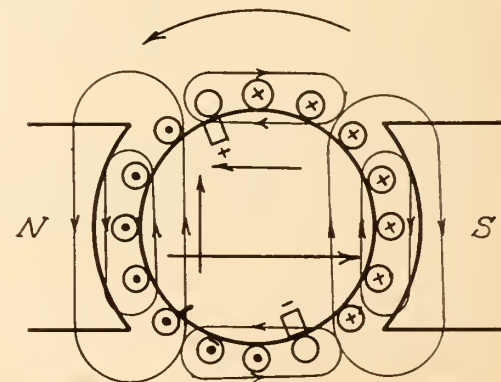


Figure 66

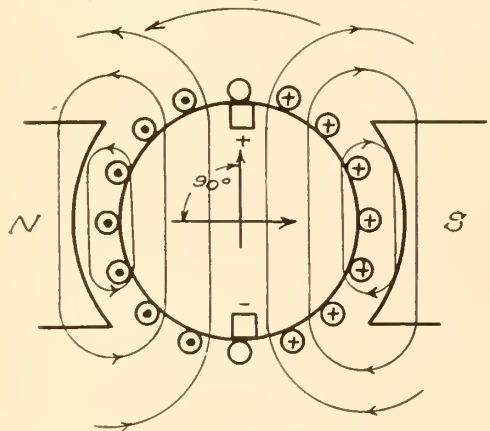


Figure 63

Plans for Supply Dealers' Annual Convention

"The Association of Motion Picture Equipment Dealers, Eastern Zone, held a very interesting meeting last evening, which was called for the purpose of having President M. G. Felder and National Organizer, Joe Hornstein, report on the the preparations under way for holding the Second National Convention of Supply Dealers in Chicago, July 9-10-11.

Messrs. Felder & Hornstein reported having attended the 4th Annual Convention of Theatre Owners in Chicago. During their visit they conferred with National President, Leo Dwyer of Cleveland, and many other dealers from different parts of the country. Indications are that all members are going to the National Convention full of enthusiasm as having launched at Indianapolis last year a movement that will lead to a quick acting, progressive organization, comprising every Supply Company in the business.

National Organizer, Hornstein announced that membership is now 109 with only about 30 more eligibles; that National President Dwyer was desirous of having every company represented at the Convention as there would no doubt be appointed a Business Executive for directing the affairs of the organization. There is considerable sentiment in favor of Charles B. Hoy, head of the Hoy Reporting Services, N. Y. C., being selected for this position.

Judging from the discussion "Better Projection and Service" seems to be the slogan of the Members of the Association.

A lively time in Chicago is assured with good attendance as all of the prominent manufacturers have signified their intention of being represented.

New Photographers Society Formed

A new organization has been formed of Motion Picture Photographers, which is composed of all the first class studio photographers in the East. An open meeting was held recently, at the Simplex Projection Rooms, 220 West 42nd Street, and an interesting program was given in the way of entertainment. A heart to heart talk with Mr. and Mrs. Martin Johnson after a review of the Johnson's wonderful animal picture taken in Africa was given. A discourse on tropical photography with long focus lens was very entertaining and instructive. Following Johnson's, a foreign picture with some remarkable lighting and snow scenes was also shown. Mr. Max Mayer of the Wohl Company gave quite a talk on the modern use of artificial lighting.

OHIO

Canton—A. M. Abrams, to build a theatre and office building on N. Market and 6th Sts., to be frame building. Architect, Carmichael and Millspaugh, Fulton Bldg., Columbus, O., drawing prelim. plans.

Loram—August 1lg, B'way ave., will build 3 story theatre, office and apartment building on Broadway Ave., to be of brick walls, fireproof. Architect, Paul Rissman, 6th and B'way, taking bids.

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Explanation of Smooth Movement of Motion Pictures

(Continued from last week's issue)

Motion pictures are flat and lacking in any real quality of depth or any qualities that will give convergence or disparity. Then how is it that, nevertheless, the observer, receives the impression of depth from this representation which is in a single plane? In answering this we shall be initiated still deeper into the almost mysterious processes of integration that are accomplished by the nervous system.

At the outset it is evident that we are certain of our perception of the third dimension in the photoplay. The actors not only walk from right to left, but enter and exit through a door at the rear just as they would on a real, three-dimensional stage. Then we see the screen troopers gallop away and out of sight into the distant hills. There is no denying the fact that we receive the impression of depth; and there is no denying the fact that, as an objective quality, depth is lacking in the motion picture.

While the most accurate and predominant factors in the perception of depth are the physiological ones of disparity and convergence, there are still a large number of so-called secondary factors which assist materially in building up these perceptions. It is more fitting that these factors be termed psychological rather than secondary, and of late this has come to be the common practice.

What we have long known as perspective is perhaps the most important psychological factor. Distant objects are smaller than near objects; the lines in the visual field converge toward a vanishing point. Perspective is significant in normal, binocular perception of the three-dimensional world; it is ultra-significant in the flat world of the motion picture, and even painting, for that matter. It is largely this factor which gives apparent depth to flat representations. Artists have long made conscious use of this in their painting; the Japanese and Chinese still create pictures in which the perspective is omitted. This results in a characteristic flatness and unreality in appearance.

Again in this perspective we find the integrating activities of the nervous system prominent. Although distant objects cast a smaller image on the retina than near objects, the former are still interpreted, not as small more remote.

The motion pictures utilize all these psychological factors to give the spectators the impression of depth. In addition they take advantage of certain common illusions by having the action take place in the background rather than in the foreground; through this

procedure the impression of depth is increased. Sometimes the action in the background is provided by the sea or by a breeze waving the trees. It does not need to be human action to produce the illusion.

The scenic arrangements of the photoplay are selected not alone for their artistic features but, as well, for their depth producing qualities when projected on to the screen. Although this objective screen presentation is



The new Zeiterion theatre, opened at New Bedford, Mass.

flat and without depth, it is possible to take advantage of these psychological factors and thus produce screen dramas as full of depth and plasticity as they are of action and human interest.

Panoramic walls in the screen settings are popular with directors since these enhance the perspective of lines; round tables are discarded in favor of long, rectangular ones for the same reason. The rooms used in filming the various scenes are enormously exaggerated as to depth, not primarily to produce an appearance of lavishness, but that the factor of depth may be made to stand out clearer in the projected, flat picture.

What can the scientist predict as to the future development of the technique of the photo-play? In the first place, there are hindrances to any great future development

in the elimination of flicker due to the rather large individual differences in the retinal lags. It is necessary for the projection to meet the requirements of the great majority of the spectators, and there will always be some who, through physiological idiosyncrasies, do not receive the continuity of impression and clearness at its maximum. It would not be impossible for those who can afford the luxury to have their eyes tested for the factors involved in motion picture projection and have a projection built to meet their individual requirements just the same as glasses are ground to order.

Daylight projection is not impossible, but will remain a dream for many years. Certain features of the flicker phenomena are a serious handicap in achieving this end. The fusion phenomena takes place with the slowest speed and with the weakest illumination when the general illumination is at its weakest. As the general illumination is increased it becomes necessary for the speed of interruption, or the illumination of the screen, or both, to be increased greatly in order to overcome flicker and retain fusion. Mechanical difficulties at present are not such as to make projection of motion with a bright illumination of the theatre out of the question.

Another handicap in the production of fusion is in the fact that apparent motion appears on the screen. This complicates the fusion and in cases of jerky or sudden motion tends to produce flicker of itself. The basis for this is demonstrated in the laboratory where simply moving the hand between the eyes and the revolving sectors which are fusing immediately brings about an occurrence of flicker. One observes this from time to time in the commercial motion picture, especially in the news reviews where football action is portrayed. The government war films of marching soldiers afford a good example of this where fusion takes place from the trunks of the soldiers up, but where flicker is seen in the same picture where the movements of the legs complicate the projection.

Colored projection will always be hampered not only by the expense and great mechanical difficulties involved, but also by the fact that the lag varies with the colors and it is impossible to get the smoothness that is obtained with black and white. Negative after-images of the colors which are projected with a light stronger than is usual in daily life also contribute to the difficulty of successful colored projection.

The effect of depth will always suffer so long as it is necessary for the photo-play spectators to view the pictures at distances and from angles at which they were not photo-

(Continued on page 2902)

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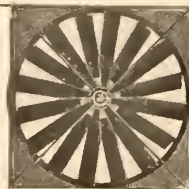
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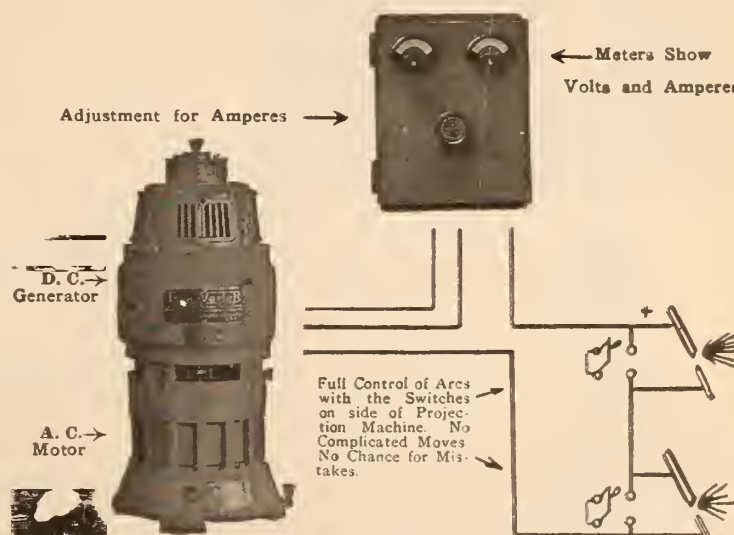
Why the "News" Equipment Department Leads

The Equipment Department of the Motion Picture News carries more advertising than any similar section of other trade papers in this field; presents more educational articles on operating theatres for both exhibitors and projectionists; gives more live news of the happenings in the trade; and is constantly serving its readers thru advice and recommendations given gratis on all technical problems of the theatre.

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Smooth Movement of Pictures Explained

(Continued from page 2900)

graphed. The maximum effect of depth is obtained when one is at the same position in relation to the scene at which it was photographed. This is one reason why extreme side seats are undesirable. And at the same time no position in the auditorium is perfect in this respect for the various scenes are photographed from different angles and distances.

The photoplay is rapidly becoming an art unto itself and is receiving the merited attention of students of art and aesthetics. Fundamentally, however, it is a triumph of applied science and is only one of the many examples of the rapid progress which has been made in this field in the more recent decades.

Phonofilms Progressing

Interest of motion picture fans abroad in the Lee DeForest Phonofilm is reflected by the applications of foreign distributors for exclusive rights.

Since the Phonofilm had its premiere at the Rivoli theatre a few weeks ago such applications have been received from Japan, China, Sweden, Canada, the Argentine, Chile, New Zealand and Porto Rico in addition to the European Continental countries.

Dr. DeForest is now abroad and will treat direct with French and English offers.

Production is going ahead steadily at the studios in East 48th Street.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva.....	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib.....	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?.....	Special Cast	Al Lichtman Corp.	6 reels	Mar. 17
Bolted Door, The.....	Frank Mayo	Universal	5 reels	Mar. 3
Brass.....	Monte Blue	Warner Bros.	9 reels	Mar. 17
Call of the Hills.....	Special Cast	Lee-Bradford-S.R.	5 reels	
Can a Woman Love Twice?.....	Ethel Clayton	Film Book. Offices.	6 reels	Mar. 10
Daddy.....	Jackie Coogan	First National	6 reels	Mar. 17
Does It Pay?.....	Hope Hampton	Fox	5 reels	
Down to Sea in Ships.....	McKee-Courtot	Hodkinson	8 reels	Dec. 2
Driven.....	Special Cast	Universal	6 reels	Dec. 9
East Side, West Side.....	Special Cast	Principal Pict.	5 reels	Apr. 21
Fourth Musketeer, The.....	Johnnie WaWiker	Film Book. Offices.	6 reels	Mar. 31
Gallopin' Through.....	Jack Hoxie	Sunset Prod.	5 reels	
Glimpses of the Moon.....	Bebe Daniels	Paramount	7 reels	Apr. 14
Good-By Girls.....	William Russell	Fox	5 reels	Mar. 24
Good Men and Bad.....	Sais-McCormick	Selznick Dist. Corp.	4 reels	
Gossip.....	Gladys Walton	Universal	5 reels	Mar. 10
In the Devil's Bowl.....	Neal Hart	Wm. Steiner-S. R.	5 reels	
Isle of Lost Ships.....	Nilsson-Sills	First National	7 reels	Mar. 24
Is Divorce a Failure?.....	Leah Baird	Asso. Exhib.	6 reels	
Just Like a Woman.....	Special Cast	Hodkinson	5 reels	Mar. 17
Lamp in the Desert.....	Special Cast	C. B. C-S. R.	5 reels	
Leopardess, The.....	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner.....	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lion's Mouse, The.....	Standing-Marsh	Hodkinson	5 reels	Mar. 31
Lost and Found.....	Special Cast	Goldwyn	7 reels	Mar. 17
Luck.....	Johnny Hines	Mastodon-S. R.	7 reels	Apr. 14
Mad Love.....	Pola Negri	Goldwyn	6 reels	Feb. 24
Midnight Guest, The.....	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Dime.....	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The.....	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newboro, A.....	Viola Dana	Metro	6 reels	Apr. 28
Outlaws of the Sea.....	Marguerite Courtot	Selznick Dist. Corp.	5 reels	
Pilgrim, The.....	Charles Chaplin	First National	4 reels	Jan. 27
Racing Hearts.....	Special Cast	Paramount	6 reels	Feb. 24
Refuge.....	K. McDonald	First National	6 reels	Apr. 14
Scars of Jealousy.....	Special Cast	First National	6 reels	Mar. 17
Shrek of Araby, The.....	Ben Turpin	Allied Prod. & Dist.	5 reels	Mar. 3
Single Handed.....	Hoot Gibson	Universal	5 reels	Mar. 31
Smilin' On.....	Pete Morrison	Sanford Prod.	5 reels	
Success.....	Special Cast	Metro	6 reels	Feb. 24
Temptation.....	Special Cast	C. B. C-S. R.	6 reels	
Tents of Allah.....	Blue-Alden	Asso. Exhib.	7 reels	
Three Jumps Ahead.....	Tom Mix	Fox	5 reels	Apr. 14
Vanity Fair.....	Mabel Ballin	Goldwyn	8 reels	Mar. 17
Vengeance of the Deep.....	Special Cast	Selznick Dist. Corp.	5 reels	Apr. 28
Western Justice.....	Caldwell-Hill	Arrow	4 reels	
When a Woman Turns.....	Tom Kennedy	Norea Pict.-S. R.	5 reels	
Where the Pavement Ends.....	Special Cast	Metro	7 reels	Mar. 24
White Flower, The.....	Betty Compson	Paramount	6 reels	Mar. 10
Your Friend and Mine.....	Special Cast	Metro	6 reels	Mar. 31

APRIL

Feature	Star	Distributed by	Length	Reviewed
Abysmal Brute, The.....	Reginald Denny	Universal	8 reels	Apr. 21
Alice Adams.....	Florence Vidor	Asso. Exhibitors	7 reels	
Backbone.....	Special Cast	Goldwyn	7 reels	May 12
Bella Donna.....	Pola Negri	Paramount	8 reels	Mar. 31
Bright Lights of Bway.....	Special Cast	Principal Pict.	5 reels	
Bright Shawl, The.....	Dick Barthelmess	First National	8 reels	Apr. 28
Bucking the Barrier.....	Dustin Farnum	Fox	5 reels	Apr. 21
Clansmen of the North.....	Travers-R. Dwyer	Selznick Dist. Corp.	5 reels	
Cordelia the Magnificent.....	Clara K. Young	Metro	6 reels	June 2
Crashing Thru.....	Harry Carey	Film Book. Offices.	5 reels	Apr. 7
Dead Game.....	Ed Gibson	Universal	5 reels	Apr. 21
Flames of Passion.....	Special Cast	Independent Pict.	5 reels	Jan. 20
Forbidden Lover, The.....	Bedford-Sparling	Selznick Dist. Corp.	5 reels	
Go-Getter, The.....	Special Cast	Paramount	8 reels	Apr. 21
Grumpy.....	Roberts-McAvoy	Paramount	7 reels	Mar. 31
Her Fatal Millions.....	Viola Dana	Metro	6 reels	May 5
High Speed Lee.....	Reed Howes	Arrow	5 reels	
Lovebound.....	Shirley Mason	Fox	5 reels	May 19
Madness of Youth.....	John Gilbert	Fox	6 reels	Apr. 28
Man From Ten Strike.....	Guy Bates Post	Principal Pict.	6 reels	
Nobody's Bride.....	Herbert Rawlinson	Universal	5 reels	
Old Sweetheart of Mine.....	Dexter-Eddy	Metro	6 reels	Apr. 14
Prodigal Daughters.....	Gloria Swanson	Paramount	6 reels	Apr. 28
Safety Last.....	Harold Lloyd	Pathe	7 reels	Mar. 3
Salty Saunders.....	Neal Hart	Wm. Steiner-S. R.	5 reels	
Slander the Woman.....	Dorothy Phillips	First National	6 reels	May 19

Feature	Star	Distributed By	Length	Reviewed
Snow Bride, The.....	Alice Brady	Paramount	6 reels	May 26
Snowdrift.....	Charles Jones	Fox	5 reels	June 9
Souls for Sale.....	Special Cast	Goldwyn	8 reels	Apr. 7
Sunshine Trail, The.....	Douglas MacLean	First National	5 reels	
Tansy.....	Special Cast	Burr Nickle Prod.	5 reels	
Temporary Marriage.....	Special Cast	Principal Pict.	6 reels	May 12
Tiger's Claw, The.....	Jack Holt	Paramount	5 reels	Mar. 31
Town Scandal, The.....	Gladys Walton	Universal	5 reels	Apr. 14
Trailing African Wild Animals.....		Metro	7 reels	May 19
Trail of the Lonesome Pine.....	Mary M. Minter	Paramount	6 reels	Mar. 31
Timmed in Scarlet.....	Special Cast	Universal	5 reels	Apr. 7
Westbound Limited.....	Ralph Lewis	Film Book. Offices.	7 reels	May 5
What Wives Want.....	Special Cast	Universal	5 reels	May 5
Within the Law.....	Norma Talmadge	First National	8 reels	May 12
Wonders of the Sea.....	Lulu McGrath	Film Book. Offices.	4 reels	Nov. 4
You Are Guilty.....	Kirkwood-Kenyon	Mastodon-S. R.	5 reels	Mar. 31
You Can't Fool Your Wife.....	Special Cast	Paramount	7 reels	May 5

MAY

Feature	Star	Distributed By	Length	Reviewed
Affairs of Lady Hamilton.....	Liane Haid	Hodkinson	8 reels	Apr. 28
Bavu.....	Wallace Beery	Universal	8 reels	Apr. 28
Black Shadows.....		Pathe	5 reels	June 2
Boston Blackie.....	William Russell	Fox	5 reels	June 2
Burning Words.....	Roy Stewart	Universal	5 reels	June 2
Crossed Wires.....	Gladys Walton	Universal	5 reels	May 19
Double Dealing.....	Hoot Gibson	Universal	5 reels	May 26
Fighting Strain, The.....	Neal Hart	Wm. Steiner-S. R.	5 reels	
Fog Bound.....	Dorothy Dalton	Paramount	8 reels	June 9
Fortune of Christina McNab.....	Special Cast	Playgoers	5 reels	
Fools and Riches.....	Herbert Rawlinson	Universal	5 reels	May 14
Girl of the Golden West.....	Kerrigan-Breamer	First National	7 reels	June 2
Girl Who Came Back.....	Special Cast	Al Lichtman Corp.	6 reels	Apr. 21
Lonely Road, The.....	Kath. MacDonald	First National	6 reels	May 12
Man From Glangarry.....	Special Cast	Hodkinson	5 reels	Mar. 31
Ne'er-Do-Well, The.....	Thos. Meighan	Paramount	7 reels	May 12
Power Divine, The.....	Special Cast	Independent Pict.	5 reels	
Ragged Edge, The.....	Lunt-Palmeri	Goldwyn	5 reels	
Remittance Woman.....	Ethel Clayton	Film Book. Offices.	7 reels	May 19
Rustle of Silk, The.....	Compson-Tearle	Paramount	7 reels	May 12
Sixty Cents an Hour.....	Walter Hiers	Paramount	6 reels	May 26
Soul of the Beast.....	Madge Bellamy	Metro	5 reels	Apr. 21
Stepping Fast.....	Tom Mix	Fox	5 reels	May 26
Sunken Rocks.....	Alma Taylor	Burr Nickle Prod.	5 reels	
Wandering Daughters.....	Special Cast	First National	5 reels	
Wolf Tracks.....	Jack Hoxie	Sunset Prod.	5 reels	

JUNE

Feature	Star	Distributed By	Length	Reviewed
Bargains.....	Special Cast	Burr Nickle Prod.	5 reels	
Below the Rio Grande.....	Neal Hart	Wm. Steiner-S. R.	5 reels	
Children of Dust.....	Special Cast	First National	5 reels	
Counterfeit Love.....	Special Cast	Playgoers	5 reels	
Critical Age, The.....	Special Cast	Hodkinson	5 reels	May 19
Daughters of the Rich.....	Special Cast	Al Lichtman Corp.	5 reels	
Desert Rider, The.....	Jack Hoxie	Sunset Prod.	5 reels	
Devil's Partner, The.....	Norman Shearer	Independent Pict.	5 reels	
Divorce.....	Jane Novak	Film Book. Offices.	5 reels	
Don Quickshot of the Rio Grande.....	Jack Hoxie	Universal	5 reels	June 9
Human Wreckage.....	Special Cast	Film Book. Offices.	5 reels	
Last Moment, The.....	Special Cast	Goldwyn	6 reels	May 19
Man of Action.....	Douglas MacLean	First National	6 reels	June 2
Michael O'Halloran.....	Irene Rich	Hodkinson	5 reels	
Mysterious Witness, The.....	Robert Gordon	Film Book. Offices.	5 reels	
Paddy - the - Next-Best Thing.....	Mac Marsh	Allied Prod. & Dist.	6 reels	May 26
Penrod and Sam.....	Special Cast	First National	5 reels	
Railroaded.....	Herbert Rawlinson	Universal	5 reels	
Sawdust.....	Gladys Walton	Universal	5 reels	
Trifling With Honor.....	Special Cast	Universal	5 reels	May 12
Western Blood.....	Pete Morrison	Sanford Prod.	5 reels	
Youthful Cheaters.....	Glenn Hunter	Hodkinson	6 reels	June 2

JULY

Feature	Star	Distributed By	Length	Reviewed
Brass Bottle, The.....	Special Cast	First National	5 reels	
Circus Days.....	Jackie Coogan	First National	5 reels	
Desert Driven.....	Harry Carey	Film Book. Offices.	5 reels	
Dulcy.....	C. Talmadge	First National	5 reels	
Forbidden Range.....	Neal Hart	Wm. Steiner Prod.	5 reels	
Itching Palms.....		Film Book. Offices.	5 reels	
Man Between, The.....	Special Cast	Asso. Exhibitors	6 reels	
Man's Man, A.....	J. Karren Kerrigan	Film Book. Offices.	5 reels	
McGuire of the Mounted.....	William Desmond	Universal	5 reels	
Rapids, The.....	Astor	Hodkinson	5 reels	
Shootin' For Love.....	Hoot Gibson	Universal	5 reels	
Stormy Seas.....	McGowan-Holmes	Asso. Exhibitors	5 reels	
Triby.....	Special Cast	First National	5 reels	

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Ain't Love Awful		Universal	2 reels	May 26
Alley Cat, The	Aesop's Fables	Pathe	2/3 reels	Mar. 24
All Over Twisted	Buddy Messinger	Universal	2 reels	
Amateur Night on Ark	Aesop's Fables	Pathe	2/3 reels	May 26
Author, The	Al St. John	Fox	2 reels	
Babies Welcome	Dorothy Devore	Educational	2 reels	Mar. 3
Back Stage	Children	Pathe	2 reels	June 2
Barnyard, The	Larry Semon	Vitagraph	2 reels	
Beauty Parlor, The	Aesop's Fables	Pathe	2/3 reel	
Before the Public	Snub Pollard	Pathe	2 reels	Mar. 3
Borrowed Trouble	Carter DeHavens	Film Book. Offices	2 reels	
Bowled Over	Paul Parrott	Pathe	1 reel	Mar. 24
Boys to Board	Children	Pathe	2 reels	
Broke	Jimmie Adama	Educational	1 reel	Mar. 3
Bum Grafters	Neely Edwards	Universal	1 reel	
Bum Slickers	Edwards-Roach	Universal	1 reel	
Burglar Alarm, The	Aesop's Fables	Pathe	2/3 reel	
California or Bust	Snub Pollard	Pathe	2 reels	Apr. 28
Chop Suey Louie	Joe Rock	Jo-Rok Prod.	2 reels	
Clothes and Oil		Fox	2 reels	May 26
Coal Dust Twins	Neely Edwards	Universal	1 reel	
Cold Chills	Louise Fazenda	Educational	2 reels	Apr. 28
Collars and Cuffs	Stan Laurel	Pathe	1 reel	
Courtship of Miles Sand- wich	Snub Pollard	Pathe	2 reels	
Covered Push-Cart, The	Aesop's Fables	Pathe	2/3 reel	
Col. Heeza Liar and the Burglar		Hodkinson	1 reel	
Col. Heeza Liar in Un- cle Tom's Cabin		Hodkinson	1 reel	
Col. Heeza Liar, Nature Fakir		Hodkinson	1 reel	
Col. Heeza Liar's Vaca- tion		Hodkinson	1 reel	
Dad's Boy	Buddy Messinger	Universal	2 reels	
Day By Day—In Every Way	Aesop's Fables	Pathe	2/3 reels	
Dogs of War	Children	Pathe	2 reels	
Day By Day—In Every Way		C. B. C.-S. R.	2 reels	
Don't Flirt		Pathe	1 reel	May 26
Don't Get Fresh	Buddy Messinger	Universal	2 reels	
Do Your Stuff	Paul Parrott	Pathe	1 reel	Mar. 3
Dude, The	Adams-Vance	Educational	1 reel	Apr. 14
Easy Terms	Neely Edwards	Universal	1 reel	
Exit Stranger		Educational	1 reel	Apr. 1
Fakers	Edwards-Roach	Universal	1 reel	
Family Troubles	Eddie Barry	Educational	1 reel	Mar. 31
Fare Enough	Jack Cooper	Universal	2 reels	
Farmer Al Falfa's Bride	Aesop's Fables	Pathe	2/3 reels	May 5
Fish Story, A	Aesop's Fables	Pathe	2/3 reels	
F. O. B.	Lloyd Hamilton	Educational	2 reels	May 5
For Art's Sake	Paul Parrott	Pathe	1 reel	May 26
For Safe Keeping	Paul Parrott	Pathe	1 reel	Mar. 17
Fortune's Wheel	Lewis Sargent	Universal	1 reel	
Forward March	Larry Semon	Vitagraph	2 reels	
Fourflusher, The		Fox	2 reels	May 5
Fresh Eggs	Paul Parrott	Pathe	1 reel	
Gambler's, The	Aesop's Fables	Pathe	2/3 reels	
Get Your Man	Paul Parrott	Pathe	1 reel	Mar. 31
Giants vs. Yanks	Children	Pathe	2 reels	Mar. 31
Good Riddance	Paul Parrott	Pathe	1 reel	Apr. 14
Green as Grass	Jimmie Adams	Educational	2 reels	Apr. 14
Handy Man, The	Stan Laurel	Metro	2 reels	
Helpful Hogan	Charles Murray	Hodkinson	2 reels	
Hold On	Engel-Earle-Marcel	Universal	2 reels	
Hold Tight	Lige Conley	Educational	2 reels	Mar. 3
Hot Water	Neal Burns	Educational	2 reels	Mar. 24
Imperfect Lover, The	Brownie (dog)	Universal	2 reels	
In Hock	Neely Edwards	Universal	1 reel	
Jazz Bug, The	Bert Roach	Universal	1 reel	
Jolly Rounders, The	Aesop's Fables	Pathe	2/3 reels	
Kick Out	Lige Conley	Educational	2 reels	
Kid Reporter, The	Baby Peggy	Universal	2 reels	June 9
Knockout, The	Lyons-Moran	Universal	1 reel	
Live Wires	Paul Parrott	Pathe	1 reel	
Love Nest, The	Buster Keaton	First National	2 reels	Mar. 24
Maid to Order	Lewis Sargent	Universal	1 reel	
Mouse Catcher, The	Aesop's Fables	Pathe	2/3 reels	
Movie Dare Devil, The	Hurd Cartoon	Educational	1 reel	Apr. 14
Mummy, The		Fox	2 reels	June 2
The Noon Whistle	Stan Laurel	Pathe	1 reel	May 5
No Wedding Bells	Larry Semon	Vitagraph	2 reels	Feb. 10
Nuisance, The	McKee-Anderson- Murray	Hodkinson	2 reels	Feb. 17
Oh, Nursie	Marcel-Cooper	Universal	2 reels	May 26
Oh, Sister	Adams-Vance	Educational	1 reel	Mar. 3
One Hard Pull	Aesop's Fables	Pathe	2/3 reels	
Panic's On, The	Carter DeHavens	Film Book. Offices	2 reels	
Peanuts	Lewis Sargent	Universal	1 reel	
Peg o' the Movies	Baby Peggy	Universal	2 reels	
Pharaoh's Tomb	Aesop's Fables	Pathe	2/3 reels	
Pick and Shovel	Stan Laurel	Pathe	1 reel	
Pill Pounder, The	Charles Murray	Hodkinson	2 reels	
Pleasant Journey, A	Children	Pathe	2 reels	Mar. 24
Please Arrest Me	Monty Banks	Federated- S. R.	2 reels	
Plumb Crazy	Bobby Vernon	Educational	2 reels	June 2
Pop Tuttle's Lost Nerve	Dan Mason	Film Book. Offices	2 reels	May 26
Pop Tuttle's Tactics	Dan Mason	Film Book. Offices	2 reels	
Private, Keep Off	Carter DeHavens	Film Book. Offices	2 reels	
Radio Romeo	Walter Forde	Universal	1 reel	
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels	
Roaring Lions on Steam- ship		Fox	2 reels	

Feature	Star	Distributed By	Length	Reviewed
Roll Along	Jimmie Adams	Educational	2 reels	May 26
Salesman, The	Al St. John	Fox	2 reels	Apr. 14
Say It With Diamonds	Carter DeHavens	Film Book. Offices	2 reels	Apr. 14
Sheik, The	Aesop's Fables	Pathe	2/3 reels	
Shoot Straight	Paul Parrott	Pathe	1 reel	Mar. 17
Sbould William Tell	Edwards-Roach	Universal	1 reel	
Skeletons	Neely Edwards	Universal	1 reel	
Small Change	Eugene-Vance	Educational	1 reel	May 26
Smarty	Buddy Messinger	Universal	2 reels	
Smile Wins, The	Paul Parrott	Pathe	1 reel	
Snowed Under	Bull Montana	Metro	2 reels	
Sold at Auction	Snub Pollard	Pathe	2 reels	May 26
So This Is Hamlet	Charles Murray	Hodkinson	2 reels	
Speed Bugs	Fred Spencer	Universal	2 reels	
Speed the Swede	Paul Parrott	Pathe	1 reel	Apr. 28
Spider and the Fly	Aesop's Fables	Pathe	2/3 reels	
Spooks	Aesop's Fables	Pathe	2/3 reels	June 2
Spooky Romance, A	Jack Cooper	Universal	2 reels	
Springtime	Aesop Fables	Pathe	2/3 reels	
Stork's Mistake, The	Aesop's Fables	Pathe	2/3 reels	
Sunny Gym	Brownie (dog)	Universal	2 reels	
Sunny Spain	Paul Parrott	Pathe	1 reel	May 5
Sweet and Pretty	Brownie (dog)	Universal	2 reels	
Sweetie	Baby Peggy	Universal	2 reels	Feb. 24
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taking Orders	Baby Peggy	Universal	2 reels	
This Way Out	Baby Peggy	Educational	2 reels	
Three Gun Man, The		Fox	2 reels	May 26
Tin Knights in a Hall- room		C. B. C.-S. R.	2 reels	
To and Fro	Neely Edwards	Universal	1 reel	
Traffic	Neely Edwards	Educational	1 reel	
Tramps of Note	Neely Edwards	Universal	1 reel	
Traveling Salesman	Aesop's Fables	Pathe	2/3 reels	
Two Auctioneers, The		Universal	1 reel	
Two Twins, The	Bull Montana	Metro	2 reels	Apr. 28
Under Two Jags	Stan Laurel	Pathe	1 reel	June 2
Uneasy Feet	Lloyd Hamilton	Educational	2 reels	Mar. 24
Vamped	Jack Cooper	Universal	2 reels	
Watch Dog, The	Snub Pollard	Pathe	1 reel	June 9
Where Am I?		Pathe	2 reels	Mar. 31
Where's My Wandering Boy This Evening	Ben Turpin	Pathe	2 reels	
Where There's a Will		Fox	2 reels	
Whiskers	Lewis Sargent	Universal	1 reel	
White Wings	Stan Laurel	Pathe	1 reel	
Why Dogs Leave Home	Brownie (dog)	Universal		
Winter Has Come	Dorothy Devore	Educational	2 reels	May 5
Won't You Worry?	Bert Roach	Pathe	1 reel	

Short Subjects

Better Than Gold (Drama), Roy Stewart.....	Universal	2 reels.	
Broad Highway (Bray Romance).....	Hodkinson	1 reel	
City of Dreams (Bray Romance).....	Hodkinson	1 reel	
Crystal Ascension, The (Artfilm).....	Pathe	1 reel	May 26
Don Coyote (Drama), Reginald Denny.....	Universal	2 reels.	
Double Cinched (Drama), Leo Maloney.....	Pathe	2 reels.	Mar. 3
Drifter, The (Drama), Harry Carey.....	Universal	2 reels.	
Duck, The (Rod-Gun Series).....	Hodkinson	1 reel.	
Eagle's Talons, The (Serial).....	Universal	15 episodes.	
Extra Seven, The (Drama), Leo Maloney.....	Pathe	2 reels.	Mar. 31
Fight for a Mine, A (Drama), Roy Stewart.....	Universal	2 reels.	June 9
Fighting Blood (Drama), George O'Hara.....	Film Book. Offices.	2 reels.	Feb. 3
Forgetting the Law, Jack Daugherty.....	Universal	2 reels.	
From the Windows of My House.....	Educational	1 reel.	
God's Law (Drama), Roy Stewart.....	Universal	2 reels.	
Guilty Hand, The (Drama), Roy Stewart.....	Universal	2 reels.	
Hard to Beat (Drama), Roy Stewart.....	Universal	2 reels.	
Haunted Valley (Serial).....	Pathe	15 epis'ds.	Apr. 28
Hyde and Zeke (Drama), Leo Maloney.....	Pathe	2 reels.	June 9
Immortal Voice (Bray Romance).....	Hodkinson	1 reel	
In the Days of Daniel Boone (Serial).....	Universal	18 episodes.	
Jenkins and the Mutt (Wilderness Tales).....	Educational	1 reel.	Feb. 3
Knight in Gale (Drama), Geo. O'Hara.....	Film Book. Offices.	2 reels.	
Knight That Failed, Geo. O'Hara.....	Film Book. Offices.	2 reels.	
Land of Tut Ankh, Amen.....	Fox	1 reel.	
Lonesome Luck, Jack Daugherty.....	Universal	2 reels.	
Moon Blind (Wilderness Tales).....	Educational	1 reel.	Feb. 3
Naked Fists (Drama), Neal Hart.....	Universal	2 reels.	
Night Riders, The (Drama), Harry Carey.....	Universal	2 reels.	
One Hundred Per Cent Nerve (Leo Maloney).....	Pathe	2 reels.	Apr. 28
One of Three (Drama), Roy Stewart.....	Universal	2 reels.	
Oregon Trail, The (Serial).....	Universal	18 epis'ds.	Feb. 10
Outlaw and the Lady (Drama), Harry Carey.....	Universal	2 reels.	
Partners Three (Drama), Leo Maloney.....	Pathe	2 reels.	Mar. 17
Phantom Fortune, The (Serial).....	Universal	12 epis'ds.	Mar. 17
Radio Active Bomb (Drama), Roy Stewart.....	Universal	2 reels.	
Right of Way Casey (Drama), Neal Hart.....	Universal	2 reels.	
Romance of Life (Bray Romance).....	Hodkinson	1 reel.	
Roped and Tied (Drama), Neal Hart.....	Universal	2 reels.	
Secret Code, The (Drama), Roy Stewart.....	Universal	2 reels.	
Shooting the Earth (Hodge Podge).....	Educational	1 reel.	June 9
Six-Second Smith (Drama), Geo. O'Hara.....	Film Book. Offices.	2 reels.	Feb. 3
Some Sense and Some Nonsense.....	Educational	1 reel.	May 5
Speed Demons (Hodge Podge).....	Educational	1 reel.	
Tarpon Fishing (Hodge Podge).....	Educational	1 reel.	
Trail of No Return (Drama), Hart-Sedgwick.....	Universal	2 reels.	May 26
Under Secret Orders (Drama).....	Universal	2 reels.	
Unsuspecting Stranger (Drama), Pathe.....	Pathe	2 reels.	May 26
Wandering Two (Drama), Reginald Denny.....	Universal	2 reels.	
Weeping Waters (Artfilm).....	Pathe	1 reel.	May 5
When Fighting's Necessary, Leo Maloney.....	Pathe	2 reels.	Apr. 14
Widower's Mite (Drama), Reginald Denny.....	Universal	2 reels.	
Wings of the Storm (Drama), Leo Maloney.....	Pathe	2 reels.	

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19	20	21	15	16	17	18		
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SUNDAY
19
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M. P. News, June 16

WM. A. JOHNSTON

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COMEDY DRAMAS

Across the Continent—Reid, Theo. Roberts.
Back Home and Broke—Meighan, Lila Lee.
Bachelor Daddy—Meighan, Leatrice Joy.
Civilian Clothes—Meighan.
Conrad in Quest of His Youth—Meighan, Wm. deMille.
Clarence—Reid, Ayres, McAvoy, Wm. deMille.
The Dancin' Fool—Reid, Bebe Daniels, Sam Wood.
Exit the Vamp—Ethel Clayton, Theo. Roberts.
A Game Chicken—Bebe Daniels.
The Ghost in the Garrett—Dorothy Gish.
The Home Stretch—Douglas MacLean.
Is Matrimony a Failure?—Lila Lee, Lois Wilson, Walter Hiers.
The Jailbird—Douglas MacLean.
The Lottery Man—Reid, directed by Cruze.
The Love Special—Reid, Ayres.
Mary's Ankle—Douglas MacLean.
The Old Homestead—Theo. Roberts, Fawcett, Cruze.
Our Leading Citizen—Meighan, Lois Wilson.
Sick Abed—Reid, Bebe Daniels.
Twenty-three and a Half Hours' Leave—Douglas MacLean.
Too Much Speed—Reid, Theo. Roberts.
What's Your Hurry—Reid, Lois Wilson.
The World's Champion—Reid, Lois Wilson.

CROOK DRAMAS

City of Silent Men—Meighan, Lois Wilson.
Frontier of the Stars—Thomas Meighan.
Green Temptation—Betty Compson.
If You Believe It, It's So—Meighan, Theo. Roberts.

CROOK DRAMAS—(Cont.)

Kick In—Compson, Lytell, McAvoy, Fitzmaurice.
Law and the Woman—Betty Compson.
Missing Millions—Alice Brady.
Thirty Days—Wallace Reid, directed by Cruze.
While Satan Sleeps—Jack Holt.
White and Unmarried—Meighan, Logan.

FATHER AND MOTHER LOVE DRAMAS

Cradle—Ethel Clayton.
Good Provider—Vera Gordon, Dore Davidson.
Humoresque—Gordon, Davidson, Rubens.
The Impossible Mrs. Bellew—Swanson, Nagel.
The Lost Romance—Nagel, Wilson, Holt, Wm. deMille.
The Old Homestead—Theo. Roberts, directed by Cruze.

GOWNS—LAVISH MODERN COSTUMES

Affairs of Anatol—Reid, Swanson, Ayres, Daniels, C. B. DeMille.
Beyond the Rocks—Swanson, Valentino, Sam Wood.
A Daughter of Luxury—Agnes Ayres.
Don't Tell Everything—Reid, Swanson, Dexter.
Everywoman—Bebe Daniels, Roberts, Melford.
Experience—Barthelmess, Naldi, Fitzmaurice.
Fool's Paradise—C. B. DeMille.
Footlights—Elsie Ferguson.
Forbidden Fruit—C. B. DeMille.
The Great Moment—Gloria Swanson, Sills, Sam Wood.
Her Gilded Cage—Swanson, Harrison Ford, Sam Wood.
Her Husband's Trademark—Swanson, Sam Wood.
The Impossible Mrs. Bellew—Gloria Swanson, Nagel.
Manslaughter—C. B. DeMille, Meighan, Joy, Wilson.
Nice People—Reid, Daniels, Nagel, Wm. deMille.
Outeast—Elsie Ferguson.
Paying the Piper—Dorothy Dickson, Geo. Fitzmaurice.
The Right to Love—Mae Murray, Geo. Fitzmaurice.
The Woman Who Walked Alone—Dalton, Sills.

GREAT WHITE WAY DRAMAS

Affairs of Anatol—C. B. DeMille, Reid, Swanson, Ayres, Daniels.
Gilded Lily—Mae Murray.
Her Gilded Cage—Swanson.
Kick In—Compson, Lytell, McAvoy, Geo. Fitzmaurice.
On With the Danee—Mae Murray, Geo. Fitzmaurice.
You Never Can Tell—Bebe Daniels.

OUT-DOOR PICTURES

At the End of the World—Betty Compson, Sills.
The Bonded Woman—Betty Compson.
Burning Sands—Sills, Hawley, Logan.
The Call of the North—Jack Holt.
The Cowboy and the Lady—Minter, Tom Moore.



If it's a Paramount Picture,

Pick your summer programs from the big-money Paramount Pictures listed below. Put checks to the left of the ones you want. Save these pages and show them to your Paramount exchange. *Then hear the good news!*

OUT-DOOR PICTURES (Cont.)	DOMESTIC DRAMAS (Cont.)
The Cradle of Courage—Wm. S. Hart.	Nice People—Reid, Daniels, Nagel, Wm. deMille.
The Crimson Challenge—Dorothy Dalton.	Old Wives for New—Dexter, Hawley, Roberts, C. B. DeMille.
Ebb Tide—Kirkwood, Lee, Logan, Melford.	Something to Think About—C. B. DeMille, Swanson, Dexter, Roberts.
The Hell Diggers—Reid, Lois Wilson.	What Every Woman Knows—Wilson, Nagel, Wm. deMille.
Held by the Enemy—Holt, Ayres, Hiers.	
The Idol of the North—Dalton.	SMALL-TOWN DRAMAS
The Kentuckians—Monte Blue.	Alarm Clock Andy—Ray
The Love Special—Reid, Ayres, Roberts.	Back Home and Broke—Mcighan
The Man Unconquerable—Jack Holt.	City of Silent Men—Mcighan
North of the Rio Grande—Holt, Bebe Daniels.	Conquest of Canaan—Mcighan
O'Malley of the Mounted—Wm. S. Hart.	Dancin' Fool—Reid
Over the Border—Betty Compson, Tom Moore.	Egg Crate Wallop—Ray
Sand—William S. Hart.	Homer Comes Home—Ray
The Sheik—Agnes Ayres, Valentino, Melford.	Home Stretch—MacLean
The Siren Call—Dalton.	It Pays to Advertise—Washburn
The Testing Block—William S. Hart.	Old Fashioned Boy—Ray
Three Word Brand—William S. Hart.	One a Minute—MacLean
Toll Gate—William S. Hart.	Our Leading Citizen—Mcighan
Travelin' On—William S. Hart.	Passing Through—MacLean
	Red Hot Dollars—Ray
SEA STORIES	The Old Homestead—All Star
At the End of the World—Betty Compson, Sills.	
The Bonded Woman—Betty Compson.	HISTORICAL DRAMAS
Cappy Ricks—Mcighan, Ayres.	Bride's Play—Davies
Ebb Tide—Kirkwood, Lee, Logan, Melford.	Copperhead—Lionel Barrymore
Male and Female—C. B. DeMille, Mcighan, Roberts, Swanson, Lee, Daniels.	Deception—Jannings
Moran of the Lady Letty—Dalton, Valentino.	Loves of Pharaoh—Jannings
On the High Seas—Dalton, Holt.	To Have and To Hold—Compson-Lytell
STAGE LIFE DRAMAS	When Knighthood Was in Flower—Davies
After the Show—Wm. deMille, Lila Lee, Jack Holt.	
Everywoman—Bebe Daniels, Roberts.	PICTURES OF THRILL AND MYSTERY
Experience—Geo. Fitzmaurice, Barthelmess, Naldi.	Always Audacious—Reid
Footlights—Elsie Ferguson.	Dr. Jekyll and Mr. Hyde—John Barrymore
The Gilded Lily—Mae Murray.	For the Defense—Clayton
Her Gilded Cage—Gloria Swanson.	Ghost in the Garret—Gish
DOMESTIC DRAMAS	Great Impersonation—Melford-Kirkwood
The Affairs of Anatol—C. B. DeMille, Reid, Swanson, Ayres, Daniels.	Green Temptation—Compson
Behold My Wife—Sills, Dexter.	Heliotrope—Cosmopolitan
Beyond the Rocks—Swanson, Valentino.	More Deadly than the Male—Clayton
Bought and Paid For—Ayres, Holt, Hiers, Wm. deMille.	Silk Hosiery—Bennett
Don't Tell Everything—Swanson, Reid, Dexter.	Witness for the Defense—Ferguson
The Easy Road—Mcighan, Lila Lee.	Witching Hour—Taylor-Dexter
Her Husband's Trademark—Gloria Swanson.	Mystery of the Yellow Room—Chautard
The Impossible Mrs. Bellew—Swanson, Conrad Nagel.	Treasure Island—Tourneur
Inside the Cup—Cosmopolitan.	Borderland—Ayres
Midsummer Madness—Wilson, Lee, Holt, Nagel, Wm. deMille.	Face in the Fog—L. Barrymore, Cosmopolitan
Miss Lulu Bett—Wilson, Sills, Roberts, Wm. deMille.	Ghost Breaker—Reid
	Man Who Saw Tomorrow—Mcighan
	Young Rajah—Valentino

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Adapted from Edgar Saltus' famous novel by Olga Printzlau and Josephine Quirk

With a Preferred Cast

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And Knock The Hot Weather Cold

NO matter how hot the weather, "Knighthood" will pack them in. Show it this summer—and you'll do Holiday week business.

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A theatre that runs specials and passes up this one is missing something it shouldn't miss. This picture has more "stuff" than any of the other specials of the season. Forget the costume fear.

It packs enough story to make all the rest of this season's specials look like program pictures. It isn't a program picture that happens to draw well, as most of them are, but a picture into which has been put real money, energy, brains and work.

It is not a "highbrow" picture alone, because of its intense action and absorbing story. It is not "lowbrow" alone because it is the most elaborate picture Famous Players-Lasky ever put into a can. It's everything! It's a special that draws the second day and the third—and that's very rare these days. We saw tags on cars parked in front of our theatre from eight different towns.

We've had a good many pictures that kept the cashier busy, but this one drew more American dollars than any other picture we have run since "Way Down East." — FRED HINDS, CRESCO THEATRE, CRESCO, IOWA.

MARION DAVIES

IN

"When Knighthood Was in Flower"

By Charles Major
Scenario by Luther Reed

Directed by Robert Vignola
Settings by Joseph Urban

A COSMOPOLITAN PRODUCTION

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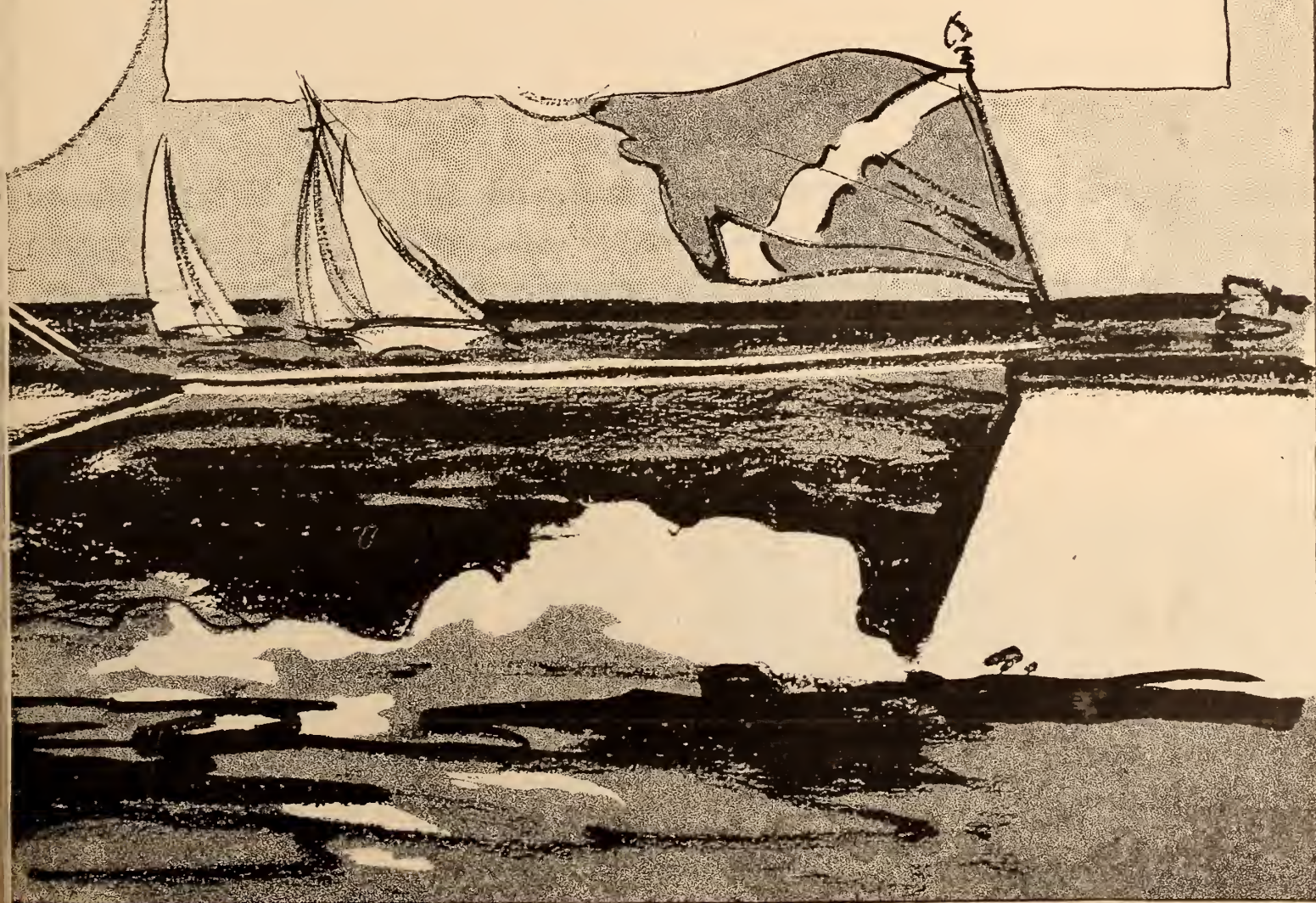
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The Christian
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Look Your Best
Brothers Under the Skin
The Sin Flood
A Blind Bargain
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Ragged Edge

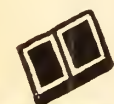
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Mrs. Wal

took San Francisco by storm when her sensational photodramatic drug exp weeks' run. The San Francisco Examiner said it was "the most important mo that "it registers overwhelmingly." The Bulletin said: "Hold the attention from

The thundering San Francisco opening is just the beginning. Watch for the oc Million-Dollar Theatre; watch for the tremendous ovation it gets at its gigan Lyric, New York, on June 27th—and, most important of all, make application of the photodrama that will stagger the nation—



HUMAN V

Clace Reid

ose opened at Ackerman & Harris' Century Theatre on June 9th for a 4-
tion picture ever made." The Call & Post said it's "in a class by itself" and
first to last." The Chronicle said: "finely produced . . . good entertainment."

eans of praise it will receive when it opens in Los Angeles, at Sid Grauman's
tic Chicago opening; watch for the colossal furore it makes when it opens at the
NOW to your nearest F. B. O. Exchange for an engagement at YOUR theatre

WRECKAGE

The Summer Is W

Here Are the "Makings"

*An Outdoor Picture That Has Swept
Millions to Theatres!*

THE STORM

featuring

VIRGINIA VALLI HOUSE PETERS
MATT MOORE

From the play by
Langdon McCormick

Directed by
Reginald Barker

*The Ideal Summer Picture That Has
Registered in Millions of Hearts*

HUMAN HEARTS

featuring

HOUSE PETERS

From the play by
Hal Reid

Directed by
King Baggot

*One of the Best Known Stories Made
Into One of the Best Liked Pictures*

UNDER TWO FLAGS

starring

PRISCILLA DEAN

with JAMES KIRKWOOD

From the immortal
novel by Ouida

Directed by
Tod Browning

A WINNER EVERY FOOT of the FILM!

THE KENTUCKY DERBY

starring

REGINALD DENNY

From the play by
Chas. T. Dazey

Directed by
King Baggot

THE BIGGEST HIT OF THE YEAR!

THE FLIRT

With a Great Cast

From BOOTH TARKINGTON'S novel
A Hobart Henley Production

*It Will Blaze the Roads for Big Crowds
to Your Theatre*

THE FLAME OF LIFE

starring

PRISCILLA DEAN

From a famous novel by
Frances Hodgson Burnett

A Hobart Henley
Production

UNIVERSAL
JEWEL
P I C T U R E S
"The Pleasure is All Yours"

Presented by
Carl Laemmle

What You Make It— For a Great Summer

"Go the Limit in Exploiting This Picture"
—Temple Theatre, San Bernardino, Cal.

DRIVEN

With a Brilliant Cast
A CHARLES BRABIN PRODUCTION
The Big 1923 Summer Sensation

Women Love It—Men Will Never Forget It!

THE ABYSMAL BRUTE

starring

REGINALD DENNY

From the great novel by
Jack London

A Hobart Henley
Production

*They Haven't Known a Thrill Until
They See*

THE SHOCK

starring

LON CHANEY

with

VIRGINIA VALLI

Directed by Lambert Hillyer

The Greatest Baseball Love Story Ever Told!

**BEAT THIS ONE FOR THE SUMMER
IF YOU CAN!**

TRIFLING WITH HONOR

Featuring an Excellent Cast

From the story by
Wm. Slavens McNutt

Directed by
Harry Pollard

The Greatest Summer Bet You Ever Had!

H. A. Snow's

HUNTING BIG GAME IN AFRICA

With Gun and Camera

*Two Years of Adventure Squeezed
Into Two Hours of Thrill!*

*Ever-last-ingly EXCITING! Keeps'em
guessing—leaves'em gasping*

BAVU

With a Superlative Cast

From the play by
Earl Carrol

Directed by
Stuart Paton

*Nationally Advertised
in the
Saturday Evening Post*

UNIVERSAL
JEWEL
P I C T U R E S
"The Pleasure is All Yours"

**You've heard lots
—now watch for the**

Univer

UNIVERSAL
P I C T U R E S
"The Pleasure is All Yours"

To be presented by

about "big pictures"
announcement of

Sal **S**ixty

Carl Laemmle

UNIVERSAL
JEWEL
P I C T U R E S
"The Pleasure is All Yours"



The CRITICAL AGE

adapted from "Glengarry School Days"



RALPH CONNOR

**HODKINSON
PICTURES**

Another great RALPH CONNOR success "The Man from Glengarry"

Produced by OTTAWA FILM PRODUCTIONS LTD.

M. P. NEWS: Through a splendid treatment of its salient points, coupled with a first rate production and a capital interpretation, "The Critical Age" will prove entertaining to every audience that sees it. The sponsors deserve credit for telling it in five reels, thus heightening the action and making the scenes compact.

It is thoroughly pleasing and capably conceived and executed in every department.

M. P. WORLD: Pauline Garon is a type that is immensely popular right now and proves in this picture that she is well qualified to act.

It is an interesting picture because it is in some ways apart from the stereotyped and is wholesome and youthful.

HARRISON'S REPORTS: It is a delightful little Canadian tale of romance at the "puppy-love" stage, and easily holds the interest. It is an outdoor picture and includes many lovely scenes of natural beauty.

"The Critical Age" should be satisfactory entertainment for any audience.

FILM DAILY: . . . is handled in the right way, given a good production and played by a company that is well suited and capable, as well as being carefully directed.

Pleasing offering that is short and can fit on any program.

Pauline Garon, the latest screen flapper and a very busy one judging from all the pictures she has appeared in recently, will be well liked in the role of Margie Baird and will gain more friends for her work in this.

This is pleasant entertainment that should satisfy almost any audience. It is a short picture and should satisfy the demands of exhibitors crying for features that do not run into seven and eight reels. With this one they can use a good program of short reels and with the feature offering a good entertainment, it should give their patrons a nice bill.

MORNING TELEGRAPH: A charming little thing touched lightly and skilfully and making a delightful entertainment.

Pauline Garon is delightful as the girl.

It is a good picture, light and agreeable, and should meet with success.

They **MAKE** your show!

IF your feature is good, a Plum Center Comedy makes your show *better*; if your feature is not up to your standard, a Plum Center Comedy will actually *carry* the show. Every one is dependable. Every one is an attraction in itself, and many of them are better business-getters than so-called features. You'll save a lot of worry and make a lot more money if you **BOOK 'EM ALL—NOW!!!**

PLUM CENTER COMEDIES

STARRING

DAN MASON

PRODUCED BY

Paul Gerson Pictures Corp.,

Directed by

ROBERT EDDY

BOOK THEM NOW

through

F.B.O.

723 Seventh Ave., New York

**EXCHANGES
EVERYWHERE**

Sales Office, United Kingdom: R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W. 1. England



Take a Tip from Truart—

Ask any Exhibitor who has played them—

Ask any independent Exchange Man who is handling them—f'rinstance, Herman Rifkin of Boston, Gene Marcus of Philly, Jack Bellman of New York, Jerry Abrams of Chicago, Bob Lynch of Philly, Louis Hyman of Frisco—about

Edward Dillon's

"WOMEN MEN MARRY"

*with E. K. Lincoln, Florence Dixon,
Hedda Hopper and Julia Swayne Gordon*

"THE EMPTY CRADLE"

Adapted from Leota Morgan's novel

"CHEATING WIVES"

An Epic of All Womankind

with Mary Alden and Harry T. Morey

———then,——

Take the tip and find out if your territory is still open on these proven box-office winners. Do it without delay—ask

Truart Films
The Perfect Setting

M. H. HOFFMAN,
Vice-President and General Manager
TRUART FILM CORPORATION
1540 Broadway, New York

?

"The World Has a Lot of Laughs Coming!"

?

"Back to the Good Old Days"



"Back to the Woods"
CHRISTIE COMEDIES
Two Reels



"F. O. B."
LLOYD HAMILTON
in
HAMILTON COMEDIES
Two Reels

WILDERNESS TALES
by Robert C. Bruce
One Reel

TIMELY SPECIALS
Such as
"GOLF, AS PLAYED BY
GENE SARAZEN"
One Reel

"SEA OF DREAMS"
A
Warren A. Newcombe
Production
One Reel

"WISH we could go back to the good old General Film days, when we could get pictures that were *not padded* and tiresome—pictures of short length, jammed with action," said an exhibitor to me at the Chicago convention.

Why, Mr. Exhibitor, there are more pictures like that available now than there were then. Every Educational Picture fits that description.

Why not "go back to the good old days" by booking a whole Short Subjects Show from your Educational Exchange every now and then during the summer?

And on all your other programs during the warm months use more of these Short Subjects. They are The Spice of the Summer Program.

E. W. Hammons



"Three Strikes"
MERMAID COMEDIES
Jack White Productions
Two Reels



"Between Showers"
CAMEO COMEDIES
One Reel

EARL HURD COMEDIES
Presented by C. C. Burr
One Reel

LYMAN H. HOWE'S
HODGE-PODGE
Some Sense and Some
Nonsense
One Reel

KINOGRAMS
The Visual News of
All the World



EDUCATIONAL
FILM EXCHANGES, Inc.

E. W. HAMMONS, President

"Aimed Straight at Your Heart--

Five Reviewers were sent by 'The Exhibitor's Trade Review' and this is what they say:

"The plain fact of the matter is that Mr. Griffith has given the screen an extremely good picture—good in the sense that it is able to move thousands of spectators to alternate tears and laughter; and to send them home feeling that they have been well entertained and received the full worth of their money, with something over. In trade circles, a 'good' picture is one that proves a winning box office attraction, makes a successful bid for popularity, and enables theatre owners to hang out the S. R. O. sign. What more can an exhibitor want?"

—George T. Pardy.

"You may say it is a woman's picture because it always holds the spotlight upon one phase of life that is woman's chief dominion. But it is a man's picture just as much. For the picture as a whole, it is dramatic at times and interesting always."

—George Blaisdell.

"'The White Rose' has extraordinary emotional appeal. Indeed a work which so sways the emotion of the spectators is rare among the works of the stage or screen. It attacks the spectator's emotions with the violence of a tornado; and Mae Marsh's portrait—it cannot be called a performance—is one of the most moving spectacles ever developed on the screen. For an emotion stirring play and characterization, it hardly seems 'The White Rose' can be 'oversold.'"

—Tom Kennedy.

"'The White Rose' is a love story of tremendous appeal. It is beautifully told and will not fail to reach the heart. The scenes in the Bayou Teche country, for scenic beauty have seldom if ever been equalled for beauty. The production will stand as another work of art for Mr. Griffith's credit."

—James M. Davis.

"It is a box office attraction. It has the suspense and the pathos, the tugs at heartstrings and the power to relieve those tugs with flushes of joy. The many millions who knew Mae Marsh in the other days will relish her work in this picture."

—Howard McLellan.

This is the only picture of the season for which the public actually paid \$3.30 a seat, and they did pay it again and again as a certificate of the box office records show.

D. W. Griffith's

"The White Rose"

For Release by the United Artists Corporation

--And It Hits The Mark"

(New York World)

The Critics Think it is Unusual and Great

"One of the 'biggest' pictures made in years because it is so very, very human—comes as near being a REAL picture as we have seen in years"—
(Don Allen in N. Y. Evening World).

"It easily ranks with the most important pictures made in America. The acting is magnificent; as fine as the screen can boast"—(N. Y. Sun)

"Try as you will to resist its appeal, it will make you smile, weep and laugh . . . **We think it is the best picture Mr. Griffith has made since 'The Birth of a Nation'**"—(N. Y. Journal).

"Boldly tearing away the old dual standards of morality, The White Rose is one of the finest things D. W. Griffith has ever made. It is inspiring and moving"—(Quinn Martin in N.Y. World).

"A singularly fine picture, the treatment of the big dramatic moments is superb. It is beautified and exalted by the presence of that exquisite creature, Mae Marsh, the divinely inspired"—(Robert Sherwood in N.Y. Herald)

"'The White Rose' has brought a great joy to me, as it will bring, I am sure, to innumerable other people."
—(Jane Cowl, "The Juliet of the century" and foremost actress).

"Griffith is a great poet with 'The White Rose'."
—(Max Reinhardt, the most famous European producer for the stage).

"This latest Griffith production should prove an attractive box office attraction, specially pleasing to those who have a penchant for pictures which bring a lump to the throat and a tear to the eye."—(Exhibitors Herald).

"This picture is a sermon, poem and great love drama, all in one, with laughter full of tears. It sends one home with something unforgettable, with a heart hunger for a better humanity."
—(Sophie Irene Loeb, Pres. Child Welfare Board of N. Y. and famous Publicist)

**This picture has two features of great appeal,
the story of a girl who couldn't stop loving
and a new striking character in screen drama,
THE FALLEN MAN, who suffers with the fallen girl.**

D. W. Griffith's

"The White Rose"

For Release by the United Artists Corporation

J. K. McDonald
presents

"Penrod"



*When a fellow
needs a friend*



*"An' they
won't let me
go to Duke's
grave"*



"Ten-SHUN!"

The Year's big Yell !

WOW—Did you hear the explosion? Penrod and Sam have arrived. You sure will hear the Big Noise when you play this picture. There's enough laughs in it to shake the roof off.

But more! The picture has got a big punch—heart interest. There'll be a lump in every throat. The laughs and tears chase each other across the screen.

And don't get the idea this is just a kid's picture. The kiddies will yell with delight, but the grown-ups will enjoy it even more.

It's an Honest-to-God audience picture, one that has a 100% appeal to every man, woman and child.

This is one picture that we can unqualifiedly endorse. Advertise it big. It'll come up to every expectation and more. Depend on First National for Big pictures!

Scenario by Hope Loring and Lewis Lighton

Direction by

WILLIAM BEAUDINE

Foreign rights controlled by Associated First National Pictures, Inc., 383 Madison Ave., New York

A First National Picture

BOOTH TARKINGTON'S
SEQUEL to "PENROD"



and Sam



"Go easy, Dad, 'cause you know it hurts you as much as it does me"



"Gee Sam, you got great big, booful eyes"



"I guess I'm running this gang!"



"Everything I do is blamed on me"



"Nothing to Rival it in

DOUGLAS MacLEAN

A BIG NOVELTY

"Full of action; it accomplishes a novelty by dispensing straight movie comedy with a broad dash of mystery. There is probably nothing to rival it in its admixture of the vital elements of entertainment. MacLean is delightful."—*New York Evening Telegram*.

SPEED OF A TORNADO

"Full of speed and action. MacLean goes himself one better than in 'The Hottentot.' He is as clean cut a comedian as is now before the moviegoers. The other characters fit their roles like fingers fit a glove. The picture has the swiftness of a tornado and leaves one weak from laughing. If you crave excitement and feel like laughing, go to the Strand. You'll find both commodities right there."—*New York Evening World*.

Directed by James Horne.

Distributed by Associated First National Pictures, Inc.



He kissed her on the cheek when he was mama's boy. But—



—this is the way he kissed her when he became a man of action.



"I won't ever marry a mollycoddle like you."



"And then he turned into a human cyclone!"

Thos. H. Ince presents
"A MAN of

Vital Entertainment"

N.Y. EVENING TELEGRAM

IN A RIOT OF LAUGHS

FAST AND AMUSING

"A swiftly moving, and most amusing, picture. Ingenious treatment that brought amusement to Strand patrons. The picture is recommended. It has a distinctively humorous and engaging slant."—*New York World*.

BIG MYSTERY DRAMA

"A mystery comedy, with clutching gloved hands, sliding doors, secret panels, diamonds, blackjacks and explosions."—*New York American*.

STAR SO PLEASING

"MacLean is pleasing and Marguerite de la Motte is at her best. The entire cast is quite capable."—*New York Times*.

FAR ABOVE AVERAGE

"Well above the average. MacLean knows how to maintain a high rate of speed and Raymond Hatton is an excellent foil."—*New York Herald*.

A FAST COMEDY

"'A Man of Action' is a fast comedy."—*New York Daily News*.

Foreign rights controlled by Associated First National Pictures, Inc., 353 Madison Avenue, New York.

Depend on First National



"You hard
boiled?
Don't make
me laugh!"

The rabbit slapped the
bulldog's face!



Caught with the
goods!



"You crook! You'd steal
a wedding ring!"

"Don't you dare hold out
on me!"



ACTION"

AS the active partner of thousands of successful exhibitors First National puts an exhibition value on its pictures ~ but a far higher value on the reputation six years of fair-dealing have won



DEPEND UPON FIRST NATIONAL

'Snappy-with plenty of Action!'

MOVING PICTURE WORLD

"The Sunshine Trail"

Douglas MacLean Splendidly Cast in Bright Comedy-Drama by First National
Reviewed by Mary Kelly

"The Sunshine Trail" is a good attraction that should be diverting to any class of patrons. It affords Douglas MacLean an engaging role that is unusually well suited to him and brings out his most popular qualities. Where light comedy-drama with plenty of action goes well, this picture would be a wise selection.

The story is a refreshing example of what can be done with material that is not especially remarkable, by applying a vivid imagination. There is just enough newness in the treatment here to make it constantly snappy. The sequence is excellent. One dilemma piles upon another in true farcical style, only that the general mood is not farcical. There is too much suspense for that. There is everything that makes well-balanced entertainment from a bank robbery for thrills to a kidnapped youngster for heart interest. Muriel Frances Dana plays this role delightfully. She attaches herself to the hero early in the story and her presence is the cause of most of the trouble which comes his way—and that is a good deal.

MacLean's performance is fine entertainment. His genial impersonation of the character who persists in "scattering sunshine" no matter what the costs will surely please a great majority. The comedy throughout is appealing. Edith Roberts plays the boy's sweetheart vivaciously and the whole cast is more than satisfactory. Thomas H. Ince has given splendid supervision to a picture which does him credit from beginning to end.

FIRST NATIONAL PICTURES

Thomas H. Ince presents Douglas MacLean Hero of "Hottentot" in another laughing hit "The SUNSHINE TRAIL"

A First National Picture

Directed by

James W. Horne

Foreign rights controlled
by Associated First National
Pictures, Inc., 383 Madison
Ave., New York.

Distributed by

Associated First National
Pictures, Inc.

Motion Picture News

A Good Move

THE International Congress of Authors and Picture Producers, sponsored by the Famous Players Lasky organization and held last week in New York, was a creditable and constructive affair.

A concrete success could not possibly be expected of it. It was the initial meeting of two groups, each, we will say, equally uninformed as to the other's wants. But there was a good deal of candid criticism of shortcomings of each side, a good deal of honest striving after a solution—some solution; and to an observer on the side lines it seemed as if a solid step had been taken toward further progress out of which considerable good cannot help but come.

Basil King characterized the enterprise as a bid for publicity. The criticism struck us at the time as obviously funny. Mr. King did not request of the many reporters present that his presence there and his own remarks be kept from the public prints.

As a matter of fact a lot of good publicity did result; and it was good simply in that it showed plainly enough that the producer in this business does aspire to do better things and is sincerely in earnest about it.

In an interview given abroad and noted in this publication some time ago, Mr. Zukor stated that films had gone 'way ahead in physical excellence but dragged lamentably in originality of theme. And this Congress was called with the very serious purpose—a weighty business purpose, if you please—of correcting a weakness of large consequence.

* * *

We have often criticized the producer for his shortcomings—in particular his divergence from good taste, but always with trepidation since we have an immense respect for the art of making public entertainment, especially of the sure-fire order.

But we are inclined to criticize the author group a great deal more for their utter ignorance of the motion picture industry—of the machine that carries their wares to market, and in particular of their childish impatience when this machinery doesn't function nicely to their complete satisfaction. We don't say that the machinery is right by any means; but if any author will study it somewhat, by actual contact with it, that author will come forth more ready to cooperate than criticize. Otherwise, we feel pretty sure, there is something wrong with the author.

* * *

The author evidently blames the producer entirely for what seems to be the mistreatment of his story. He doesn't know that the producer is bearing upon his shoulders the heavy dictates of the distributor, and that the latter is in turn trying to pass on the dictates of the exhibitor. Some exhibitors know what the public preference is or should be; but the great majority simply gauge it by the last picture they made money on.

We are perfectly willing to agree with Fannie Hurst that she is better equipped to create successfully than the average picture director; on the other hand, we should like to see Fannie Hurst deal with a salesmen's convention or a convention of exhibitors.

Then there's the matter of advertising the pictures. Advertising is more than half the effort of the picture industry. Advertising influences production to a marked degree and advertising often makes a failure or success of the exhibitor and of the picture.

* * *

We mention these industrial forces because rightly or wrongly they control. This is a hybrid business. It is half art and the other half economics. One necessarily has to do with the other.

The author cannot reorder this huge industry to suit his own ends. He must take the main structure as he finds it. Which means that he must, with patience and understanding, help it to help him in the better expression of his ideas, ideals and characterizations.

WM. A. JOHNSTON.

ONE regrettable note came forth from the Authors Congress — about the only one we were aware of—and that is the statement that morons make up the majority of motion picture audiences. The newspapers took it up—naturally; and by now it is pretty well broadcasted as the motion picture maker's idea of the public.

There was never a more ridiculous statement made and it is about time to put a question on this silly rot.

It is our business to sit in with a good many picture theatre audiences and we have yet to find one—anywhere—with moron proclivities. On the contrary we always leave a theatre with the fervent wish that the average motion picture director might be there and get some lessons in good judgment and good taste—in particular that the director might witness the ready “razzing” that greets overdone and underdone situations, presumptuous subtitles, obvious tricks and all the insincerity that stamps the cheap and makeshift effort. It has always been our experience that the man who creates entertainment—books, plays, pictures, music—has a deep and abiding respect for the public judgment. The trouble with too many directors is that their sole public is a very small, too often flippant and not over-intelligent section of Hollywood—themselves and their friends and satellites in other words.

* * *

WILLIAM A. JOHNSTON'S editorial in the June 2nd issue of the NEWS in reference to big pictures, has drawn some comment from Harry Rapf. And this is what he says: “From my observation everyone is doing the same thing and everyone is striving to make big pictures, but the result will be, I am afraid, too much dessert which everybody cannot eat. The cost of production today is so much higher than it has been, and the demand for lower rentals greater than it has been bring the extremes to a dangerous point. Where are they going to meet?”

“Producers are seeking big plays, stories, titles and paying enormous prices to get them and the natural rebound for all of this must come to the exhibitor. He must pay the price if these pictures continue to cost what they are. This is surely going to happen and somebody is going to get burnt next season.”

* * *

BILL YEARSLEY is going to have company in his jaunts among the vast, open spaces. Vacation time has rolled around for Pat Parsons of Pathe and he will join Bill in casting the fly in some fish-studded lake and otherwise taking things easy under the open canopy.

* * *

C. GARDNER SULLIVAN, who recently was appointed head of the scenario department of both the Norma and Constance Talmadge Film Companies, has returned to the Coast after completing a brief stay in New York. Mr. Sullivan came East to talk “shop” with Joe Schenck and incidentally to find suitable material for the Talmadges. It is his belief that Constance has ability to portray emotional roles and serious drama quite as successfully as her comedy roles.

Gardner Sullivan is one of the most gifted scenarists of the screen. Remember those sterling documents which he penned for Kay Bee? His stories are invariably rich in action and incident, and, furthermore, he knows how to write subtitles. We anticipate some rattling good pictures coming from the Schenck foundry with Sullivan in there to pick 'em and write 'em.

PICTURES AND PEOPLE

THE twenty-sixth of August has been set as the date for Colleen Moore's marriage to John McCormick, First National's coast representative. The actress is wearing an engagement ring of two tiny shamrocks in emeralds to hold the diamond, for Colleen, true to her name, says emeralds bring her luck and the shamrock is her favorite flower.

* * *

VALENTIN MANDE-
STAMM of Paris, France, who came over to the States to attend the Congress of Authors, will leave shortly for the Coast where he will study pictures in the making.

* * *

AN enthusiastic home-coming was accorded last week to Carl Laemmle, when he visited Milwaukee and Oshkosh, Wis., the towns in which he grew up. Met by committees of prominent citizens, led by a brass band, dined with honor at the Milwaukee Press Club, and given the key of the city were some of the experiences of the Universal chieftain.

Mr. Laemmle went to Milwaukee primarily to inspect the new exchange. When he left the train he found himself face to face with a brass band, news cameramen, newspaper reporters, and a group of well known citizens of the Wisconsin city, among whom were a number of prominent exhibitors. The assemblage paraded in autos up Grand avenue, headed by the band, to the Universal exchange.

Following an inspection of the exchange, of which George Levine is the head, Mr. Laemmle was the guest of his lifelong friend, Judge John C. Karel of Milwaukee County, at a luncheon in the Milwaukee Press Club. Prominent in this party was ex-Governor E. L. Phillips. Among the others were leading newspaper men and the following exhibitors: George Fischer, of the New Milwaukee theatre, O. L. Meister, of the Whitehouse theatre, Tom Saxe, president of the Same Amusement Enterprises, and several exchange heads.

From Milwaukee, Mr. Laemmle went to Oshkosh, where he formerly managed a clothing store. His advent in Oshkosh was a signal for all his old-time friends to shower him with greetings. In his interviews in both places he called attention to the need of instigating courses in motion picture science and art in schools and colleges, and told of the scenario contest through which he will distribute \$4,000 this fall to college students.

* * *

D. W. GRIFFITH said it with flowers when he sent several dozen American Beauties to George H. Cobb, chairman of the New York State Motion Picture Commission, who is recovering at his home in Watertown, from injuries sustained by being struck by an automobile—and Hettie Gray Baker of Fox said it with a telegram: “Eliminate episode of automobile running into Senator Cobb. Shorten two flash stay in hospital, write subtitle to show there will be no serious consequences. Insert telegram from editor of Fox Film Corporation extending earnest sympathy and best wishes for speedy recovery.”

* * *

HAROLD L. BEECROFT, former exploiter at First National's Buffalo exchange, and recently doing special publicity work for Feiber and Shea, was married the other day to a charming Syracuse girl. The couple are now honeymooning somewhere in America.

* * *

THIS is what the Hudson, N. Y. Register has to say concerning the picture theatre in the small town: The motion picture theatre has brought another distinct advantage to many small towns and villages. It has given them

a pleasant and usually safe auditorium for many public entertainments. This is a welcome change from the upper story or barnlike audience rooms formerly used in such places for public entertainments. The motion theatre proprietors have lent their theatres freely for performances for local schools, charitable and fraternity occasions that are very helpful to the communities in many ways.

One of the distinct advantages of the "movies" that the rural audiences appreciate is the moving scenes in the great wide world that are presented to their eyes with a graphic truthfulness never known to art or photography. The humblest inhabitant of a country neighborhood, at trifling trouble and expense, can see the great events of the world as clearly portrayed and even to better advantage than those who travel over the world to see them. In this respect, the motion picture is entirely without rival by any other invention of man. It brings the whole world into knowledge of its various communities and features with a vividness and truthfulness never known before. Even the scenic settings of the motion picture dramas are wonderful revealers of the knowledge of strange lands and distant peoples and customs.

WELL, well here is an item which will interest the boys! Stage and Screen Golf and Country Club of Quaker Ridge, New Rochelle—up in Westchester—announces through a leaflet that it is ready to talk "shop" with golfers of the amusement world. After dwelling upon the high spots of the location it waxes enthusiastic over its two courses, one of championship calibre above 6500 yards in length, the other over 6000 yards. A separate provision is made for practise with wood and iron clubs and for putting greens. The club house will be built and furnished and one 18 hole golf course ready for play on May 15th, 1924. Phone or write Harry L. Boughton and Frank Meehan, Suite 1603, Pershing Square Building, New York, for further particulars. The phone is Vanderbilt 1686. Free advertisement.

WITH a print of his latest production, "Broken Hearts of Broadway" under his arm, Irving Cummings, actor-producer, has left Los Angeles for New York to arrange for distribution of the film.

JOHN BRUNTON, brother of the late Robert Brunton, is stopping at the Astor, New York, getting plans ready to start production activities upon a story "Mortgaged Wives" by Bonny Melbourne Bush, which will be directed by T. Hayes Hunter. The continuity will be prepared by Anthony Paul Kelly. Part of the picture will be made in Gotham and part in Miami, Fla.

A HUMOROUS story is going the rounds concerning a recent exploitation stunt.

A young actor was engaged to impersonate the central character of the story, Prince Tagor Khan, an East Indian potentate, who abandoned the faith of his fathers for Christianity. This actor, Ramon Gonzalo, who has wide experience on the stage and screen, was properly outfitted and costumed in New York and thoroughly rehearsed in his part. He journeyed to Boston in costume and registered at the Copley Plaza Hotel, where, in a mysterious way known to publicity men, he was "accidentally" brought to the atten-

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tion of the newspaper reporters. During the many interviews which followed the Prince maintained his character perfectly and told them the story of the picture.

Columns of this material appeared in the various papers, together with pictures of "His Highness," but herein comes the laugh. So good was he that someone in the interests of another company "fell" for the Prince, secured an introduction to the Governor and an invitation to him to attend the premiere of the rival picture as the guest of the Governor, which he did in the full regalia of the Prince Tagor Khan, and they even went so far as to ask "His Highness" for an endorsement of this picture which he most graciously gave.

This is probably the first time on record that an exploitation stunt has been so successfully put over as to fool the press agent of a competitive show, and, incidentally is a tribute to the ability of the young actor who was able to fool all the newspaper men and even the Governor of the state. Needless to say both pictures profited by this stunt.

BORN to Mr. and Mrs. Bert Adler on June 6th a son, Lawrence. Mother and child are doing well. Arthur S. Friend is the godfather.

ELINOR GLYN has come over from England to supervise the filming of "Three Weeks," which, when it was published some years ago, created a sensation. After conferring with Goldwyn officials, the authoress will go to the Culver City studios and assist in transferring her novel to the screen. Goldwyn is now filming one of her original screen stories, "Six Days," with Corinne Griffith and Frank Mayo in the leading roles.

THE film salesman mopped the grimy sweat from his knotty brow. Thirty miles he had traveled in a Ford to reach the exhibitor whom he apparently was not going to sell.

"Well, then, what about 'The Red Lantern?'" eagerly asked the celluloid knight of the grip, inwardly praying that at last he had hit the nail on the head.

"U-m-m, I dunno (business of expectorating) the people o' this here community don't hanker much after them air railroad serials."

LEON S. SNIDER of Associated Theatres, Ltd., and J. C. Williamson Films, Ltd., Melbourne, Australia, has arrived in the United States and is on his way to the Coast.

AMONG the new players signed by Fox to appear in stories now in production are Barbara La Marr, Doris May, Bessie Love, Ruth Clifford, Billie Dove, Alma Tell, Irene Rich, June Elvidge, Eva Novak, Martha Mansfield, Richard Tucker, Alan Hale, Mabel Julianne Scott, and Ernest Truex. More names will be added to the Fox roster just as soon as the new studios are completed.

A. E. NEWBOULD, the w. k. British exhibitor says that the reason English films do not compare favorably with American, Swedish, German and Italian films is due to faulty acting and technique. By a process of elimination the exhibitor blames the pictures because they have not been sponsored by the right people and do not attract the right people.

Cohen Asks Hearing from Michigan

Wolverine State Board of Directors Replies It Will Consider His Request

SYDNEY S. COHEN, president of the M. P. T. O. A., has requested a hearing before the board of directors of the Michigan M. P. T. O., which last week withdrew from the National organization. In response to wires sent by him to each officer and board member of the Michigan organization, he was advised that his request would be considered by the board.

Following is the text of the Cohen wire:

"Much surprised at receipt of telegram from President McLaren advising of action of Michigan board withdrawing state organization from national body. Regret that cordial and helpful relationship which existed between Motion Picture Theatre Owners of America and Michigan Theatre Owners for nearly three years should be so abruptly terminated. There must be considerable merit associated with such a union of forces covering such a long period and meeting so successfully so many varying situations, and I believe that the interests of the theatre owners will be placed in real jeopardy through the severance of these helpful relations. With a view only to conserving the welfare of the theatre owners of Michigan and the rest of the country, I request that your board of directors call a special meeting of the Motion Picture theatre Owners of Michigan the latter part of next week and give myself and other national officers a hearing in this matter so that we can at least endeavor to reconcile our differences in a calm, deliberate way and then come to such conclusions as the situation warrants. Kindly wire reply."

The Michigan reply, dated Detroit, June 8, and addressed to Mr. Cohen, follows:

"After considering your request that special meeting be called feel that this is matter that we cannot decide as individuals, but should be considered by board of directors as a unit, to whom we believe your communication should have been directed. Next meeting of board will be held in two weeks, at which time your

request will be given careful consideration, and you will be advised accordingly.

"Signed: W. S. McLaren, H. T. Hall, James C. Ritter, Phil Gleichman, Fred De Lodder, John Niebes."

"Social Nights" Supplant Stunts in Cleveland

The sequel to the children stunt night performances in motion picture theatres here, which were stopped by mutual consent of the exhibitors and the judge of the Police Court, is the appearance of "social night" in the theatres.

Professional stunt night performances were stopped by the State Industrial Commission, which enforced the law stating that children under fourteen years of age may not appear in connection with a motion picture exhibition. The "social nights" have been inaugurated in several neighborhood houses which formerly had special children stunt nights, but the great majority of local exhibitors are content to drop that form of entertainment, at least for the time being.

Few Companies File for N. Y. Business

The past week brought the incorporations of the following motion picture companies in New York State, the capitalization and directors being given in each instance: Misrock Realty Corporation, \$20,000, Ruth Lurie, J. F. Koman, Abraham Misrock, New York; Pioneers of America, Inc., \$500, Allen Eaton, Ezra Meeker, Robert Bruce, New York City; Down Producing Corporation, \$10,000, N. W. Kerngood, S. M. Brook, J. J. Finnegan, New York; Grand-Asher Distributing Corporation, \$500, E. M. James, H. Oppenheim, T. J. Healey, New York City.

Supreme Court Affirms Copyright Decision

THE U. S. Supreme Court has handed down a decision affirming the findings of the circuit court of appeals in favor of the defendant in the copyright case of Sunrise Pictures Corporation versus the Isaac Silverman interests. The decision took the form of rejection of Sunrise's application for a writ of certiorari.

MacGregor Will Address N. Y. Convention

Clarence MacGregor, member of Congress from the Forty-first District of New York, who at the last session introduced the bill providing for the elimination of the war tax on theatre admissions up to 25 cents, has accepted the invitation of Jules H. Michael, chairman of the executive committee of the Motion Picture Theatre Owners of New York, Inc., to address the convention in Syracuse at the Onondaga Hotel on the opening day, June 19.



Clarence MacGregor.

Mr. MacGregor will accompany the Buffalo delegation, which will include Mr. Michael, manager of the Regent; Joseph A. Schuchert, Colonial and Columbia; George Hanny, South Park Amusement Company; M. Slotkin and Fred M. Shafer, Lafayette Square; Al Beckerich, Loew's State; Henry Carr, Shea's Court Street theatre; Louis Eisenberg, Elmwood; Jim Wallingford, Border Amusement Company; A. L. Skinner, Victoria; Charlie Hayman of the Cataract Amusement Company of Niagara Falls and many others.

Fox Forces Plan Second Annual Outing

Preparations are now under way for the second annual outing of the employees of the New York offices and studios of Fox Film Corporation at Patchogue, Long Island, on Saturday, July 21st.

The entire Fox force will be transported from the studio building at Tenth avenue and Fifty-fifth street to the Pennsylvania Station by motor bus and thence to the Patchogue playgrounds by special trains.

The following is the committee in charge of arrangements: Emanuel Preiss, comptroller, chairman; Al Freedman, business manager of the laboratory; Max Golden, business manager of the studio; William E. Sennett, manager of shipments and requisitions; William White, news editor Fox News; Jack Sieheman, manager contract department; William Bach, studio manager; M. Goodman, exchange auditor; Philip R. Shorey, studio; A. Blumstein, film booker Fox circuit of theatres, and John E. Weier, editor of Fox Folks.

Connecticut Exhibitors to Hold Annual Session

The M. P. T. O. of Connecticut will hold their annual convention at Double Beach, Conn., on Wednesday, June 27. Double Beach is just outside of New Haven and it is expected there will be a large attendance.

Famous Players Acquire Control of All Assets of Allen Theatres, Limited, Toronto

THE assets of the Allen Theatres, Limited, Toronto, comprising title or lease and control of 35 moving picture theatres practically from Coast to Coast in Canada, have been acquired by the Famous Players Canadian Corporation, Limited, Toronto, according to an announcement made June 7. The Famous Players Canadian Corporation already had upwards of 30 theatres in the Dominion so that the chain of theatres controlled by the one company is now approximately 65.

The purchase price was \$650,000, it is announced, and the initial cash payment was \$50,000. In a number of instances, the Allens had only the lease of a theatre and, therefore, the total amount involved is comparatively small. Tentative allowance is made for the Allen theatre, Winnipeg, Manitoba, which has been the subject of litigation in recent weeks. It is stated that if the control of the Winnipeg Allen is not obtainable, a specified deduction is to be made in the purchase price.

The deal has been ratified by the court at Toronto, it has been reported, and the sale was made with the approval of G. T. Clarkson, authorized trustee, Toronto, under whose direction the Allen theatres have been operated for some time past, following the granting of a winding-up order by the courts.

It was well over a year ago that announcement was first made that N. L. Nathanson, managing director of Famous Players Canadian Corporation, had made an offer for all physical assets held by Jules and J. J. Allen. The reported sum then was slightly over \$1,000,000. Some subsequent changes in the Allen circuit resulted, it was pointed out, in the withdrawal of this offer and the submission of a lower bid. Still other offers were later made by Mr. Nathanson, including one which was presented before the judge in bankruptcy at Toronto some weeks ago.

Cohen on Stand at Federal Trade Hearing

S. R. Kent Also Important Witness—Sessions Resumed After Two Weeks' Recess

SYDNEY S. Cohen, president of the Motion Picture Theatre Owners of America, resumed his testimony Wednesday, June 13, at the hearing on the Federal Trade Commission charges against the Famous Players-Lasky group.

He was subpoenaed May 11, and was on the stand for a short time on May 15, extended examination being deferred until his return from the Chicago convention. Mr. Cohen stated that most of the documents called for in the Government subpoena had been sent to Chicago for use by the National Board of Directors, but that he would produce them upon his return.

When he took the stand on Wednesday of this week, Mr. Cohen identified a number of letters and other papers. These included correspondence that had passed between himself and Adolph Zukor, Al Lichtman, Eugene Zukor, S. R. Kent and others, during 1920, 1921 and part of 1922.

Under examination by W. H. Fuller, Government chief counsel, he said he was not able to produce all the documents at the moment, but that most of them were being made ready. He thought they would probably be available Thursday. It was finally agreed that Mr. Fuller and the witness would go over the documents, preparatory to further examination of Mr. Cohen, and that the latter would resume the stand Friday, June 15.

"You have been back from Chicago two weeks," said Mr. Fuller. "And you have known for a month that you were to be called. Why is it that you have not been able to produce these papers?"

Mr. Cohen explained that some of the documents had arrived the end of last week from Chicago, and others still later, and that because of the mass of papers involved, he had not been able to get them all together.

Whereupon Mr. Fuller announced that sessions would be continued in New York until the testimony of Mr. Cohen was finished. It had been planned to start hearings in Philadelphia Monday, June 18.

With reference to minutes of the Cleveland convention, the witness stated he believed no stenographic record had been made. He thought rough minutes were taken, and these he was attempting to locate. Minutes of the Minneapolis convention were identified. A stenographic record was made, he stated, of Mr. Zukor's remarks to the M. P. T. O. A. Executive Committee at Minneapolis in 1921.

When the hearing started again on June 11, after a two weeks' recess, the first witness was Hyman Rachmil, who said he was interested in five theatres in Brooklyn. He had run Paramount second-run after Loew for two seasons, but in the present theatrical year (1922-1923), Rachmil testified he was not playing Paramount.

Loew had always had first-run over him, he said, during the time he booked F. P. L. pictures. If he could get first-runs he would now book Paramount in some of his theatres, the witness added.

On cross-examination, Rachmil said he ran 300 to 350 pictures in all his theatres in the course of a year, booking from practically all the distributors except Paramount. Robert T. Swain, Paramount chief counsel, brought out from the witness that the Paramount method of selling in star series was no differ-

Salesmen Banned from N. Carolina Convention

FILM salesmen will be conspicuous by their absence from the annual convention of the North Carolina M. P. T. O. when that organization convenes at Wrightsville Beach June 28. At a recent meeting of the Charlotte Film Managers' Association it was decided not to have any of the salesmen at the convention.

Reservations, however, are reported coming in fast to convention headquarters. Many will attend from Virginia, Harry Bernstein promising a strong delegation from Richmond and Norfolk and other Virginia points. South Carolina theatre owners have been invited to sit with the Tar Heels in their sessions and many will undoubtedly attend.

Hon. Will H. Hays is expected to deliver a public address to which everyone will be invited. Al Hicks, connected with Colonel Henry B. Varner's large theatrical enterprises, will deliver a talk on "Exploitation" and Frank Rembusch will come down from Shelbyville, Indiana to talk on "Projection."

ent from that of any other company. "I regard Paramount pictures as good, clean pictures," Rachmil summed up. "The treatment I got was no worse than the treatment from other distributors. I have no serious complaint about the transactions I have had with Famous Players."

R. W. Saunders, comptroller of Famous Players-Lasky, then took the stand and was subjected to a long examination regarding the methods of accounting and bookkeeping used in his department. Mr. Fuller cited the \$12,500 loan made by Famous Players to Phil Gleichman, of Detroit, in 1919, and Mr. Saunders said transactions of that sort were recorded in the Famous Players ledger system. Extensions of credit for film rentals, and such matters, were recorded in the various exchange offices, only the totals being sent to the home office, he explained.

Details of real estate transactions, the witness declared, were recorded on the books of the subsidiary corporation concerned and not on the Famous Players-Lasky books themselves. In the case of the sale of a theatre no detailed entry was made on the F. P. L. books, he went on, but a system of reports was maintained between the F. P. L. theatre department, headed by Harold B. Franklin, and the separate theatre corporations.

Pressed by Mr. Fuller to state specifically the method of recovering theatre real estate transactions, Mr. Saunders again explained that they would be found on the books of the various subsidiaries. Finally, Mr. Swain broke in with the remark that the witness could have no knowledge of all these details, and that the corporation would produce the records if the Government wanted them.

"This witness has explained half a dozen times that the subsidiaries have their own accounting system, just like any other big corporation," said Mr. Swain.

David Weinstock, first witness at the Mon-

day afternoon session, testified that he had booked the "41" and the "39" for his City Hall theatre, New York, although he would have preferred to select from the two groups rather than buy them all. This theatre, he said, played the "39" second-run to Fox's Academy, and Loew's Delancey, which had 8 to 15 days' protection, and the "41" second-run to Loew and a U. B. O. house in his neighborhood.

The result was, he explained, that he ran Paramount films about two months after their Broadway showing. On the "39" he was required to give dates on all pictures when he booked them, but not on the other group.

Weinstock complained that rearrangement in bookings by the circuits forced him several times to rearrange all his play dates, causing confusion in his program. As to the cost of pictures, he said the price asked on the "39" was higher than that on the "41." In some instances, he had attempted to run the same picture two days, in order to make up for the higher rental, but, according to the witness, this policy proved a failure.

His Freeman theatre in the Bronx, also in competition with Loew and the U. B. O., played the "41" second-run, he stated, but he had not booked the "39" because the price asked was about 400 per cent greater than the rental paid for the preceding group of Paramounts.

Asked about the quality of some of the Paramount pictures, the witness named "Pink Gods" and "The Mysteries of India" as only fair, and testified that he had played a reissue in preference to running "Mistress of the World."

He booked the "41" prior to the opening of the Freeman, the witness went on, on a promise from Paul Swift, then with Paramount, that if some of the pictures were too old by the time the theatre opened, an adjustment would be made. When he took this matter up with Harry H. Buxbaum, of the New York Paramount exchange, the latter, he said, agreed to sell some of the old pictures to another theatre, provided Weinstock would agree to pay the difference between the price he had agreed to pay and the rental paid by the other theatre. This Weinstock said he did, with a cost to him of \$200.

"It is very hard for the independent exhibitor to maintain himself against the circuits with their big buying power," said Weinstock. "A group of independents got together and organized the Associated Booking Corporation, but the corporation has been unable to get pictures for first runs from the big distributors, and is practically ready to disband."

When Marvin Farrington, of Government counsel, questioned Weinstock concerning a conversation he had had with Marcus Loew recently, Mr. Swain objected vigorously on the ground that "no connection had been shown between Loew and these respondents," and the proper foundation had not been laid for the introduction of such testimony.

Examiner Alvord ruled that it was true no connection had been shown, but added: "Government counsel says he will." He permitted the witness to answer the question, with the proviso that the testimony might be stricken out later if it was irrelevant.

Weinstock then said he had met Mr. Loew on a train going out to the M. P. T. O. A.

convention at Chicago and quoted Loew as having said to him: "The cost of production is steadily going up, and the exhibitor will have to pay more for his pictures next season. We exhibitors will have to raise admission prices in order to exist."

As to Realart, the witness declared that he didn't know it was formed as a subsidiary of Famous Players, but booked the Realart pictures, believing the company to be an independent. "I switched from Famous Players pictures to Realart," he added, "because I wanted to favor the small man."

On cross-examination by Mr. Swain, Mr. Weinstock admitted that he played about 350 pictures a year, less than a fourth of which were Paramount. "I have no more trouble with F. P.-L. than with any of the other distributors," the witness went on. "I have no grievance against Famous. I'm here because I've been subpoenaed."

Referring to the alleged promised adjustment on the "41" for the Freeman, the witness denied that Messrs. Buxbaum and Hammill had told him they would live up to the agreement he said Swift had made with him, if he would get a letter from Swift to that effect. Mr. Swain brought out that Mr. Swift had entered the employ of the A. B. C., of which the Freeman was a member.

The subject of the competition of the circuits came up again, and in reply to questions Mr. Weinstock admitted that "it was easier for a distributor to sell Loew, because of the large number of theatres he had."

"In other words, it's good business practice to sell in quantity. Practically every other distributor sells to Loew," Swain commented, and the witness agreed to both statements.

Weinstock denied that he had seen an article in *Variety* or *The Film Daily*, or any trade paper, to the effect that Realart was a Famous Players subsidiary at the time Realart was organized.

Rudolph Sanders, Brooklyn exhibitor, testified he had played Paramount, mostly second-run, one hundred per cent in 1917-1918, and one or two Paramounts since then.

"I remember one," Sanders volunteered. "It was that wonderful picture, 'The Miracle Man.' I paid \$250 or \$300 for it, and lost money. I quit booking Paramount because I couldn't get together with them on price and besides they wanted me to book all of them."

"Make good on my losses on 'The Miracle Man' and I'll book Paramount," Sanders told the New York exchange people, according to his testimony.

His competitor "across the street" booked Paramount, said Sanders, who added that he didn't want to take the pictures away from this competing theatre.

After he stopped playing the F. P.-L. pictures, postal cards were sent to some of his patrons, he said. These read: "Ask Sanders why the Marathon (Sanders' theatre) doesn't show Paramount pictures."

The witness declared he answered this by telling his audience why he didn't. "I ran slides, saying: 'The Marathon doesn't show Paramount pictures because the price is too high and we can't play them and continue to charge the same admission prices as now,'" Sanders explained.

He, too, thought Realart was an independent company at the time of its formation. Mr. Farrington showed the witness the *Variety* story, previously referred to, and asked him to look at it and state whether it was an interview with an officer of F. P.-L.

"I submit this witness doesn't know the difference between an interview and other kinds of articles," Swain interposed.

"Well, he can read, can't he?" Farrington answered.

Famous, Vitagraph Patch Up Differences

THE Famous Players-Lasky Corporation and the Vitagraph Company have agreed to forget their past misunderstandings and Adolph Zukor and Albert E. Smith, the presidents of the respective companies, have joined hands with the other producers who are members of the Motion Picture Producers and Distributors of America, Inc., in an effort toward constructive work for the benefit of the entire industry.

It is understood that the agreement to forget old scores was brought about through the intervention and good offices of Will H. Hays.

After argument between the lawyers, Mr. Swain said: "Oh, we'll concede it's not an interview."

"Then you never saw any signed story from an officer of F. P.-L. that F. P.-L. owned Realart, did you?" Mr. Farrington asked the witness, and the latter said "No."

"What attitude would you have taken toward Realart if you had known it was a subsidiary of Famous Players?" the Government counsel queried.

"It wouldn't have been quite so sweet if I had known it," Sanders answered. This provoked a laugh which was the forerunner of a large amount of merriment during the cross-examination of the witness.

"You were very altruistic in your attitude toward your competitor across the street," Mr. Swain began. "What arrangement did you have with him?"

"The same arrangement you have with the people on the sixteenth floor," Sanders shot back. Asked what he meant by that, it was finally brought out that he referred to Metro.

"They knew exactly what I paid for 'The Miracle Man,'" Sanders continued.

He summed up his attitude toward Famous Players thus: "I want to keep my shirt and my coat on my back, and I always lay off any company that tries to take them. If all exhibitors were as wise as this little boy (pointing to himself), Famous Players wouldn't get away with anything."

"No," Mr. Swain replied, "they'd probably be out of business."

"But they can't load a gun with me to shoot somebody else," Sanders declared.

"Famous Players has no trade secrets," Swain told the witness.

"Ah, Mr. Swain, you're only an attorney," Sanders came back, and the courtroom shook with laughter. "Yes," the Famous Players counsel replied. "I know it, but don't rub it in."

With reference to Sanders' statement that it wouldn't have been so "sweet" if he had known Famous Players owned Realart, the witness declared: "All Zukor needed to do was to get a few more companies together, get about 150 pictures and then we exhibitors would have to sing any song he wrote for us."

Sanders said he had bet a Paramount salesman a suit of clothes he couldn't persuade Sanders' competitor to raise admission prices.

"Did you win the suit of clothes?" Mr. Swain queried.

"No, I didn't," replied the witness. "But we compromised on a hat. His brother was selling hats."

Asked how he was getting along without Paramount pictures, the witness grinned and said: "Very well, thank you. And I have a balance in the bank."

The chief witness on Tuesday was S. R. Kent, general manager of distribution for

Famous Players-Lasky, whose testimony occupied the whole afternoon.

Mr. Fuller, Government chief counsel, asked Mr. Kent a number of questions regarding the present form of film contract. With regard to the paragraphs which provide that no "cuts" can be made by the exhibitor except by the distributor's consent, or through local censorship; and that the exhibitor must use the advertising matter furnished by the distributor, Mr. Kent pointed out that the exhibitor was at liberty to prepare additional advertising copy of his own, if he wished.

"As a matter of fact, the large theatres have their own publicity departments, and get up their own ads," he explained. "It is generally the smaller theatres which use the matter prepared by us. Where they do use our material they must use it in the form in which we issue it. But the provision requiring the exhibitor to buy all his advertising matter from the distributor is not generally enforced."

Jerome Beatty, former director of advertising and publicity for F. P.-L., had described earlier in the day the method of preparing advertising material in vogue while he was connected with the company, explaining that Mr. Kent had had the final O. K.

He testified, in particular, that the so-called "Glendale ads" which appeared in several newspapers during 1921 received Mr. Kent's approval. This was the ad series which figured in the controversy between the M. P. T. O. A. and Famous Players. The Government put in evidence part of two pages from the Exhibitors' Trade Review, issue of June 25, 1921, containing reproductions of these advertisements.

"Mr. Beatty's testimony concerning my responsibility for these advertisements was substantially correct," said Mr. Kent.

The national sale of accessories by F. P.-L. to the exhibitor would average yearly about a million dollars, the witness told Mr. Fuller.

Copies of letters sent out by the Toronto and New Orleans division managers "to stimulate interest in Paramount pictures" were put in evidence. Mr. Kent described them as a campaign direct to the people, and said they were issued with his knowledge.

Mr. Farrington then took up the questioning of Mr. Kent, and turned at once to the booking of Paramount pictures by the Loew circuit. Negotiations were invariably carried on between himself, representing F. P.-L., and Nicholas Schenck, Loew general manager, said Mr. Kent.

"How many Loew theatres got the '41' and the '39'?" the witness was asked.

"Thirty-five theatres in New York got fifty per cent of the '41' and all but one or two of the '39'; two theatres in Boston booked all except five of these two groups; two Loew houses in Washington got seventy-five per cent of the pictures; one theatre in Dayton took eight pictures; in Buffalo, Shea's two theatres and vaudeville house got the pick and Loew split the rest with a third house; one Loew theatre in Toledo was served. It got seven out of the two groups of pictures," Mr. Kent declared.

Old customers of long-standing in Toledo, one of which was the Princess theatre, were "protected," he went on. Declaring that the Loew theatres in the South only got a few F. P.-L. pictures, the witness summed up by saying that the number of Loew theatres throughout the United States which got the present season's Paramount product would not amount to more than forty-five all told.

In Ohio, the Libson circuit of twelve or fourteen theatres was "protected," he explained; in Washington Tom Moore got "ten

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Ritter Gives Views on Exhibitor Organization

Cut Out Politics and Personalities, He Urges, Outlining Comprehensive Program

FOLLOWING the publication of William A. Johnston's editorial, called "Build It Right," MOTION PICTURE NEWS has received an article from James C. Ritter, of the Motion Picture Theatre Owners of Michigan and one of the most prominent figures in exhibitor organization.

Mr. Ritter outlines in detail what he believes should be the structure of organization, national and state, if results are to be obtained. His article follows:

"Remove from national organization petty politics and personalities, quit talking about what a gigantic task it is to organize and what 'gigantic' things have been accomplished, and get down to doing them—eliminate the mystery that makes every exhibitor feel there is something going on inside the lines that he is not capable of knowing about or deciding, select one definite objective and work on that until it is finished, spend the time of the association in uniting the forces of the exhibitor before trying to make an example of something or somebody and then you will have the national exhibitor organization headed in the right direction.

"There is a big difference between the skeleton of an organization and the foundation of an organization. Let's remove the situation that now exists, of being all front and no back. We have been spending too much time on exploitation and too little time on building our program to exploit.

"We cannot expect to have an organization when the entire time of a budding association is spent developing public service departments, etc., to the exclusion of the real organization work that is waiting to be done. Let's improve our own situation first before we become philanthropic. All have their place in a functioning organization, but let's have an organization first, before we attempt to render any service to anyone.

"Many situations that have come up would have been solved had we had our forces united. Jack Dempsey doesn't have to go around with his coat off. He has strength and everyone knows it. We haven't, and the only ones who don't know it are those who are content to go along as we have, hoping that some morning they will wake up and find themselves impregnable.

"The awkward squad is the foundation of a successful army. How far do you think the United States Government would have gotten had it taken a few thousand men, given them guns and uniforms, showed them the enemy and sent them out to enter battle and do the great work that was to be done?

"By the same token you can't give a state organization a title and a charter, elect officers and call it an organization and an integral part of a national body.

"If the history of other successful associations is consulted, it will be found that the foundation of them was one or two really functioning organizations, who reached out and took in a few more until finally their combined strength enabled them to become national in scope.

"The national organization of theatre owners is not ready for a comprehensive program of activities, but it is overdue on a comprehensive program of organization. What has been done in three years by the national organization to get states organized? Where is

Salesmen of Des Moines Organize Club

SALESMEN connected with all the distributing companies out of Des Moines have formed a Salesmen's Club for the pleasure derived from the general get-together meetings which they intend to have from time to time. This club is in no way a salesmen's union. The officers are as follows: Nick Amos of Pathe, president; Charles M. Davis of Universal, vice-president; and Hugh Bennett, of Universal, secretary and treasurer.

our national organizer and our national organization machinery? Where is the state with a functioning organization that has been made possible through the assistance of national organization?

"Therefore, I believe the first thing necessary to efficient national organization is to direct the efforts of the national body toward the very purpose of its formation—organization.

"To do this a definite and carefully worked out plan of organization, made by a thinking board of directors and not by any one individual, must be decided upon. A business plan that will attract business men to assist in putting it over. At the present time, and I am convinced because of the situation that exists, we have as many, or more, of the biggest exhibitors, outside of the organization, when they should and can be brought into the organization. By that I do not mean biggest in the point of theatres, but in brain power.

"I think a distinct line must be drawn between the administrative end of the organization and the organization end of the association.

"We should have a national organizer. Not a friend of someone else, not a pension proposition, but a man who by his past record in some other organization has proven his ability to whip into shape a national organization. As I have said before, this man could not be an exhibitor, for where is there an exhibitor big enough for this job, who is not making too much, or has too much invested, to turn his back on his business and devote his entire time to this work?

"Other successful organizations have secured men whose business is organization, and who have developed successful organizations, and who, after learning the exhibitors' problems, can go out and amalgamate our forces in a business manner.

"Into such hands the national board of directors should lay the definite organization plan they decide upon. This man would not go about the country attending conventions and giving everyone the glad hand, but would earnestly work in states not organized until that state was functioning, and could in turn assist some other state not so fortunate.

"What has he to sell? For the business of selling organization is purely a buy and sell proposition. He can sell the benefits of organization in a general sense, he can sell the theatre owner fire insurance at a thirty or forty per cent savings, he can sell

him 'Movie Chats,' which, although it isn't now, can be made a real asset to the exhibitor, he can sell him real information service, which will have to be developed, and later as the organization spreads its scope, other definite benefits that will return him more money than it will be necessary for him to pay into the organization, and that way make the organization a real cash asset and not a cash liability.

"How, then, can we get started? I am going to give now some figures which are very conservative, but, nevertheless, which may seem in some states a little high. They are only submitted with the idea of giving the theatre owner something to think about, and I am confident in many instances can be doubled or trebled.

"I maintain that twenty men, representative exhibitors, sold on the vital necessity of state and national organization, can perfect, with the assistance of a national organizer, a functioning state organization. It probably will be necessary the first year to have these men underwrite the proposition to enable them to get down to a business basis, hire a business manager and outline the organization program. This would probably mean about \$7,500.

"Here are some other sources of revenue that will come up:

"Insurance. The exhibitor, through organization, can be saved 45 per cent on fire and compensation and public liability insurance. Give the exhibitor a 30 per cent savings, and have him assign the 15 per cent to the organization for making the 30 per cent savings possible. These companies will send men into your state to assist in selling the insurance idea. This one proposition at the end of the first year should net \$3,000.

"Slide propositions and reel advertising can be secured that will net at least another \$3,000.

"With a business manager working in the state, an additional \$2,500 should be secured very easily, once the exhibitors of the state see the possibilities of, and the vital necessity of, organization, and that you have a real business plan. Once operating you will see how ridiculously small this item has been placed.

"By making the poorest kind of a showing on 'Movie Chats,' for grossing \$150 a week, which means 75 bookings at \$2 a week, the state's share would be \$500. A total of these items shows \$16,500 income the first year. Take off \$5,000 of the money the 20 paid to get started and you have \$11,500 to function on, out of which a creditable amount could be paid into the national organization. A state organization with a membership of 100 exhibitors can easily make the above showing.

"It may be found, and I think it will be in some instances, that sectional organizations may have to be formed, in states too large for a single state organization, or in states too small to support a functioning state organization. These are matters to be decided by the board of directors.

"It may be necessary in some states to inject some new blood into the organization, and if any man having the interest of the organization at heart finds that he is not get-

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Stick with M. P. T. O., Says Rhode

Also Declares National Organization Should Get Admission Tax Enforcement Modified

IN a letter to MOTION PICTURE NEWS this week, Joseph G. Rhode, former president of the M. P. T. O. of Wisconsin and prominent in exhibitor organization councils, urges theatre owners to stick with the National organization, despite the fact that the Washington and Chicago conventions were failures. Mr. Rhode writes:

"The National Association's annual convention, held at Washington last year, was a failure. This year's meeting at Chicago was the same. Very little of a constructive nature was done at either place. Yet in face of these discouraging conditions, real progress for national organization has been made. Anyone at all acquainted with organization work will admit that the present M. P. T. O. is the biggest and most effective organization the exhibitors have had. It is three years old—a short time to build a 100 per cent national association. Rome was not built in a day. It certainly would be poor policy to do anything that would in any way tend to destroy the tremendous conscientious work of the last three years. On the contrary, thinking exhibitors who are big enough and broadminded enough to be good sportsmen will get behind the present National organization, keep it going and back it up in every possible way.

"Every pioneering movement has its discouraging times. Exhibitors should shoulder the responsibilities and not shirk them if they want to get a good, big, efficient working organization. Exhibitors should be willing to keep on playing ball even if they don't make a home run in the first few games.

"There is great need for immediate assistance in a national way to correct some evils that are costing the exhibitors thousands of dollars.

"One of the most exasperating, irritating, very expensive and unjust problems that the exhibitor has to contend with is the admission tax law. Little is published of fines assessed against the exhibitor, justly or unjustly, on account of the violation of this law. The government rarely broadcasts such information and the exhibitor who is fined generally

thinks it policy to keep quiet and consequently shuts up.

"Intelligent exhibitors may read the law pertaining to admission taxes; they may think that they understand its provisions, may be absolutely honest in their effort to carry out the law to the letter, yet learn from some over zealous tax collector, inspector or agent that his tickets are improperly printed—that the numbering has not been consecutive since 1918—he slipped some time in 1920—a number of days—and each day a separate count.

"Here is an opportunity for the National association to get busy immediately, in securing a modification of the enforcement provisions of said law, also a word from the proper department to the tax men to use some discretion.

"Then the National organization should begin now to put in a plea for the repeal of said law just as soon as Congress convenes again.

"Inasmuch as the government or the exhibitor rarely broadcasts the fines assessed I believe it would be a very good idea, in order to get at the matter intelligently, to ask exhibitors from every section of the country, who have been fined for trivial offences, to send in an account of same to the M. P. T. O. at 132 West 43rd street, New York City.

"This in behalf of the honest exhibitor only. The dishonest exhibitor has no consideration coming and should get his just deserts. Here is a chance for service."

Loew Adds Three Houses To Circuit

Three houses have been added to the Loew circuit. Two of these are in New York and one in Omaha. The Lexington Opera House has been purchased outright and will be reopened in the fall with a straight picture policy. The Borough Park in Brooklyn has also been purchased and will continue as a straight pictures house. The third house is the Empress, Omaha.

British Film Editor Guest of Honor at Luncheon

ALUNCHEON was given at the Astor on Wednesday of this week in honor of Frank Tilley, editor of The Kinematograph Weekly ("Kine") of London. It was arranged by Bert Adler, who is New York correspondent for the publication.

Harry Reichenbach acted as toastmaster. Brief talks were made by several of those present, including John Flinn, J. Stuart Blackton, Nathan Burkan, Abe Berman and others.

English exhibitors are somewhat behind Americans in presentations, Mr. Tilley stated, but he doubted whether the Broadway type of presentation would ever be popular in England.

Ritter's Views on Exhibitor Organization

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ting the results he knows should be secured, he should readily get someone else interested, give him the same effort that he would put forth were he leading, and you can't stop such a combination.

"The personnel of the national organization should consist, I believe, of a president, vice-president, secretary, treasurer, board of directors, paid organizer and business manager, with competent office help. The president, organizer and business manager, with the office help, should be paid a salary and to them the exhibitors of the country should then look for results. We must get away from this joke of having people donate their time to do our business. What would you think if you had a theatre manager who wanted to donate his time to the management of your theatre?

"An executive board should be formed with the presidents of the various state or sectional units as members, and to them should be referred any national problem before it is decided by the board of directors.

"The board of directors should meet at least every two months and the board members should have their expenses paid to these meetings, which, I feel, it would be advisable to hold in various parts of the country. Exhibitors in the vicinity of the meeting should be welcomed to these meetings.

"A financial statement of the condition of the organization, together with the income and expenditures, should be issued every two months and placed in the hands of every state president. The administration of an organization, made up of many units, is a matter that should be watched very carefully—because of the confidence that must be established. Let's have everything on top of the table. I was treasurer two years ago and did not have the financial report until after the Washington convention closed, and I did not hear either statement read at Chicago or Washington.

"If a member of the board of directors, or the administrative personnel does not function, provision should be made for his removal and the election of a successor, not by the board itself, but by the executive committee.

"The business of organization is the application of the same business foresight and judgment that you give to your own theatre business. Let's apply it to national organization, and then watch for results. Remember, successful state or national organization is not the result of accident, but of honesty, hard work and horse sense."

Minnesota Issues Reply to Statement by Sydney S. Cohen

A STATEMENT issued by the Board of Directors of the Motion Picture Theatre Owners of Minnesota June 12, and telegraphed to the trade papers, makes reply to the statement given out last week by Sydney S. Cohen with regard to Minnesota's withdrawal from the national organization.

"Minnesota has withdrawn from the national organization, choosing to go its own way in protecting the interests of its members," the telegram says in part. "Minnesota withdrew from the national organization only after it had satisfied itself that no longer could it look to the national organization with any hope for the protection to which members of a national association of this kind are entitled."

Mr. Cohen's claim that "First National controls the Minnesota organization" is denounced in the strongest terms as untrue.

The statement continues: "So far as Sydney Cohen threatening to invade Minnesota to establish another paper unit to affiliate itself with his monarchy, we in Minnesota accept this challenge gladly and will welcome Sydney Cohen or any of his henchmen to come into our territory at any time, either for the purpose of trying to disrupt one of the strongest exhibitor organizations ever formed in the United States, or for the purpose, as above stated, of creating another paper unit. We have confidence in our members and they likewise have confidence in our officers."

The statement is signed by J. B. Clinton, Duluth; Joseph Friedman, St. Paul; George Carisch, Minneapolis; A. A. Kaplan, Minneapolis; W. L. Nicholas, Fairmont; Jay Dundas, Sioux Falls, So. Dakota; V. B. Valleau, Bismarck, No. Dakota; Harvey Buchanan, Superior; H. B. Johnson, Rush City, and C. H. Hitchcock, Minneapolis.

Exhibitors Attack Shubert-Erlanger Combine

Houses Will Be Devoted Exclusively to Showing of Most Artistic Pictures

A. L. ERLANGER has confirmed the statement that he, with Lee and J. J. Shubert, will form a chain of theatres, which, under their booking management, will be exclusively devoted to the presentation of motion picture spectacles of the highest class. The statement of Mr. Erlanger follows in part:

"After a careful survey of the field we have come to the conclusion that the time is ripe for the organization of a new chain of theatres throughout the country, to be devoted exclusively to the artistic presentation of those great motion picture stories that are developed occasionally to a point which warrants this special attention.

"Since the success of such super-productions as 'The Birth of a Nation' and 'Way Down East,' both the Messrs. Shubert and myself have been approached from time to time with the plan to give over a certain number of the theatres in the two booking exchanges under our separate managements and to weld these into a chain wherein could be laid out continuous routes for these motion picture spectacles and special productions. Heretofore the thing which prevented the scheme from reaching a working stage was the lack of assurance that there were forthcoming enough pictures to keep such a chain of theatres occupied for an entire theatrical season.

"After an exhaustive study of the situation we are convinced that the required supply of big picture specials is now in the making, and that at least one theatre in each big city and town of importance in the United States and Canada can be kept occupied the year round with motion picture productions worthy of the highly artistic rating which will be required before time can be set aside for such presentations. Wherever it is necessary an additional theatre will be built or leased.

"The plans which have been or are now being laid out for the road tours of 'The Covered Wagon' are the forerunners of this scheme, and the unusual success of the early ventures with this newest addition to the galaxy of really big picture productions proves that the new arrangement can be effected without in any way interfering with the regular bookings in first-class theatres of the recognized stars and dramatic and musical offerings which furnish the supply of theatrical entertainment for the country.

"The new circuit will also fill a new-felt need in supplying an outlet for these big motion picture productions which will make it possible for their producers to take on the very heavy expense entailed and still have an opportunity to show a profit commensurate with their outlay for the production before it reaches the public. Under the old method of booking motion picture super-specials the producer has reached his limit and he can no longer continue the making of pictures which cost between \$750,000 and \$1,000,000. Unless he can go to the first-class theatres with his picture he faces a loss, because under the prevailing system of leasing or selling to motion picture theatres he cannot gross enough to meet his initial outlay plus any adequate profit."

As a result of the Erlanger-Shubert combine, Charles L. O'Reilly, president of the M.

Trade Commission Makes Ruling on Reissues

A N order was issued by the Federal Trade Commission in Washington June 13 to the Fox Film Corporation concerning the releasing of reissues. The order specified that reissues must bear the original titles of the photoplays both on the film and in advertising matter sent out by the corporation.

In case the distributor wished to give the picture a new title, he must, according to the order, also give the old title, so that the picture could be identified by the exhibitor and the public.

P. T. O. of New York, issued the following statement:

"The announcement of the formation of the Shubert-Erlanger circuit of legitimate theatres for the showing of special pictures to take the place of legitimate stage attractions is merely an attempt to gouge the public by making it pay exorbitantly high prices to see pictures.

"This is the very thing that the motion picture theatre owners have been fighting against stubbornly for years. The theatre owners are determined to maintain a fair standard admission price and to present to the public the finest attractions at the regular box office scale.

"If the Shubert-Erlanger scheme is put into effect successfully the public will be forced to pay legitimate-show prices to see the pictures. These prices may be anywhere from \$2 to \$5. The class of films which the Shubert-Erlanger combine proposes to show at this exorbitant scale has hitherto been shown generally throughout the country at customary theatre prices. The whole plan is nothing more than an attempt to make the theatre-going public pay the losses which the combine has suffered, over a period of years, because the road showing of legitimate stage attractions is not as profitable as it once was.

"The interests of the public and the motion picture theatre owners in this matter are identical and we shall make it our business to see that the public is fully informed of the real situation."

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, issued this statement:

"The announced purpose of the Erlanger-Shubert combination to 'road show' so-called super-specials and other big motion picture features, is distinctly prejudicial to the rights of every independent theatre owner in the United States and opposed to the interests of the theatre-going public.

"The motion picture theatre is the amusement place of the masses where millions of people attend every day to be amused, edified and instructed. They are entitled to this line of amusement at such prices as to bring the same with their abilities to pay, and this 'road showing' proposition entails admission prices greatly in excess of present prices being charged the Motion Picture Public.

"It is manifestly unfair that theatre owners all over the country who have invested so much of their own money in the building of wonderful theatres and who, aided and assisted by their public, have done so much to

advance this great industry, should be denied the opportunity of first playing every picture of merit in their theatres at their prevailing admission prices.

"The screens of America should be used in a campaign of information relative to the real facts involved in this gigantic move, and it is my belief that the response from the public will be one of co-operation with the theatre owners of the country in protecting their investments and their public.

"The contemplated road-showing move, if carried out, is one destructive to the interests of the independent motion picture theatre owner, and to thwart this move of certain interests in the production and distribution branches of our industry, concerted and unified action from the theatre owners of the country is required, and I believe same will be forthcoming to prevent this flank attack on their investments.

"The Motion Picture Theatre Owners of America are opposed to the road-showing of pictures for the reasons indicated. We do not believe the American people will stand for any such increase in prices where there is absolutely no business reason for the same, and when the best pictures have been produced up to the present and have always been shown in the motion picture theatres of the country and made available for the people, and this move is definitely one to extort from them prices entirely out of proportion to the entertainment value of any motion picture."

McComas, Famed Artist, Joins De Mille Productions

Francis McComas has become a member of the art department of Cecil B. de Mille productions. McComas is considered among the world's greatest artists in water colors. He has been awarded many important water color prizes in America including the Dana Gold medal.

Mr. McComas has been assigned to design a rugged set representing the encampment of the Children of Israel before Mt. Sinai. He was chosen by Mr. de Mille particularly because of his aptitude in this direction. Mr. McComas has been given a free hand and the entire resources of Paul Iribe, art director, in his plans for the setting which will utilize 1,500 players. This set will equal in size the tremendous city of Rameses II. which Mr. de Mille has built at Guadalupe, California, also for the Biblical prologue to the modern story Jeanie Macpherson has evolved around "The Ten Commandments."

Change London Opening for "Enemies of Women"

"Enemies of Women," Cosmopolitan's picturization of the Ibanez novel, now in its eighth week on Broadway, will open in London on June 15 at the Empire theatre instead of the Scala theatre, as had been announced previously. The film will play a three weeks' engagement at the Empire and will be followed on July 9 by "Little Old New York."

The latter picture will have its first showing in New York at the new Cosmopolitan theatre some time in August.

Zukor Makes \$10,000 Prize Offer

Tells Motion Picture Arts Congress Award Will Be Annual One for Best Story

AN annual prize of \$10,000 to the author writing the best motion picture story was offered by Adolph Zukor, president of the Famous Players-Lasky Corporation, at a dinner at the Waldorf which brought to a close the two-day sessions of the First International Congress on Motion Picture Arts last Friday night.

The offer of the prize was read in the form of a letter to Ellis Parker Butler, president of the Authors' League of America, which, acting in co-operation with Mr. Zukor, conducted the congress. The announcement was received with enthusiasm by more than 500 authors, dramatists and educators.

Mr. Zukor's offer was made without restrictions, but with the suggestion that with the full approval of the Authors' League a jury should be appointed to choose the winner, its members to include the president of the league, a newspaper editor, a novelist, a dramatist and a producer actively engaged in the production of motion pictures.

The letter to Mr. Butler from Mr. Zukor was read following addresses by Matthew Woll, president of the International Photo Engravers' Union; Alice Duer Miller, Ellis Parker Butler, Capt. William Babington Maxwell, representative of the British Society of Authors at the congress, and Dr. Henry van Dyke of Princeton University.

Much good was undoubtedly accomplished at the congress and if suggestions made and ideas furnished are carried out there will undoubtedly be a considerable improvement in pictures as a result. At the opening session Thursday a committee on resolutions was appointed at the suggestion of Ellis Parker Butler, president of the Authors' League to consider the variety of suggestion presented by men and women from all parts of the world and out of them to formulate recommendations for the good of pictures. In its survey, this committee says:

"In reporting the various suggestions, opinions and addresses which have been presented to your congress, your committee feels impelled to state that while a great deal has been accomplished at these meetings, this good can be made permanent only if some organization is effected which will make a constant survey of the artistic development of pictures and by cooperation and encouragement assist pro-

ducers and writers in carrying out the suggestions made at this congress. For instance, colleges, schools and universities should be encouraged to establish and to foster courses in motion picture composition and production; the work of bringing the author and picture producer closer together should be continued and the public should be acquainted, from time to time, with the progress that is being made in motion pictures toward carrying out the principles and recommendations that have been evolved in this congress. Therefore, your committee recommends the appointment of an authors' supervisory board, which will be the nucleus of the above-mentioned organization. We recommend that this board shall consist of the Hon. Henry W. Taft as honorary chairman, Mr. George Barr Baker as chairman, with these members: Rex Beach, Alice Duer Miller, Eric Shuler, William A. Johnston and James R. Quirk."

In its report the resolutions committee makes many suggestions. It says, among other things, the responsibility of producers includes the following:

Good Taste—The best accepted standards of taste in America should be reflected on the screen.

Fair Play—No producer or director of motion pictures should consciously give offense to any nationality or religion.

Respect for Law—Entertainment reaching so many millions must reflect a respect for all of the laws of the United States.

International Relations—In the realization that the motion picture is the only universal language, producers in all countries should have due regard to the fact, (a) that their own people will be appraised elsewhere, as their own films present them; and to the fact (b) that the citizens of other countries will assume their status abroad from the manner in which foreign producers represent them.

As the most graphic form of communication, the motion picture should maintain exact standards of accuracy in the representation of the facts of history, costume and normal human conduct.

When a motion picture is represented as the translation of an already published work of literature or a drama which has already been produced on the stage, it should maintain, so far as is possible within the limitations of

Better Films Committee Becomes Active

THE Better Films Committee, recently organized in Memphis and patterned after a similar organization in Atlanta, has performed its first official duties. This was a pre-view of "The Little Church Around the Corner."

the motion picture, the original spirit and structure of the story.

The motion picture producer should encourage the writers of the spoken drama and of novels to cooperate actively in the studio in the screen production of their works.

The producer should encourage by active support the work of authors writing directly for the screen.

Kansas Organizations Mixed in Controversy

A real controversy is on between the M. P. T. O. Kansas and the Kansas Board of Motion Picture Censorship—the exhibitors vigorously opposing the board's approval of a picture.

After having been harried for more than five years, "The Birth of a Nation" is to be permitted to come into Kansas, according to information from Topeka, the state capital. The film will be shown before the Kansas Censorship Board in a few days.

The Kansas organization has protested to Governor Davis against the state censor board giving permission for the presentation of the picture on the ground that permission at this late day on the part of the censor board will have the appearance of the injection of politics into the motion picture industry, especially since two governors and many citizens have objected to the production being shown. C. W. Stater of Oklahoma City, Okla., has exclusive rights of the picture in Kansas and Oklahoma.

Nominating Committee Is Named by A.M.P.A.

The nominating committee of the Associated Motion Picture Advertisers, who will select the list of candidates to be voted upon at the annual election of officers to be held in September, was named at the luncheon last week. On the committee are the following: Charles Barrell, chairman; Howard Deitz, Paul Gulick, Fred E. Baer, Herbert Crooker, Paul Lazarus and Lynde Denig.

Judge John J. Freschi was the guest of honor and principal speaker at the weekly luncheon. C. Gordon Sullivan, scenarioist and short story writer, and Jerry Beatty, recently back from Los Angeles to join the Al Lightman forces as advertising director, were other speakers.

Free Picture Shows for Parks in Dallas

Free motion picture shows will be opened in nine of the Dallas, Texas, parks during the coming week and free movies at the parks will continue throughout the summer.

Only high-grade pictures are to be shown, the Park Board having decided that the Dallas park pictures must be on a par with any park attractions in the United States. A corps of twenty machine operators and assistants will be on duty to operate the machines.

Stage All Set For Convention of New York State Exhibitors

A RECORD attendance is expected at the annual convention of the Motion Picture Theatre Owners of New York State which will be held in Syracuse June 19-20-21. Reports to President Charles L. O'Reilly indicate that exhibitors throughout the state will be on hand in very large numbers.

Invitations have been sent to every state leader in the country, and it is understood some important exhibitor chieftains from the Middle West will be present.

Mr. O'Reilly made it clear that the convention would be a genuine business session, with politics in distinct disfavor. Senator James J. Walker will make the keynote speech, and an important address will be delivered by Will H. Hays. Senator Royal S. Copeland, Lieut. Gov. George Lunn, Former State Senator J. Henry Walters, State Senator Clayton R. Lusk, Assemblyman Jenks, and others prominent in public life have signified their intention of being present.

A large delegation from the Theatre Owners Chamber of Commerce, of which Mr. O'Reilly is also president, will go from New York. Executive Secretary S. I. Berman, of the state organization, went to Syracuse Thursday, June 14, to perfect arrangements for the meeting in co-operation with the Syracuse exhibitors' committee.

Metro Season's Production Schedule Is Arranged

*Program includes Thirty-Three Major Releases
with Possible Additions Later*

THIRTY-THREE major productions will mark the 1923-1924 program of Metro Pictures Corporation, according to the schedule announced by Metro officials at this company's national sales convention held in New York last week. In addition to the list of pictures already set there is the possibility that several other important productions will be added in the next several months when negotiations are completed. Included in the schedule are Rex Ingram, Fred Niblo and Reginald Barker productions, as well as independent productions by other well known producers. There are also several Jackie Coogan pictures, upon the first of which Jackie has been at work for some time. Stars under the Metro banner include Mae Murray, Viola Dana and Buster Keaton, whose coming series of five-reel feature comedies Metro will begin to distribute in September.

The opening gun will be fired in September, with Mae Murray's latest picture, "The French Doll," taken from the Paris and New York stage success of the same name. "The French Doll" was acted here last season by Irene Bordoni and Miss Murray has created the film role which Miss Bordoni played on the stage. It is based on A. E. Thomas' English adaptation of the French play, "La Jeune Fille a Marie," by Paul Armont and Marcel Gerbidon, Parisian authors. Included in the cast with Miss Murray are Orville Caldwell, Rod La Rocque, Rose Dion, Paul Casaneuve, Willard Louis, Bernard Randall and Lucien Littlefield. The adaptation and continuity for "The French Doll" was prepared by Frances Marion. It is a Robert Z. Leonard presentation through Metro and is sponsored by Tiffany Productions, of which Mr. Leonard is director-general and M. H. Hoffman general manager.

Following "The French Doll" will be Fred Niblo's production through Louis B. Mayer of another New York stage success of last season, "Captain Applejack," by the English author, Walter Hackett. Its title, however, will be changed to "Strangers of the Night." The scenario for this picture was prepared for Mr. Niblo by Bess Meredyth, and it was photographed by Alvin Wyckoff. In the cast are Enid Bennett and Matt Moore, Barbara La Marr, Adele Farrington, Emily Fitzroy, Otto Hoffman and Robert McKim. "Strangers of the Night" is a Metro super-special.

There will be a new Viola Dana picture called "Rouged Lips," from the story, "Upstage," by Rita Weiman. The adaptation was made by Thomas J. Hopkins. Harold Shaw, who directed Miss Dana, is an English director who came to this country to direct Miss Dana and was signed by Metro to direct several other productions. Included in the cast of "Rouged Lips" with Miss Dana are Tom Moore, Nela Luxford, Sidney de Grey, Arline Pretty, Francis Powers, Georgie Woodthorpe and Burwell Manrick. "Rouged Lips" was photographed by John Arnold.

The last production to be released in September will be Buster Keaton's first five-reel comedy drama feature, "The Three Ages." It was recently completed by Keaton on the West Coast under the direction of Eddie Cline.

The month of October will see five new pro-

ductions released, headed by the Metro screen classic, "The Eagle's Feather," now in the making in the Metro West Coast studios, under the direction of Edward Sloman. This is from a story by Katherine Newlin Burt and was prepared for the screen by Winifred Dunn. The cast includes James Kirkwood, Mary Alden, Lester Cunco, Elinor Fair, George Seigman, Adolph Menjou, John Elliott, Charles McHugh, William Orlamond and Jim Wang. J. J. Hughes is art director and George Rizard is photographing "The Eagle's Feather."

Second is the Reginald Barker production, "The Master of Woman," adapted for Mr. Barker by Monte M. Katterjohn, from the novel, "The Law-Bringers," by G. B. Lancaster. This title may be changed later. The cast consists of Renee Adoree, Earle Williams, Barbara La Marr, Pat O'Malley, Wallace Beery, Josef Swickard, Pat Harmon, George Kuwa, Edward J. Brady, and Robert Anderson. It is being photographed by Percy Hilburn. "The Master of Woman" will be a Reginald Barker production for the Metro-Louis B. Mayer forces.

October will be particularly memorable, as it will produce the first Jackie Coogan feature under Metro auspices. Jackie is now at work in the Metro studios under the direction of Victor Schertzinger on Mary Roberts Rinehart's story, "Long Live the King." It is a colorful picturization of the adventures of the young crown prince of the mythical kingdom of Lavonia. The novel was adapted to the screen by C. Gardner Sullivan and scenarioized by Eve Unsell. These screen adapters were loaned to Metro especially for this Coogan production by Joseph M. Schenck and B. P. Schulberg respectively. J. J. Hughes is in charge of art direction, William Van Brincken in charge of all research work, and the production is being photographed by Frank Good and Robert Martin. The whole is under the personal supervision of Jack Coogan, Sr. Among the players supporting Jackie are Rosemary Theby, Ruth Renick, Vera Lewis, Alan Hale, Alan Forrest, Walt Whitman, Robert Brower and Don Franklin.

There will also be a second Metro screen classic in "Held to Answer," a Peter Clarke McFarlane story recently purchased by Metro. This will be the second of the Metro specials following "The Eagle's Feather." The producing organization for this picture has not yet been completed.

In this month also there will be released a second Viola Dana picture called "The Social Code." This is taken from Rita Weiman's story, "To Whom It May Concern." It will be Viola Dana's second starring picture for the fall season and is said to be a mystery drama. Rex Taylor is already at work on the continuity.

Four productions will be released by Metro in the month of November. The first is an Alan Holubar production called "Hearts of Happiness." The second will be a new Fred Niblo production called "Man, Woman and Temptation," produced under the auspices of the Metro-Louis B. Mayer organizations. A third will be "Mad Pleasure," scheduled as a Reginald Barker production, also under Metro-Louis B. Mayer auspices, from the novel, "The Valley of Content," by Blanche

Upright. There will be a second Buster Keaton five-reeler, but the story has not yet been selected.

December will show four more Metro releases. Of these "Desire," the third screen classic of the fall program, will be the first. It is a Louis Burston presentation through Metro directed by Rowland V. Lee from an original story and continuity by John B. Clymer and Henry R. Symonds. Among the cast are Marguerite De La Motte, John Bowers, Estelle Taylor, David Butler, Walter Long, Lucille Hutton, Edward Connelly, Noah Beery, Ralph Lewis, Russell Simpson and several others.

A second is "Fashion Row," a Mae Murray picture formerly announced as "Conquest," by Sada Cowan and Howard Higgins. Miss Murray has already started production on this picture. The third December release is called "The Uninvited Guest," a Williamson-Technicolor novelty. The fourth will be "In Search of a Thrill," a third Dana Metro picture taken from the story by Kate Jordan called "The Spirit of the Road."

There will be four January releases in 1924. Rex Ingram's production, "Scaramouche," will be the first. "Scaramouche" is a romance of the French Revolution by Rafael Sabatini, and it is being produced by special arrangement with Charles L. Wagner. The scenario was prepared for Ingram by Willis Goldbeck and John F. Seitz is in charge of the camera. The cast for "Scaramouche" is headed by Alice Terry, Ramon Novarro and Lewis Stone. Others are Edith Allen, Lloyd Ingram, Otto Matieson, Julia Swayne Gordon and James Marcus.

In January also there will be another Metro-Jackie Coogan production, the story of which has not yet been selected. Still another will be "The Shooting of Dan McGrew," a Lubin-Sawyer production, based on the poem by Robert W. Service. The last January release will be called by the temporary title of "Other Men's Clothes." It is taken from the story, "The Tale of Triona," by William J. Locke.

February brings three Metro releases. The most important of these is a second Alan Holubar production called "Life's Highway," from a story by E. Lloyd Sheldon called "East of Suez." One other will be a fourth Viola Dana picture and still another will be the fifth of the season's Metro screen classics, the subject of which is also among the undetermined.

March holds four important productions and will form a banner month for Metro. No titles have been announced at this date, but they will be respectively a Fred Niblo production, a Reginald Barker production, an Ingram production and one Buster Keaton five-reeler feature comedy.

April will have the following releases: "Mademoiselle Midnight," by Edmund Goulding for Mae Murray through Metro-Tiffany Productions; "The Dog of Flanders," for Jackie Coogan's third Metro picture, by Louisa de la Rame; a fifth Viola Dana picture; the sixth Metro screen classic.

May, the last month of the season's program, will have the third Alan Holubar production, called "The Robes of Redemption."

Famous Players Case Is Resumed

(Continued from page 2940)

or twelve this season," although he wanted fifty per cent of the product.

In Boston, Mr. Kent said Loew got all except one or two, which went to Nathan Gordon, First National franchise holder.

On the subject of protection, Mr. Kent declared with great emphasis that "all first-run exhibitors demand protection. It is no ruling of ours. The first-runs fight for protection against the second-runs, and the second-runs against the third. It is a practice which the distributor has to put up with and do the best he can."

Of the "41" and "39" groups, Mr. Kent testified that Ruben & Finkelstein took all but five pictures for their Minneapolis and St. Paul houses; the A. H. Blank circuit took fifty per cent of the product for Omaha; ninety per cent in Des Moines; in some other towns only half; and in others none.

Frank L. Newman of Kansas City took eighty per cent and Jensen and Von Herberg ninety per cent of this season's product, he declared.

As to the Stanley Circuit in Philadelphia, Mr. Kent said negotiations were carried on by W. E. Smith personally with the Stanley Company of America. The purchase was for twenty-five theatres, which took ninety to ninety-five per cent of the 1922-23 Paramount product.

"Why didn't they take it all?" asked Mr. Farrington.

"There were a few pictures they didn't want," responded Mr. Kent.

The witness denied emphatically that the Stanley Booking Company had any connection with film sales to houses outside the Stanley Circuit. "We do not recognize the booking company in our transactions with other exhibitors," declared Mr. Kent. "We fought that question out four years ago, and decided we would not book through the Stanley Booking Company."

The Southern Enterprises theatres were booked by Fred Creswell of Atlanta, dealing with Harold B. Franklin, of the F. P.-L. theatre department, and there was no contract for the present season between the distribution department and the Saenger Circuit, Mr. Kent said. That matter was handled direct in the South.

For Detroit, the sale of Paramount product was made to George W. Trendle, representing the Kunsky interests, also First National franchise holders. "They got thirty-four of the '41' and have run five of the '39,'" said the witness. "It was a percentage contract."

Regarding the playing of "The Covered Wagon" over the newly formed Shubert-Erlanger chain, Mr. Kent admitted, after considerable questioning, that the picture would run in a majority of the Shubert-Erlanger houses. He denied that there was any blanket contract.

"At what theatre in Chicago is 'The Covered Wagon' being shown?" Mr. Farrington asked the witness.

"The Woods theatre," was the answer.

"That's not a Shubert or Erlanger house, is it?" Mr. Swain queried, to which Mr. Kent answered "No."

On cross-examination, Mr. Swain brought out that F. P.-L. had "protected" three Indianapolis exhibitors against Loew in booking this season's product, and that the arrangement with Jensen and Von Herberg was on a percentage basis.

"You try to make the percentage arrangement wherever you can, don't you?" Mr. Farrington followed up.

This Mr. Kent denied, but he added: "While we are not trying to force percentage on the exhibitor, we have always felt that percentage would have to come eventually to stop all this haggling over prices between exhibitor and distributor and put the thing on a common sense basis. But nearly every time we play percentage we get the worst of it. If a man pays \$10,000 flat rental for a picture he'll scramble to put it over; if he gets it for nothing he lays down and doesn't try to put the picture over. In other words, you can't contract for enthusiasm."

Enumerating the pictures actually released by Paramount over a five-year period, Mr. Kent gave the following figures: In 1922-23, seventy-eight pictures; 1921-22, ninety-four; 1920-21, one hundred and four; 1919-20, one hundred and ten; 1918-19, one hundred and twenty-five.

During the examination of Mr. Kent it was brought out that the interest of F. P.-L. in the Stanley Company of America came about through a \$2,000,000 loan made by the former to the Stanley concern.

John Manheimer, Brooklyn exhibitor, also a Tuesday witness, testified that when Loew built a house in his neighborhood he was compelled to change from first-run Paramount to second run. This proved to be a losing proposition, he declared, adding that he paid about as much for second runs as he had paid for first.

For "Knighthood" he paid \$1,500, the witness said. Asked why F. P.-L. didn't sell the picture to the Loew house, Mr. Manheimer replied: "I guess they were too wise. I give Marcus Loew credit for being a better showman."

Although he is now playing pictures of other distributors, the witness said he would rather have Paramount. "Goldwyn pictures are better from an artistic standpoint," he told Mr. Swain, "but what I am interested in is dollars and cents, and Paramount pictures draw better than those of any other company."

Texas Exhibitor Charged with Evading Tax

O. H. Brannon, charged with failure to pay to the Government the admission tax in connection with a picture show operated by him at Mexia, Texas, had a preliminary hearing at Waco, Texas, May 26 before a United States commissioner and was held in \$500 bond for the November term of the United States Court at Waco, Texas.

Albany Selects President of F.I.L.M. Club

Frank S. Hopkins, manager for Universal at Albany, has just been elected president of the Albany F. I. L. M. Club. The club intends to have permanent headquarters and a committee will be named soon to secure such. Lloyd Willis from Buffalo helped organize and presented the by-laws of the Buffalo club as models.

Exhibitors Watch Results of Open Air Shows

MOTION picture interests of eastern Connecticut are watching with interest the experiment at Willimantic, Conn., where Foti Brothers, former managers of the Scenic theatre in that city, are completing plans to operate an open-air house during the warm months.

Open-air houses at summer resorts have proved paying ventures, but whether such a venture will pay in a city, in competition with lake-resort playhouses within easy traveling distance, is something that is receiving consideration.

Foti Brothers have leased a Main street site, and are having it enclosed with a board wall. There will be no covering, excepting over the piano and screen.

"Matty" to Launch Picture Show at Braves' Field

S. H. Meinhold, general manager for Loew's, Inc., has been in Boston for the past week arranging final details for a huge summer motion picture and dance venture which will be launched at Braves' Field the last of this month. The opening night is announced as Monday, June 25, at which time Marcus Loew will arrive here accompanied by two score screen stars to assist Christy Mathewson at the big break; for, be it known, Christy is heavily interested.

The rather novel idea of converting the huge field into an immense motion picture theatre and amusement center was born in the brain of Mathewson and Emil Fuchs, and they received hearty encouragement from Mr. Loew. Every screen and stage star summering in New York and vicinity will be invited to be present at the opening.

Atlanta Better Films Committee Elects

The Atlanta Better Films Committee held its annual election last week and Mrs. Alonzo Richardson was unanimously elected to lead the committee for the ensuing year, succeeding Mrs. Basil Manley Boykin, who has held the presidential chair since the inception of this live body.

Mrs. R. Frank McCormick was elected vice-president and Mrs. W. P. Lemmon treasurer. The position of treasurer has been made one separate from the secretaryship, and Mrs. McCord Robinson, who has been corresponding secretary and publicity director heretofore, will hold the post of executive secretary.

Porter Strong, Comedian Passes Away

Porter Strong, a comedian, who in recent years has been appearing in pictures under the direction of D. W. Griffith, passed away suddenly in New York during the week from an attack of heart disease. Strong was 44 years old, and before entering the picture field toured the country with vaudeville and minstrel troupes.

Swedish Fair May Open Picture Field

Swedish Industries are holding a fair at the Jubilee, Gotenborg, Sweden, August 20-26, and the Department of Commerce Bureau of Foreign Trade Specialties Division will advise local men as to film opportunities there.

Fox Sales Executives in Session

American and Foreign Exchange Managers Discuss Policies at N. Y. Meeting

TWENTY years of motion picture progress and production are marked by the annual Fox Film Corporation convention held this week at the Hotel Pennsylvania, New York. More than one hundred officials, executives, United States and foreign exchange managers, district managers and general representatives assembled for the big conference, which will last five days.

Affairs of policy and operation are being discussed and decided upon at the meetings, presided over by William Fox and Mr. Winfield R. Sheehan, vice-president and general manager. The visiting members of the vast Fox organization are being shown many of the super special productions, feature comedies and short subjects which have already been prepared for distribution during the season of 1923-24.

Attending the convention in addition to the two above-mentioned officials are Jack G. Leo, vice-president; John C. Eisele, treasurer; S. E. Rogers, vice-president and general counsel; R. A. White, general sales manager; C. W. Eckhardt, assistant to general manager; Jacob Sieheman, contract manager, and Hugo Kessler and N. B. Finkler of the contract department; Vivian M. Moses, director of publicity and advertising, and his assistant, Donn McElwaine; Emanuel P. Preiss, comptroller, and Maurice Goodman of the auditing department; William E. Sennett, manager of requisition department; I. Krotosky, purchasing agent, and William Freedman of his department; Harry Reinhardt, disbursement manager; Irving Mass, mail order department; Gordon Stiles, director of educational and industrial department, and John Krafft, W. P. Schramm, educational sales; E. C. Hill, director of Fox News, and W. A. White and T. H. Talley of the News staff; J. A. Weier and G. H. Fleming, editors of Fox Folks; Sydney A. Abel, manager of foreign department, and Edward Auger, Louis Levin, W. J. Hutchinson, M. Barry, Robert Beckman, D. Goodman, L. Groen, E. D. Hopkins, J. S. MacHenry, H. Tritt and S. Lang of the foreign department; Frank A. Tierney, M. Caplan, George F. Shea and M. S. Keene of the general sales manager's office.

Harry F. Campbell, New England district manager; Howard J. Sheehan, Pacific Coast district manager; George R. Allison, southern district manager, and Clayton P. Sheehan, eastern district manager.

The United States branch managers and representatives are Harry J. Bailey, John J. Birkenhauer, A. C. Buchanan, Ira Cohen, E.

B. Connelley, Robert Cotton, T. M. Crisp, W. D. Davidson, G. E. Diekman, B. L. Dudenhefer, Harry Gibbs, C. R. Gilmour, E. T. Gomersall, G. A. Woodard, E. Grohe, J. S. Hebrew, P. K. Johnston, Rudolph Knoepfle, W. J. Kupper, George H. Landis, M. A. Levy, J. M. Linn, W. J. Mahoney, George E. McKean, A. C. Melvin, J. A. McCarthy, Sidney Meyer, Max Milder, J. H. Muncester, R. J. Murray, Guy F. NaVarre, H. W. Peters, G. A. Roberts, L. T. Rogers, Louis Rosenbluh, Joseph Schaeffer, I. J. Schmertz, Ward E. Scott, J. J. Sullivan, W. D. Ward and R. M. Yost.

Also there are E. B. McCaffrey, Canadian district manager; G. DeGrandcourt, Canadian publicity representative, and L. M. Devaney, R. G. March, E. H. Wells, J. A. Wilson, Canadian branch managers and representatives.

Tiffany Hosts to Metro Sales Force

On Friday evening, June 8th, the entire Metro sales force assembled in convention in New York, were the guests of Tiffany Productions, which produced the Mae Murray features distributed under the Metro banner. M. H. Hoffman, vice-president and general manager of Tiffany, was the host of the evening, and Mae Murray and Robert Z. Leonard, who directs all of Miss Murray's productions, were the guests of honor.

Over one hundred and fifty guests were in the party, which in a body first attended the Astor theatre and witnessed the musical production "Dew Drop Inn." From the Astor theatre the party proceeded to the Palais Royal for supper and a general good time.

"Dangerous Maid" Next for Constance Talmadge

Constance Talmadge is preparing for her next Joseph M. Schenck-First National picture, "The Dangerous Maid." This is to be an adaptation from the Elizabeth Ellis novel of England.

This production will follow the completion of "Duley," in which Jack Mulhall is Miss Talmadge's leading man. Miss Talmadge is spending much of her spare time with costumers in preparation for "The Dangerous Maid."

First National to Handle Own World Distribution

AN important announcement concerning foreign distribution, was made last week by Bruce Johnson, manager of the foreign department of Associated First National Pictures. By arrangement with D. P. Howells, Inc., a change in the foreign policy of this company is to take place on July 1st. On that date Associated First National will take over the distribution of its pictures in all those countries in which First National exchanges are not at present operating.

Under the new policy the Howells organization will still handle all pictures released prior to January 1st, 1922, but product released since that date and all product scheduled for future release will be handled by First National throughout the entire world, either through its own exchanges or leased outright to local exchanges.

At the present time First National exchanges are operating in the United Kingdom, the Irish Free State, in Norway, Sweden and Denmark, Australia and New Zealand, and in Mexico.

Mr. Johnson left last week for an extended tour of Europe. During his absence Louis Brock, assistant foreign manager, will be in charge of the department.

Cast for "The Virginian" Is Completed

Preliminary estimates on Owen Wister's "The Virginian," on which B. P. Schulberg will start immediate production, indicate that this Preferred Picture, to be released by the Al Lichtman Corporation, will cost \$440,000.

Kenneth Harlan plays the role of "The Virginian." Opposite him will be Florence Vidor. Russell Simpson will be seen on Trampas. Pat O'Malley has signed for the role of Steve, the intimate friend of The Virginian.

Raymond Hatton, selected for the part of Shorty, is rushing through his part in "The Hunchback of Notre Dame" in order to be ready for the opening scenes of the picture, which probably will be shot on a Wind River location within ten days. Edwin J. Brady will play the part of Spanish Ed.

Waldemar Young, recently signed by Schulberg, did the scenario.

Bessie Love, Carmel Myers Cast in "Magic Skin"

Bessie Love and Carmel Myers have been engaged for "The Magic Skin," to be made at the Goldwyn studios by Director George D. Baker for Achievement Films.

Miss Love will play the leading role, that of Pauline, and Miss Myers has been cast as "The Countess." The story has been taken from one of Balzac's novels, of the same name. Work on the picture has begun. George Walsh is playing the part of Raphael.

North Carolina Quits M. P. T. O. A; Southern California Reaffirms Allegiance

THE Motion Picture Theatre Owners of North Carolina have withdrawn from the national organization, by unanimous vote of the executive committee at a meeting held in Charlotte, June 11, according to authoritative advices received in New York this week.

President Sydney Cohen has been officially advised of this action, it was said.

Mr. Cohen made public on June 13, the following wire from Glenn Harper, secretary of the M. P. T. O. of Southern California, reaffirming the allegiance of that body to the national organization:

"Following resolution unanimously adopted at our meeting today after all delegates from Chicago convention had made their respective reports. Resolved that the Motion Picture Theatre Owners of Southern California approve and endorse the election of Sydney S. Cohen as president Motion Picture Theatre Owners of America and further pledge our whole hearted support throughout coming year's administration."

F.B.O. Starts Work on New Jane Novak Feature

Chester Bennett has started work on Jane Novak's next starring vehicle at the Powers studios. The title is "The Lullaby," from a short story by Lillian Ducey. The screen adaptation was written by Hope Loring and Louis Lighton, with a selected cast consisting of Fred Malatesta as Pietro, Robert Anderson as Tony and Jane Novak playing Felipa.

Demand Seen for Original Stories

Joseph Schenck Scenario Chief Sees Opportunity for New Screen Writers

C GARDINER SULLIVAN, pioneer among photo-dramatists, arrived in New York last week from Los Angeles, where he recently signed a contract to take charge of the story and scenario end of Joseph M. Schenck's production activities.

Mr. Sullivan confesses that he is strongly prejudiced in favor of the original story. He has written around 200 scenarios, while he has adapted but ten books and stage plays to the screen.

Mr. Sullivan says there has been much to discourage the writing of original stories for the screen in late years, as a very large part of the screen output has been based on stage plays and published books, but he believes there is every reason why the writer of original stories should be encouraged now.

He blames this feeling of discouragement among those who would write for the screen largely upon the thoughtlessness of producers and scenario editors. "In the old days the scenario writer, unknown though he might be, had a very good chance," he said. "I well remember that when I was working on the New York Journal I hired a typewriter from some place down in Cortlandt street, pounded out a scenario and sent it to Thomas H. Ince. It was my first screen story and it was accepted. Flushed with my success, I knocked out another and sent it to Ince. He promptly returned it with a letter stating that it was 'a piece of cheese.' He not only condemned it, but he told me why. But nowadays, in many companies, all that the scenario writer gets with his returned scenario is a rejection slip saying 'Not suited to our needs,' which of course means that it is worse than nothing. Few take the trouble to say what is the matter even though the fundamental idea may be good. However, I happen to know that this system is again changing and the day of the original scenario is coming back. During my association with Ince, I have written ten-page letters of explanation to writers in cases where a scenario has shown promise, but was lacking in some respects. This was because I believed that the promising writer of original stories for the screen should be greatly encouraged and helped so far as possible."

"The works of most of the authors of today are not adaptable to the screen," he asserts, "and therein lies the big opportunity for the original story. The result is that the motion picture is developing an entirely new profession of letters—that of writing direct for the screen—and the next two or three years will see its ranks filled by a corps of trained experts that will insure a steady supply of the best sort of picture material."

Hughes Writing Continuity on Divorce Story

Rupert Hughes has returned to the Goldwyn studio after his trip to New York and at once began work on the continuity for his next Goldwyn picture. It is a story of divorce, tentatively called "Law Against Law."

"Law Against Law" will be the twelfth picture that Mr. Hughes has written for Goldwyn, and the fifth which he has personally directed.

Tom Mix Starts Work on Zane Grey Story

Tom Mix, star of the Fox group, has begun work at the West Coast studios on a screen version of the Zane Grey novel, "The Lone Star Ranger." Lambert Hillyer, who only recently joined the Fox staff at Hollywood, arranged the scenario and also has been assigned to the task of direction.

Billie Dove will play opposite the star. A notable supporting cast has been selected for the Grey film.

"Daughters of Rich" for N. Y. Capitol

"Daughters of the Rich" will be the feature attraction at the New York Capitol for Anniversary Week, June 17 to 23. This is a Preferred picture adapted from the novel by Edgar Saltus. An extensive exploitation campaign has been conducted for the showing.



These stills are from the Famous Players-Lesky Production, "Snow Bride."

"Divorce" Goes Into N. Y. Rialto June 17

The Film Booking Offices announce this week that Jane Novak in her newly released production, "Divorce," made by Chester Bennett will play the Rialto theatre in New York the week of June 17th.

This is the first time that the Rialto theatre has played an F. B. O. picture. The cast for this production includes Jane Novak, John Bowers, James Corrigan, Edythe Chapman, Margaret Livingston, Freeman Wood, George McGuire, George Fisher, Philippe de Laey.

Daab Is Exploiting "Human Wreckage" on Coast

Hy Daab, studio publicity representative for the Film Booking Offices at the Powers studios, in addition to his studio publicity duties, has been placed in charge of the Coast exploitation on Mrs. Wallace Reid's production, "Human Wreckage."

Daab made a recent hurried trip to San Francisco, where he handled the advance exploitation for the world premier of Mrs. Reid's production at the Ackerman-Harris Century theatre. He is assisted at the studio by William Gentz.

McKay Made Universal Editorial Chief

James McKay, the man who, with Frank Atkinson, edited "Merry Go Round," has taken up his duties as chief of the editorial department at Universal City. The promotion of McKay follows a long period of faithful service at Carl Laemmle's film city.

Montreal Contest Winner in "Six Cylinder Love"

Helen Morgan, the winner of the Montreal Winter Festival beauty contest last winter, is going into pictures as a member of the cast in the William Fox screen version of "Six Cylinder Love," in which Ernest Treux will be seen in his original role of Gilbert Sterling.



Some of the action from "So This Is Hollywood," first of the second series of "Fighting Blood," two-reelers by H. C. Witwer for F. B. O.

Associated Authors Start on Kyne Story

Associated Authors, Inc., consisting of Frank E. Woods, Elmer Harris, Thompson Buchanan and Clark W. Thomas, have begun production work on their second feature, a screen version of Peter B. Kyne's story, "Harbor Bar," which will be filmed under the title "Loving Lies."

The picture, which is being made for distribution by Allied Producers and Distributors Corporation, is being directed by W. S. Van Dyke, with Monte Blue and Evelyn Brent in the leading roles. The initial release of Associated Authors, "Richard, the Lion-Hearted," an adaptation of Scott's novel, "The Talisman," featuring Wallace Beery in the role of King Richard, has been completed for early fall showing.

Al King, in Hospital, Would Welcome Friends

Al King, traveling auditor for Universal Pictures Corporation, who has been confined to his bed for the past several months is at present in St. Vincent's Hospital in the St. Laurence ward, New York City. Mr. King has a host of friends whom he thinks could help his progress on the road to recovery by writing some of their experiences to him or dropping in to see him.

"Where Is This West" Enters Production

A satirical comedy is how Universal describes "Where Is This West?" Jack Hoxie's next picture. It will be directed by George Marshall, and the story is by George Hull.

The cast supporting Hoxie is headed by Mary Philbin and includes Joseph Girard, Bernard Siegel, Slim Cole and Bob McKenzie.



Warner Brothers' long awaited "Main Street" adaptation of the Sinclair Lewis story will be seen at the New York Strand next week. These scenes are taken from the production.

First National Presents Forecast Survey of Conditions for Summer Brings General Note of Exhibitor Optimism

WITH another summer at hand and another summer's problems to be solved by exhibitor and distributor, Associated First National is able this week to report an interesting survey of conditions throughout the country and a forecast for the summer.

A careful analysis of the reports leads to several important conclusions: First: the entire East may expect a more prosperous summer—fewer theatres closed and more theatres operating on their regular full time per cent, than last year.

Second: There is no particular kind of "summer" pictures. The type of production most in demand for hot weather bookings varies considerably.

Third: Many exhibitors have resorted to a policy of "seeing it through," content with breaking even during the summer months. It is noticeable, however, that a spirit of passive resignation rather than active opposition to a summer slump, characterizes many showmen. While exchangemen report many bookings for the big First National releases, a tendency to book reissues and third-rate pictures for summer showings is noted.

Buffalo is one exchange which reports a big summer ahead. The campaign for play dates for First National pictures and for new business is already double that of last summer and that of the year before.

Michigan, having experienced the phenomenon of six inches of snow on May 9th, is looking hopefully forward to a cooler summer and proportionate better business.

From Pittsburgh comes a report of a steady increase in play dates for the summer, indicating that more exhibitors are planning to stay open throughout the summer.

Seattle sees no greater number of theatres open during the summer, but limits the closings to those houses in the very small towns of less than 500 population. In San Francisco, another West Coast exchange to report, a slight falling off in theatre attendance may be expected at the beginning of the vacation season. This is in San Francisco and

Oakland where the change in temperature is negligible.

Certain sections of the Middle West are more sanguine than the East in their forecast of the strength of summer patronage. A great many sections of the country have enjoyed a late spring, and this proved a boon for exhibitors, many of whom have reported an unusually prosperous month of May, but months of July and August are looked forward to with apprehension.

Kansas City reports: "At the present time conditions for this summer are very good. The farmers have been blessed with considerable rainfall which is the criterion of prosperity in this territory."

St. Louis: "Roughly, 150 more play dates per week in our territory compared with last year."

Denver: "From the exhibitors' standpoint, the summer period looks black but the majority are optimistic with respect to the fall season."

Cincinnati: "If we do not have an extremely bad summer as far as weather is concerned, we believe, on account of industrial conditions having improved in a great many sections in the territory, we will have much better summer business than we had last year."

Minneapolis: "Indications are that there will not be any more theatres open this summer than last."

Chicago: "After a thorough investigation, we believe there will be more theatres remaining open this summer than last year."

Kitty McGuire Joins Warner Players

Immediately following her appearance as leading lady in two independent productions, Kathryn McGuire, the screen actress and prize beauty, was signed by Warner Brothers to play the role of Vivian Gates in the Julian Josephson story of newspaper life in a small town, "The Printer's Devil," starring the youthful and befreckled Wesley Barry.



A trio of scenes from "Only 38," from one of the Broadway stage successes of last season. A Paramount picture.

Universal Sales Heads Convene

N. Y. Discussion of Plans for Year to Be Followed by Chicago Gathering

UNIVERSAL is having its annual sales convention this week at the Commodore Hotel in New York City, starting Friday. Sales executives from all points East are assembled for a three-day pow-wow. In addition to the visiting executives, all the Universal officials and home office executives are sitting in at the convention, and will supervise the formulation of sales plans for the coming year.

Similarly, a twin sales convention will be held in the Congress Hotel, Chicago, next week, at which sales heads from the Middle West will be assembled under the same conditions as the New York get-together.

The outcome of the convention is expected to be a fall policy of import. Universal is said to have under way changes in sales and distribution that will go far towards solving many of the difficulties which crop up from time to time in the marketing of film products.

The convention will be opened by Carl Laemmle, president, who will greet his assembled employees and coach them in the "live-and-let-live" policy which has distinguished Universal's exhibitor relationships through the years. The sales chiefs will learn the extent to which Universal will aggrandize its product and its world-wide distribution machine during the coming year. In turn, the assembled film men will recommend changes based upon their actual experience in the field, both in styles of pictures and in methods of marketing.

The convention also will be addressed by R. H. Cochrane, vice-president; P. D. Cochrane, secretary; E. H. Goldstein, treasurer, and Art Schmidt, general sales manager of the Universal organization. Talks also will be made by Paul Gulick, director of publicity; George Brown, director of advertising; Raymond Cavanagh, director of exploitation, and R. V. Anderson, director of sales promotion. It is expected that Joe Freidman, in charge

of Universal five-reel attractions, will reach New York from Universal City in time to take part in the convention. H. L. Manheim, in charge of Short Products and Serials, also will speak.

Among the principals attending the New York Sales Conference are the Assistant General Sales Managers of the Atlantic Coast and Eastern districts, including Jules Levy, H. M. Herbel, Claire Hague and Ned Depinet. Levy is in charge in the middle Atlantic district, with headquarters in Philadelphia; Herbel has his headquarters in Pittsburgh; Hague in Toronto and Depinet in the South. Some of the exchange managers present are E. W. Kramer of Buffalo, E. F. Dardine of Charlotte, N. C., Maurice Strauss of Cincinnati, Tom Colby of Cleveland, A. J. Mertz of Detroit, R. W. Abbott of Indianapolis, M. Joseph of New Haven, E. L. Rife of Pittsburgh, F. C. Hopkins of Albany, Harry S. Brown of Washington, D. C., and W. C. Hermann of New York City.

One of the principal matters to be brought to the attention of the sales executives will be Universal's newly announced Universal Sixty—the sixty productions which will form the bulk of that company's film output for the coming twelve months.

They will also get detailed information of the twenty Jewels to be made by Universal for 1923-1924.

Universal home office executives will go to Chicago for that convention. They will be met by the following assistant general sales managers: Herman Stern, with headquarters in Chicago; Cleve Adams, with headquarters in Kansas City, and Edward Armstrong, with headquarters on the West Coast. The following managers also will be present: F. L. Davie of Des Moines, L. W. Alexander of Kansas City, George Levine of Milwaukee, J. E. Rosen of Minneapolis, W. P. Moran of Oklahoma City, H. F. Lefholtz of Omaha and B. Rosenthal of St. Louis.



Here are some scenes from the Educational-Mermaid comedy, "Three Strikes," featuring Lige Conley.

"Mad Pleasure" Selected for Barker Title

When Reginald Barker completes his Metro-Louis B. Mayer production, "The Valley of Content," from Blanche Upright's novel, it will become known as "Pleasure Mad." This new title was definitely decided on last week, according to announcements from Metro Pictures Corporation.

"Pleasure Mad" will be the third Reginald Barker production under the Metro-Louis B. Mayer auspices. "Hearts Aflame" was the first and Mr. Barker is now in Canada on location, at work on his second production called "The Master of Woman."

Patsy Ruth Miller Chosen for "Master of Man"

Patsy Ruth Miller has been chosen for the part of Fenella Stanley in Victor Seastrom's first picture for Goldwyn, "The Master of Man." She will be opposite Joseph Schildkraut, who arrived on the Coast last week and immediately started work.

Mae Busch is playing the other important feminine role. Among others in the cast are, Creighton Hale, De Witt C. Jennings, Evelyn Selbie, Winter Hall and Mark Fenton.

"Man Between" Scheduled for July 15 Release

"The Man Between," the six-part feature which Associated Exhibitors has set for release July 15, is a real Finis Fox production. Mr. Fox wrote the story, adapted it for screen use, prepared the scenario, selected and assembled the cast, and directed the production.

The cast includes Allan Forrest, Fred Malatesta, Edna Murphy, Philo McCollough, Kittie Bradbury, and Doreen Turner.

Arrow Announces "Gambling Wives" for Fall

The Arrow Film Corporation announces that one of the big special attractions scheduled for early fall release will be "Gambling Wives."



These scenes are from the Daniel Corson Goodman production, "You Get What You Give." An Equity picture.

Complete Cast Named For "Spanish Dancer"

JESSE L. LASKY has announced the complete cast of the Herbert Brenon production, "The Spanish Dancer," in which Pola Negri is starred, with Antonio Moreno featured in the leading supporting role. The cast follows:

Maritana, Pola Negri; Don Caesar de Bazan, Antonio Moreno; King Philip IV of Spain, Wallace Beery; Queen Isabel of Bourbon, Kathlyn Williams; Lazarillo, Gareth Hughes; Don Salluste, Adolphe Menjou; Marquis de Rotundo, Edward Kipling; Don Balthazar Carlos, Dawn O'Day; Diego, Robert Brower; Cardinal Ambassador, Charles A. Stevenson.

The role of Don Caesar de Bazan which, in the original stage play of that title by Adolphe d'Enery and P. S. T. Dumenier, was made famous by Richard Mansfield and other great stars of a former day, has been largely subordinated to that of Maritana in the screen adaptation by June Mathis and Beulah Marie Dix, with the result that Mr. Brenon predicts that the picture will afford Miss Negri a great opportunity.



Clara Kimball Young in her latest Harry Garson production for release via Metro, titled "A Wife's Romance."

Jackie Coogan's Latest Has Coast Premiere

Jackie Coogan's new picture for First National, "Circus Days," had its premiere last week at Anaheim, a small town in Southern California, and is said to have been well received. It ran for two days, it is said, to record business.

"Circus Days" was adapted from the book, "Toby Tyler." It will be released by First National, with the distribution date set for July 30th.

"Gold Madness" Chosen for Principal Title

Principal Pictures has definitely decided upon the title under which they will release the James Oliver Curwood story which appeared in a popular magazine under the title of "The Man from Ten Strike." It is to be called "Gold Madness."

Those with whom the final decision rested were Sol Lesser, Michael Rosenburg, Harry Wilson, Walter Anthony and Harry Carr on the West Coast, and Irving Lesser, Max Roth and Joseph Deitch in New York.

Laemmle Fixes Production Program "Universal Sixty" Will Comprise Groups of Productions by Popular Stars

CARL LAEMMLE, president of Universal Pictures Corporation, announces an ambitious production program for the 1923-1924 season. A total of sixty pictures of quality will be made and released during the twelve months beginning next September. It is planned to group the twenty Jewels with five groups of productions by Universal stars, and the entire output will be known as the "Universal Sixty."

Special emphasis is laid on the fact by Universal that the group of sixty is to include twenty Jewels. This is almost twice as many as have been put out by the company during the last twelve months. The increase in the Jewels is due to the acquisition of two new Universal stars in special productions. These stars are Reginald Denny and Mary Philbin. They will be starred in four Jewels each during the coming year.

In addition to the productions announced in the past, the sixty will include "The Signal Tower" and "The Turmoil." The latter is

by Hobart Henley. Both of these will be used as starring vehicles, but no definite selection of the stars has been made.

Included in the list will be a group of eight Gladys Walton productions. Among these will be "The Untamable," by Herbert Blache; "The Near Lady," by Frank Adams; "The Aforementioned Infant," by Elizabeth Saxony Holding, and "The Thrill Girl," by Crosby George.

There will be a group of eight Jack Hoxie productions, including "Men in the Raw," "The Knight of the Range," "Wyoming," "The Texas Ranger" and others. Herbert Rawlinson also will contribute a group of eight pictures to the Universal Sixty. Among the Herbert Rawlinson productions will be "Crooked Alley," "Upside Down," "Small Town Stuff" and others.

New Players Engaged for "Acquittal" Cast

In addition to Claire Windsor and Norman Kerry, who have featured roles in "The Acquittal," the Universal Jewel production of Rita Weiman's stage play, two other prominent screen players have been added to the cast. They are Richard Travers and Barbara Bedford.

Claire Windsor was especially engaged by Universal for this one picture, being borrowed from Goldwyn. Clarence L. Brown is directing the picture, from an adaptation by Jules Furthman.

"Mothers-in-Law" First of Preferred Series

"Mothers-in-Law" will be the first of Preferred Pictures' new series of fifteen which are scheduled for release beginning in September, according to an announcement made by Al Lichtman. This picture was written by Frank Dazey and Agnes Christine Johnson, and directed by Gasnier, the same triumvirate that made "Rich Men's Wives," and "Poor Men's Wives."



These scenes show some of the action in the latest Preferred Picture, "Daughters of the Rich."

"The Spoilers" Will Open At Roosevelt, Chicago

The first public screening of Rex Beach's "The Spoilers" will be at the Roosevelt theatre, Chicago, starting Monday, July 2. James R. Grainger, sales manager for Goldwyn-Cosmopolitan, closed with Balaban and Katz for an indefinite run of the picture.

Included in the cast of "The Spoilers" are, Milton Sills, Anna Q. Nilsson, Barbara Bedford, Wallace MacDonald, John Elliott, Robert Edeson, Noah Beery, Mitchell Lewis, Ford Sterling, Robert McKim, Louise Fazenda, Kate Price, Gordon Russell, Rockcliffe Fellowes, Tom McGuire, Sam de Grasse, Albert Roscoe and Jack Curtis.

Witwer's "Alex. the Great" Under Way by F. B. O.

Work has begun at the Powers studio on "Alex the Great." Paul Shoeffeld wrote the continuity and it is another story from the pen of Witwer. The story concerns the son of old Vermont, who invades New York. He hits the town full of pep and the firm belief that New York is for the "go-getter." He demonstrates fully that nothing is too difficult for a man who is willing to rush in where angels fear to tread.

Stewart's Second Universal Feature Under Way

Roy Stewart's latest picture, "The Love Brand," is now in production at Universal City. The play presents Stewart in his second feature production under his new starring contract with the Universal Pictures Corporation.

Stuart Paton will direct "The Love Brand," an original story of the western cattle country. It was written by Adrian Johnson.

Margaret Landis will play the leading feminine role. Others in the cast are Arthur Stuart Hull, Marie Wells, Sydney DeGrey and Wilfred North.

Youngster Given Starring Contract by Warners

Warner Brothers this week elevated another juvenile screen actor to stardom. He is Spec-O'Donnell, the lad who has played the parts of street gamin in half a dozen Warner features. The contract was signed this week at the Coast studios, and the scenario staff is busily engaged in the work of finding him suitable stories for his forthcoming picture.

Spec is the third youngster who has risen to stardom under the Warner aegis, Wesley Barry being the first, and young Baby Bruce Guerin, who distinguished himself in "Brass," the second.

Ince Purchases "Barber of New Orleans" Rights

Thomas H. Ince has purchased the motion picture rights to "The Barber of New Orleans," which had a successful run as a stage play with William Faversham as the star and which was adapted from the novel, "The Code of Victor Jallot," by Edward Childs Carpenter.

This follows the announcement that Mr. Ince will produce "Anna Christie" and "Barbara Freitchie" for First National release.

Hodkinson to Distribute Product in Canada

THE W. W. HODKINSON CORPORATION will do its own selling in Canada in the near future, according to plans that have just been completed. This step means the formation of the W. W. Hodkinson Corporation of Canada, Ltd., with the principal office located at Toronto, Ontario, Can. J. L. Plowright is assistant treasurer and assistant secretary of the corporation and will act as resident manager and be the Hodkinson representative in Canada. Through this arrangement, the new corporation will have its own sales force, but the physical distribution will be handled by Famous Players Film Service, Ltd., in Eastern Canada and the First National Exhibitors' Exchange, Ltd., in Western Canada.

Branch offices have been established in the following cities: St. Johns, Nova Scotia; Montreal, Province of Quebec; Winnipeg, Province of Manitoba and Calgary, Province of Alberta. Plans are now under way to establish a branch office at Vancouver, British Columbia.

Goldwyn Distribution in Mexico Signed For

A contract has just been made by George E. Kann, head of Goldwyn's Foreign Sales Department, with German Camus & Company for the distribution of Goldwyn's sixth year pictures in Mexico. The contract was signed for German Camus & Company by Felipe Mier, its New York representative.

This company has handled Goldwyn pictures in Mexico in the past and so satisfactory have been the relations between it and Goldwyn that the new contract for the entire sixth year pictures was closed by Mr. Kann.

The Goldwyn sixth year pictures, thus assured of wide distribution in Mexico are "Remembrance," "Brothers Under the Skin," "Gimme," "A Blind Bargain," "Look Your Best," "Sherlock Holmes," "The Sin Flood," "Hungry Hearts," "Broken Chains," "The Strangers' Banquet," "The Christian," "Mad Love," "Lost and Found," "Souls for Sale," "Vanity Fair," "Backbone," "The Last Moment" and "The Ragged Edge."

First "Midnight Alarm" Print Shipped

"The Midnight Alarm" has been completed and the negative and first print shipped to the Vitagraph studio laboratory in Brooklyn from Hollywood. It will be released in September. The production was directed by David Smith. Included in the cast are Percy Marmont, Alice Calhoun, Cullen Landis, Joseph Kilgour, Maxine Elliot Hicks, George Pierce, Kitty Bradbury and J. Gurnis Davis.

Enid Bennett Joins Blinn in "Bad Man"

Enid Bennett is to play the leading feminine part in "The Bad Man," which is to be produced and directed by Edwin Carewe for First National, with Holbrook Blinn in the featured role.

Miss Bennett is to enact the role of Mrs. Morgan Pell, who forms the apex of a marital triangle which is straightened out by "The Bad Man."

Miss Bennett has just completed playing the leading feminine role in "Captain Applejack," a Fred Niblo production.

"Passion" to Return to N. Y. Capitol

The Capitol theatre of New York has booked "Passion" for a return engagement. The First National picture in which Pola Negri made her American debut, will be seen on the screen of the world's largest playhouse for a second time during the week of June 24th.

It was on December 12th, 1920, that the foreign-made production had its American premiere.

The production served to introduce Pola Negri, Emil Jannish and Director Lubitsch to the American public.

Hoxie Completes Western for Universal

Jack Hoxie and his cowboys have galloped through the Universal western star's second feature at Universal City.

Production has closed on "Where Is This West?" The play was adapted from an original story by George C. Hull of the Universal scenario department and directed by George E. Marshall.

Mary Philbin plays the feminine lead, opposite Hoxie. Others in the cast are Joseph W. Girard, Bob McKenzie, "Slim" Cole, Sid Jordan and Bernard Seigel.

Lasky Announces Cast for "Spring Magic"

Jesse L. Lasky has announced the cast for William de Mille's Paramount picture, "Spring Magic." Agnes Ayres and Jack Holt are featured, Charles de Roche, Robert Agnew and Mary Astor are in the leading supporting roles. Others chosen are Ethel Wales and Bertram Johns.

Kilgour Added to Cast of "Ponjola"

Another prominent screen figure has been added to the cast of "Ponjola," a James Young production to be presented by Sam E. Rork through First National.

He is Joseph Kilgour, stage and screen "heavy" who will play the part of "Constant Lypiat," in this Cynthia Stockley story of the South African gold fields.

"Hunchback" to Have Run at N. Y. Astor

THE HUNCHBACK OF NOTRE DAME, Universal Super Jewel production of Victor Hugo's romance, will have an indefinite run in the Astor theatre, New York City, beginning early in September, it has just been announced by Carl Laemmle, president of the Universal Pictures Corporation.

With the exception of an extended run on Broadway, and lesser extended runs, perhaps, in various key cities, "The Hunchback" undoubtedly will be released as all other Jewel productions, directly to Universal's exhibitor patrons at the earliest possible date.

The featured roles are taken by Lon Chaney, Norman Kerry and Patsy Ruth Miller. Others in the cast are Kate Lester, Winifred Bryson, Nigel de Brulier, Brandon Hurst, Ernest Torrence, Tully Marshall, Harry Van Meter, Raymond Hatton, Nick de Ruiz, Eulalie Jensen, Roy Laidlaw, W. Ray Meyers, William Parke, Jr., and Gladys Brockwell. More than 4,000 different extras were used.

"Miles Sandwich" at Head of Pathe Releases

SNUB POLLARD in a two-reel comedy, "The Courtship of Miles Sandwich," is the special attraction in Pathe's list of nine releases for June 24.

In the Range Rider Series of dramatic two-reelers, Leo Maloney is seen in another comedy of effective complications, this time surrounding a fur cape in which the girl's strong minded mother has hidden the family wealth.

The eighth episode of the Ruth Roland serial, "Haunted Valley," shows the conspiracy of mystery and real perils against the heroine and her big industrial operations.

The Aesop's Fable subject is called "The Burglar Alarm," from which Farmer Al Falfa learns in exciting experiences that one is to "Beware of small concessions."

In the one-reel Hal Roach comedy, "Fresh Eggs," Paul Parrott carries out comic intentions calculated to put the poultry business on a scientific basis.

Pathe Review No. 25 contains a weird section called "The Lens Liar," that is well calculated to reverse the adage that "the camera cannot lie." "Carthage, the murdered City of the Punic Wars," is the Pathecolor subject, "The Camel People" is a glimpse of life on the Sahara.

Pathe News Nos. 52 and 53, and Topics of the Day No. 25 are released in this list.



These scenes are from the Educational-Christie comedy, "Back to the Woods," featuring Neal Burns with Vera Steadman.

Prints Go to Exchanges of "Those College Girls"

Prints of "Those College Girls," the fourth of the new edition Keystone Comedies to be issued by Tri-Stone Pictures, Inc., were shipped to exchanges this week, Charles Murray and Polly Moran, with the Keystone girls, making up the cast.

Murray has the role of the husband of a jealous wife trying to keep peace in the family and at the same time hold a job as janitor of a girls' school. E. V. Durling, motion picture critic of the New York Globe, did the re-editing and re-titling.



The clever monkey, dog and goat seen in "The Watch Dog," which is the second of Hal Roach's "Dippy Doo Dad" series for Pathe release.

Resumé of Current News Weeklies

INTERNATIONAL NEWS, NO. 48: Nome, Alaska—Exclusive pictures of Amundsen's start for the North Pole, showing him bidding good-bye to friends and Coast Guards, with 700 miles of snow ahead; Bowling Field, Washington, D. C. (Not for Boston or New Haven)—Army air-bombers destroy demonstration town in air raid; (For Boston and New Haven only) Boston—Ancient and Honorable Artillery Company has its annual pageant and review; International Snapshots of the Day, Springfield, Mass.—Runaway freight car smashes house; New York City—Ethel Barrymore bids farewell to Lionel Barrymore and Irene Fenwick as they sail to be wed; Camp Meade, Md.—International cameraman rides in big Army tank; (For New York City only) Brooklyn, N. Y.—Thousands of children parade on Sunday School Anniversary Day; Milwaukee, Wis.—Carl Laemmle, famous film magnate, receives cordial welcome on visit to his native state; (For West Coast only) Los Angeles, Cal.—Clara Phillips, convicted slayer, brought back from flight; Washington, D. C.—President Harding reviews 30,000 Shriners at big Shrine convention; (For Detroit only) Flint, Mich.—Knight Templars hold big pageant. Several lose lives in train wreck; Java, Asia—Ancient volcano of Bromo becomes active again. Striking exclusive pictures made by Capt. Ariel Vargas; In the North Atlantic—Exclusive pictures of crew of U. S. S. Tampa clearing ship lanes of icebergs by gun-fire and mines.

FOX NEWS VOL. 4, NO. 71: Prague—Czecho-Slovakia visited by Marshal Foch in tour to strengthen influence of France in new States; with Foreign Minister, M. Benes, the Marshal honors Unknown Soldier; London—Annual military pageant opening summer season attracts all society to the Olympia arena; Charleston, W. Va.—In most extraordinary moving feat on record, big houses

are floated across Kanawha River; San Francisco, Calif.—The untimely death of Mrs. B. Pupp leaves a family of orphans to be fed on the bottle; Norfolk, Va.—Admiral Philip Andrews, new U. S. Navy commander in European waters, bids au revoir to his pal; Canaan, N. H.—Fire started by children playing with matches wipes out town, killing two, causing \$500,000 loss; Boston, Mass.—Coast artillerymen at Fort Warren show how fast the giant 14-inch rifles can be operated; Auburndale, Mass.—Lasell College girls in Charles River paddle war canoes in thrilling races for class honors; Belmont Park, L. I.—Grey Lag wins historic Suburban Handicap and adds another victory to Rancocoas stable's list; Syracuse, N. Y.—R. R. executives of U. S. stage thrilling object lesson for autoists who ignore grade crossings.

FOX NEWS VOL. 4, NO. 72: Bucharest—Roumania follows Allied precedent and enshrines Unknown Soldier, who died on Austrian front; Dublin, Ireland—Drill in Phoenix Park shows Free State's new police, the Civic Guard, a well-trained force; Ste. Maries, France—Rites of opening tomb of the Saints Marie, held every 100 years since time of Christ, draw world pilgrimage; Oklahoma City—A cloudburst following heavy rain floods business district, with heavy property damage; Bayside, L. I.—American-made glider fails for a record, but proves ability to soar in first duration test; Baltimore, Md.—Firemen fight all night to subdue flames that sweep big lumber mill, causing \$1,000,000 loss; El Paso, Tex.—Jimmie, a dapper young visitor from Borneo, is a serious student of American customs; Annapolis, Md.—Secretary Denby and Admiral Wilson present diplomas to graduating class of Naval Academy; Erie, Pa.—Steve, a bachelor cat with no home ties of his own, plays parent to a brood of chicks; Camp Meade, Md.—Army's

Resumé of the Current News Weekly Reels

giant new tank, perfected since the war, amazes observers as it ploughs through forest.

PATHE NEWS, No. 47: Washington, D. C.—President Harding entertains fellow Shriner Nobles—night frolic on Pennsylvania Avenue; Durand, Mich.—Special train derailed carrying Shriners to Washington; In New York, trolley running wild tears corner off building; Neuilly, France—110-pound Flapper Airplane demonstrated; Mt. Clemens, Mich.—Lieut. H. G. Crocker, U. S. A., flies non-stop from Gulf to Great Lakes; Chequers, Eng.—Premier Baldwin photographed; Newark, N. J.—Aged men and women pictured in Health Week physical feats; New York City—Freckles contest won by twins; Whitestone Landing, N. Y.—Demonstrations of new pontoon method of raising sunken treasure ships; St. Cloud, France—Champion tennis match, with Mlle. Lenglen winning women singles, and American William Johnston defeating Belgian champion; Turin, Italy—45,000 watch historical and military pageant; Omaha, Neb. (that territory only)—Grade schools show 10,000 in Spring athletics, girls holding their own; Kansas City, Kansas (that territory only)—Annual city Marathon race won by Ernest Clarke, age 15; New Orleans, La. (that territory only)—Public exhibitions of school work; Boston, Mass. (that territory only)—Czecho-Slovakian children visit little patients in School for Crippled and Deformed.

PATHE NEWS, NO. 48: Cairo, Egypt—Crowds attend Gala Day on Nile; Tallulah, La.—Exclusive pictures show airplane fight on boll-weevil, spraying cotton fields with clouds of calcium arsenate, for which Department of Agriculture has recommended expenditure of \$5,000,000; Philadelphia, Pa.—Broad Street Terminal wrecked by fire; at Dayton, Ohio, TC-1 airship wrecked in electric storm; Belmont Park, N. Y.—Scenes of "Zev's" second triumph; Madrid, Spain—Spanish rulers at scenes of parliament opening—villagers in picturesque national dances; Yerba Buena Island, Cal.—Navy gobs impersonate girls in costume play; Paris, France.—America and France join in homage to French Unknown Soldier, with scenes at Suresnes Cemetery where 6,000 Americans are buried.—College Station, Texas (that territory only)—Military Review at 47th Commencement; Jersey City, N. J.—Dedication of Pershing Field, with Pershing and Governor present, and military parade.



Just a timely touch of springtime sportsmanship from Eitinge F. Warner's "Rod and Gun" series released by W. W. Hodkinson.

Mack Swain Back at Work at Sennett Studios

After a two years' absence from Sennett Comedies, Mack Swain has returned to the big comedy lot, where he first became identified with pantomime and where, as he himself says, "I rightfully belong."

Mack Swain made his second bow under the Sennett banner as one of the supporting cast in "Pitfalls of a Big City," the recently completed burlesque in which Ben Turpin, zig-zagged comedy star is the featured player.

Work Proceeding Rapidly on "Twosome of Tuara"

Work is progressing rapidly on the first of the Chester-Hellman comedies, "A Twosome at Tuara," at the Chester studios at Hollywood. These comedies promise to be the most novel of any offered to the exhibitor and movie fans, it is claimed.

They will be produced from the stories by Sam Hellman, which are being published in The Saturday Evening Post. Vitagraph is said to reveal itself again as a pioneer in the production of stories that are different.

Pathe News Editor Speaks of Work Over Radio

Emmanuel Cohen, editor of Pathe News, on Wednesday evening, June 13, from Station W. O. R., Newark, N. J., talked for the radio service on "The Romance of the News Reel." Editor Cohen's talk was preceded by a broadcast introduction telling about Pathe News "beats" and exclusive motion picture camera reports of outstanding world events—as the great Smyrna war conflagration, burial of the unknown soldier, finish of the transcontinental non-stop airplane flight, the recent Mount Aetna volcano eruption, etc.

In a concise, yet picturesque way, Editor Cohen told the radio the highlights of all that is involved in picturing the world's great events; the foresight necessary to have cameramen on the spot when things happen, the contempt these men have for personal risk, their devices for transmitting their precious film to headquarters by the speediest carriers, including airplanes, and the processes of development, titling, printing and rushing the completed result to the waiting screens.

Selznick Gets One-Reelers from Martin Johnson

THE acquisition and release of 14 Martin Johnson short subjects, depicting the adventures of Mr. and Mrs. Johnson in their travels through the South Sea islands, is announced by David R. Blyth, director of sales for Selznick Distributing Corporation.

Although this series which has been titled "Martin Johnson's South Sea Adventures," was made in single reel lengths and deals in part with tropical life and travels, they cannot be classed with the usual animal pictures nor can they be termed travelogues, or educational. They are a combination of all these things with something added.

While there is nothing so novel in a man's exploring wild, unknown lands and sojourning amidst weird peoples, it is most unusual for his wife to accompany him. Mrs. Johnson has always declined to be left at home while her husband went a-wandering and her attractive personality has added greatly to the charm of the pictures.

Kiser Art Films Seen as Good Summer Subjects

A fresh awakening of exhibitor interest in the Oregon Trail Series of Kiser Studio short subjects is seen by Pathe with the oncoming summer season.

Five of these one and two-reel eye-coolers, with their adventurous action in almost inaccessible places in forests and mountains of the great Northwest, are now heavily booked by far-sighted exhibitors, and available at all Pathe branch exchanges.

Pathe's ordinary exploitation material for these subjects—consisting of attractive one-sheets and ample lobby photograph displays—is now supplemented with ingenious devices in connection with which the Kiser studio lends its hearty co-operation.

In connection with showings of "The Royal Chinook," which pictures the life history of the Oregon River salmon, upon application through Pathe the Kiser people will ship to any exhibitor three big 20-pound salmon, carefully packed, for a nominal charge. The idea is to display these at the theatre frozen in a cake of ice bearing the house announcement.

"The Price of Progress," an adventure in the great lumber industry, obviously calls for lumber yard tie-up ballyhoos, and a lobby lumber-jack, with, perhaps, a wood-chopping contest before the picture goes on.

Century Plans Bungalows for All Directors

Abe Stern, of Century Comedies, has practically completed plans for the building of what will be known as Directors' Row at the Century studios.

Full details have not been received from the Coast as to what the new row will consist of, although a recent night letter advised that bungalows will be built and maintained by Julius and Abe Stern for the directors making Century Comedies.

Each bungalow, it is understood, will have the comfort of the occupant in mind, so that he may read and write undisturbed. Each bungalow will be equipped with a shower, small library and a writing and reading table.

The idea originated with Julius Stern before he left for Europe, and was worked out by Abe Stern at the studios in Hollywood.

New Buddy Messinger Star Subject Is Started

Al Herman, having completed "Buddy at the Bat," with Buddy Messinger in the star role, has started a new Century Comedy with Buddy, the action of which is centered in and around a military school.

The story, as written by Mr. Herman and his gagman, Edward Luddy, tells of a mischievous boy, who is thrown out of every school until he reaches a very strict military academy. Here, the boy, played by Century's boy star, leads his schoolmates in sports of all kinds, hazings, class rushes and other schoolboy activities. The finish comes when Buddy, barred from appearing in any of the academy's games, wins the football game in the face of expulsion. How he is vindicated forms the interesting finish of "Present Arms," the title of the script. Abe Stern is supervising the direction of this subject.

Export and Import Plans to Make Animal Dramas

DESPITE its announcement, several months ago, that it would remain out of the producing field at present, the Export & Import Film Company will again enter that field, it is announced by L. Auerbach, with a series of two-reel wild animal pictures which will not be a serial. It is well known throughout the trade that Export & Import has made a specialty of producing animal serials in conjunction with Colonel Wm. N. Selig, who controls a large collection of wild animals.

It was decided, after numerous conferences with leading exhibitors and exchanges, that there was a demand for a series of two-reel "featurettes" with wild animals, made from famous stories and featuring well known stars. Production was accordingly started on a series of twelve two-reelers, the first of which, "A Jungle Heroine," is executed by a cast including Mitchell Lewis Hedda Nova and Pat O'Malley. Second of the series is to be an adaptation of "The Last Man" for which the cast has not yet been selected. The series is being directed by Bertram Bracken.

Script Completed for Next Fighting Blood Story

"So This Is Hollywood," the first two-reel production of the Film Booking Offices second Fighting Blood series, has been completed, and Director Mal St. Clair is busily at work planning the second picture, which is entitled "She Supes to Conquer."

The second series of Witwer's Fighting Blood two-reelers will carry a general title of Fighting Blood series number two and will carry a cast consisting of George O'Hara, Kit Guard, Mary Beth Milford, Albert Cook.



Educational has a new Cameo Comedy titled "Kinky," directed by Fred Hibbard. The views above are taken from this subject.



Stan Laurel plays the leading role in an amusing travesty on Ouida's "Under Two Flags." The comedy version bears the title of "Under Two Jags." Katherine Grant is seen in the role of "Cheroot," the daughter of the regiment." This subject is the current release on the Pathe schedule.

Short-Subject Program Presented Educational Shows What Can Be Done With Program of Short-Length Units

ON FRIDAY afternoon, June 8th, at Wurlitzer Hall, West Forty-second street, New York City, Educational Film Exchanges, Inc., staged a screen program made up entirely of short-subject units and appropriate musical accompaniment. Short-subject programs have been arranged before by leading first-run theatres, but this occasion marked an innovation in that the program was staged under the auspices of a distributing company and not a theatre management. As announced by E. W. Hammons, president of Educational Film Exchanges, the program was presented "as an example of ideal summer entertainment, made up entirely of pictures of one and two reels from Educational's current short subjects."

In the course of the show were presented two two-reelers, three single-reelers and a news-reel strip, thus aggregating eight reels in all—the length in reels of the average program as shown by MOTION PICTURE NEWS' statistical survey published in the November 25th issue of last year. In assembling the units such subjects were chosen as would make for a well balanced program of light, varied entertainment. A careful selection was also made of the musical numbers so that pictures and music might blend in pleasing synthesis. In both matters of balanced program and appropriate musical setting the showing was a pronounced success.

The program opened with the current Kingograms number, in which the New York Jubilee celebration and daring feats of horsemanship of the U. S. Cavalry formed the highlights. From these action moments of the world's current activities the minds of the audience were turned to a contemplation of nature in her various moods and forms, as disclosed in Robert Bruce's Wilderness Tale, "From the Windows of My House," a veri-

table poem in photography, an appreciation of which will be found in the May 12th issue of the News. Then came a hodge-podge, "Speed Demons," whose lighter, novelty touches, mixing sense with nonsense, offered pleasing contrasts to the more serious theme of the preceding subject.

Next the piece de resistance of the bill made its appearance in the Christie two-reel situation comedy "Roll Along." The amusing antics of the blackface comedians against a genuine "Down in Dixie" background sustained the variety tempo of the program admirably. (This comedy was reviewed in the May 26th issue.) Then back again to the more serious vein swung the program with "Golf, as Played by Gene Sarazen," the instructive golf reel, reviewed in the June 9th issue. The program closed with a smashing action melodrama, "Backfire," which left the hard-boiled audience that witnessed the showing applauding spontaneously at its close and sent them out chuckling in high good humor.

A program that can do just that is bound to bring 'em back again for more. (A review of "Backfire" will be found in the review columns of the present issue.)

Second Arrow-Eddie Lyons Comedy Reaches East

The second of the Arrow-Eddie Lyons comedy series, titled "Captain Applesauce," has been received from the Coast and reviewed by the officials of the Arrow Film Corporation.

"Captain Applesauce" concerns the adventures of Eddie in the role of a pirate. Mr. Lyons is now at work on the third of this series, the title of which will be announced later.

Educational Renews with Cameo

**Will Distribute 24 Single Reelers
During 1923-1924 Is Announcement**

ARRANGEMENTS have been completed by Educational Film Exchanges, Inc., to distribute another series of twenty-four single-reel Cameo Comedies during the season of 1923-24, it is announced by E. W. Hammons, president of Educational.

A year ago Mr. Hammons made the statement that he believed there was a demand for single-reel, rough-and-tumble comedies, and the success of the first series of Cameos justified his prediction. These single-reel comedies have met with exceptional favor with exhibitors throughout the country and have received favorable comment at the hands of critics in newspapers and trade publications.

The Grand Rapids (Mich.) Herald, in reviewing two of these comedies, said in its issue of March 11: "Single-reel comedies up to this year have been of only one type, the 'You-chase-me-and-I'll-chase-you' kind. Two reelers and up included some mighty good laugh makers; but the short ones looked as if they had all been run through the same coffee grinder; their action and plot were generally as similar as two films can be. Beginning with this season, however, Cameo Comedies made their appearance. Look them over. Unless they're below the standard of those we've seen, you will find it hard to believe that this is your old peeve, the one-reel comedy."

"Here is just what the exhibitors need with the long features we are getting nowadays," is the comment of Fred Holzapfel, of the Broadway theatre, Minneapolis.

"The first good one-reel comedy we have ever found," is the comment of Johnson and Hals, Shadowland theatre, Rush City, Minn.

The present series of Cameos was made under the direction and supervision of Fred

Hibbard, who will continue in charge of the new series. Cameo Comedies, as previously announced, will be made at the Fine Arts studio, Los Angeles, where the new series of Mermaid Comedies, Jack White Specials and Hamilton Comedies will be made.

"Carmen, Jr.," Is Booked Over Loew Circuit

"Carmen, Jr.," the last of the first series of six Century Comedies starring Baby Peggy, has been booked over the entire Loew circuit in New York. In all probability this booking will effect the remainder of the country on this comedy.

In this picture Baby Peggy mimics the renowned Carmen of Spain and the popular Rodolph Valentino.

The picture is not released until August, although the Loew run commences about June 28.

"Nip and Tuck" Completed by Mack Sennett

It is announced by the Mack Sennett studios that what is considered the best two-reel comedy he has produced since affiliating with Pathe has just been completed under the title of "Nip and Tuck." This new one is of the regular all-star comedy attractions, and features Billy Bevan, Harry Gribbon, Alberta Vaughn and Kewpie Morgan.

A pre-view will be given the picture as soon as it is cut and edited, preparatory to shipping it to New York.



Moments of action from the closing episodes of Ruth Roland's serial, "Haunted Valley," Pathe picture.

"Seaside Simps" Said Good Summer Comedy Release

The newest Hallroom Boys comedy has been given the appropriate summer title of "Seaside Simps" by the C. B. C. Film Sales Corporation, which is distributing these two-reelers.

They promise it as a real summer picture, and declare that a glimpse of it is as good as a whole day at the beach. The locale of the picture is down by the sea waves, but they're anything but "sad sea waves," according to the pre-release rumors that have come through from the Coast on it.

It is announced that plans are now under way for a brand new series of Hallroom Boys Comedies in the fall, upon the completion of the present series. The Hallroom Boys Comedies will shortly complete their fourth year.

With so many comedians going in for longer releases, the good two-reel comedy will be in great demand next season, is the opinion of Jack Cohn of C. B. C.

"Midnight Cabaret" Last Semon Film of Season

THE final Larry Semon comedy release of the season of 1922-23 by Vitagraph will be "The Midnight Cabaret." Under the comedian's contract four more comedies will be made by him for release in the season of 1923-24. The first of these is "The Gown Shop," which promises to be one of the best Semon ever made.

Vitagraph has set the dates for the release of these four pictures in September, 1923, November, 1923, January, 1924, and March, 1924. In "The Gown Shop" Semon has in his supporting cast Kathryn Meyers, Oliver F. Hardy, F. F. de Silva, Pete Gordon, Bill Hauber and a score of pretty girls who play models in the modiste's shop.



Charles Murray in "Helpful Hogan," one of the All-Star Comedies made by C. C. Burr for release through the W. W. Hodkinson Corporation

Julianne Johnston Chosen to Support Lew Brice

LEW BRICE'S leading woman in his first screen comedy, now being filmed at the William Fox western studios, will be Julianne Johnston, it is announced.

The picture is called "The Missing Link," and is being directed by Erle Kenton. Miss Johnston appeared in "The Madness of Youth" in support of John Gilbert.

Hal Roach Discusses Means of Building Thrills

Hal Roach, producer of "The Timber Queen" and now making another serial, "Her Dangerous Path," with Edna Murphy, on his recent visit to New York shed an interesting light on his methods of "getting thrills."

"The most effective of all thrills," he said, "is marked by the sensation of chill that creeps up and down the spectator's spine, accompanied by a more rapid heart action.

"This sensation is produced in all sorts of people by sudden and unexpected appeals to their sense of surprise, by dramatic climaxes that ring true, by mystery, suspense, doubt, anxiety, and by fear that is sincere. Often the reaction of an audience to these impulses is a better augury for a picture than the excitement produced by feats of physical strength and courage and the encountering of grave physical perils. The last mentioned source of the coveted thrill is, of course, essential in a serial, for that form of picture is founded on the romance of physical adventure.

"'Her Dangerous Path,' now in production, soon ready for release, diversifies its thrill values to the extent of our ability."



Some of the exciting scenes from "The Exciters," a Famous Players-Lasky production.

Short Subjects Said Summer Aid

Elmer Pearson Sees Them as Business Builders During Hot Weather Period

ELMER PEARSON, vice-president and general manager of Pathe Exchange, Inc., this week pointed out that while it was not likely that this summer would present such troublesome problems for the exhibitor or distributor as the last two, so much discussion arises at this time of year that a psychological condition is created that aggravates the difficulty. He said:

"The bigger the theatre and the bigger the exhibitor, the more helpless he seems to be in the face of bad weather. The smaller exhibitor, on the other hand, appears to weather summer the best.

"Some of these smaller exhibitors are inured to difficulties, because they have them very largely the year around, thus probably are more capable of dealing with them. However, a study of their methods might be beneficial to all of us.

"In the first place, such exhibitors invariably run continuously about two serials per week, and since they are past masters at getting an unusually large percentage of their customers out the first night of a serial, they have solidified themselves with liberal patronage for that particular night or nights of their week during the life of that serial.

"If variety gets results where it is thus imperative, surely variety will increase box office receipts during dull periods, at least in localities where, in good season, the exhibitor may not be forced to consider it necessary.

"The short subject supply offers real variety and if combined into programs in a way that affords an opportunity of exploitation as such, and according to its just deserts, will help

very materially in overcoming the summer bogey."

Christie Special to Have U. S. Navy Co-operation

Despite the fact that Al Christie, supervising director, is in Europe, the Christie Comedy organization is working at a rapid rate. All of the comedy forces at the studio are at work on the first two pictures for the new series of comedies which will be released beginning in August through Educational Film Exchanges, a new contract for distribution having been signed some time ago by both parties, in fact before production of the present series was completed.

In line with the expansive policy which was started last year, the new Christie schedule will lead off with another unusual attraction which is now being filmed with Dorothy Devore in the starring role. This is a comedy being made with the co-operation of the leading warships of the Pacific Fleet, headed by the giant battleship California. No details are announced as to the story of this picture but it is assured that this will be one of the biggest two-reelers from a production point of view which has yet been launched. The comedy will be directed by Harold Beaudine, and in addition to Miss Devore, the cast will include James Harrison, as leading man, and also William Irving, Ogden Crane, and George French.

Other stories are under way to feature Jimmie Adams, Neal Burns and Bobby Vernon.



"The Jazz Bug," from which these scenes were taken is a Universal comedy starring Bert Roach.

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Sixty Cents an Hour—

A good drawing card. The attendance was good all week. (Middle West.)

Picture away below the mark. Couldn't pull any business. (East.)

The Go-Getter—

Only fair. Lacks punch somehow, despite the name. (Middle West.)

Feature furnishes good entertainment. Business good for this time of the year. (Middle West.)

The Exciters—

Bebe Daniels' always popular. One of her best. Well liked. Good crowds. (Middle West.)

A standing room business all week, due partially to the annual musical revue. (Middle West.)

Fast moving, interesting feature with Bebe Daniels well cast as flapper. Good summer entertainment. Played to big business. (Middle West.)

The Ne'er-Do-Well—

Business all that could be expected for third and last week of run. Picture previously reported as good popular entertainment. (East.)

Average picture which gets over due to star; good business.

The Rustle of Silk—

A fair picture. Patrons didn't like the ending. Business fair. (East.)

A pleasing picture but not up to the usual standard. Betty Compson always goes well here. Business just average. (West.)

Too improbable to be thoroughly interesting. Not much business. (Middle West.)

Did not set the world on fire. (East.)

Grumpy—

Theo. Roberts is great drawing card here. Popularity of stage play and Theo. Roberts as star, combined with splendid acting, made this go over good. (Middle West.)

The Tiger's Claw—

Very good Jack Holt picture. Plenty of thrills and audiences liked it. (Middle West.)

FIRST NATIONAL

The Girl of the Golden West—

It was expected that this picture would do some fine business, but it proved disappointing. Business

was just fair. Did not approach the amount estimated. (Middle West.)

Wonderful production throughout—Great business considering extreme heat. (Middle West.)

The Bright Shawl—

An excellent attraction. Drew nice audiences during week's run. (Middle West.)

An excellent picture. Went over well, considering heat. (East.)

Popular stars and well directed story put this one over big. Business above average. (Middle West.)

The Isle of Lost Ships—

A good picture, with attractive background; about average business. (Middle West.)

Scars of Jealousy—

An average picture produced in a very satisfactory manner. Cast and spectacular scenes helped put over a good run. (West.)

The Electric House—

Marvelous comedy, business immense. (Middle West.)

A Man of Action—

Good picture but didn't draw very well. (Middle West.)

Wandering Daughters—

Good picture but it didn't do much business here. (Middle West.)

The Woman's Side—

Capacity business. (East.)

Slander the Woman—

Dorothy Phillips does very good work in this one. Patrons liked it. Fair receipts. (Middle West.)

The Sunshine Trail—

Just a fair picture. Business bad. (East.)

GOLDWYN

Lost and Found—

A fair picture. Business fair, despite weather. (East.)
Did not set the world on fire. (East.)

Look Your Best—

Should prove good attraction anywhere. My audiences liked it. (Middle West.)

Mad Love—

Pola Negri made the picture a wonderful success, business great. (Middle West.)

FOX

Goodbye, Girls—

Very good picture, with fair business. (East.)

Shirley of the Circus—

A clever and entertaining picture. Business good. (West.)

F. B. O.

Crashing Through—

A good western, but not strong enough to get them in this hot weather. (East.)

METRO

Soul of the Beast—

Capacity business greeted this splendid film. (East.)

A decided novelty in film entertainment, well liked and doing fine business. (East.)

Her Fatal Millions—

Fair picture. Poor week. (Middle West.)

Jazzmania—

This picture did a good business when other houses in the town had small houses. A local dancer also on the bill may have had considerable to do with it, as she took well on the bill and the star, while drawing good business, has never been a phenomenal pull. (Middle West.)

PATHE

Nanook of the North—

Going into third week. Rarely has picture obtained the press comments and popular approval accorded to Nanook here. Despite hot weather attendance has held up well. (Middle West.)

Safety Last—

Second week run, but packed them in for the seven days. A-I film. (East.)

Generally considered the best comedy ever produced. Jammed them in for the first week and naturally was held over for an extended engagement. A sure bet. (West.)

UNIVERSAL

Foolish Wives—

Excellent picture; went over in good shape for two weeks. (Middle West.)

What Wives Want—

Title attracts many, and has great exploitation possibilities. Went over very nicely. (Middle West.)

Don Quickshot of the Rio Grande—

A picture that will amuse anybody. Pretty good summer crowds. (Middle West.)

Trifling with Honor—

Good audience picture. Would have done better if it hadn't been

so warm. Those who saw it liked it. (Middle West.)

VITAGRAPH

Masters of Men—

This picture took in a few dollars over its strongest competing house. It didn't do so much, but was adjudged a good picture in spite of the box office return. (Middle West.)

The Ninety and Nine—

Picture proved poor box office attraction. Opened good two days, then fell. (Middle West.)

ASSOCIATED EXHIBITORS

Alice Adams—

The attendance for the week with this one was about up to the usual standard. (Middle West.)

HODKINSON

Down to the Sea in Ships—

Played to very pleasing audiences during the second week of the run. Fine picture and very good business. (West.)

WARNER BROTHERS

The Little Church Around the Corner—

About average picture; average business. (Middle West.)

Entertaining feature with good cast, which pleased our patrons. Business good. (Middle West.)

AL LICHTMAN

The Hero—

Business was fair. Decoration Day didn't occasion any excitement at the box office. The week was far from fat. (Middle West.)

Thorns and Orange Blossoms—

A good picture. Did a nice week's business. (West.)

STATE RIGHTS

Is Money Everything?—

Picture not much good. Business indifferent. (East.)

Temptation—

Played to good crowds for a week's run. (Middle West.)

Great Expectations—

Business bad. Not much to picture. (East.)

The Streets of New York—

No excuse whatever for this one. All the old bunk. Business off. (East.)

What's Wrong with the Women?—

Great picture, drew the whole town. (Middle West.)

PROGRAMS FOR THE WEEK OF JUNE 10TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—

Film Numbers—The Shriek of Araby (Allied P. & D.), A Dream of the Sea (Iris), Capitol Magazine (Selected), Back Stage (Pathe).

Musical Program—"Orpheus" (Overture), "Karasaki no Matsuri" (Vocal), "Indian Love Lyrics" (Tableaux and Vocal), "Danse Arabe" (Divertissement), "The Road to Mandalay" and "Caprice Viennois" (Divertissements), Recital (Organ).

Rivoli Theatre—

Film Numbers—Only 38 (Paramount), Rivoli Pictorial (Selected), New York—Yesterday and Today, Dogs of War (Pathe).

Musical Program—"La Gazza Ladra" (Overture), "Love's Old Sweet Song" (Orchestral Novelty), Recital Intime (Vocal), "Serenata Moresca" (Divertissement), Recessional (Organ).

Rialto Theatre—

Film Numbers—The Snow Bride (Paramount), Rialto Magazine (Selected), The Widower's Mite (Universal).

Musical Program—"Czar und Zimmerman" (Overture), "Swinging Down the Lane" (Classical Jazz), Aria from "Jean d'Arc" (Vocal), "New York" (Organ Novelty).



Three column ad on "The Girl of the Golden West," used by Capitol theatre, Detroit

Cameo Theatre—

Film Numbers—Enemies of Women (Cosmopolitan), continued.

Mark Strand Theatre—

Film Numbers—Main Street (Warner Brothers), Mark Strand Topical Review (Selected), The Watch Dog (Pathé).

Musical Program—Prelude (Orchestra), "Main Street Frolic."

Lyric Theatre—

Film Numbers—The White Rose (United Artists), continued.

Criterion Theatre—

Film Numbers—The Covered Wagon (Paramount), continued.

BROOKLYN

Mark Strand Theatre—

Film Numbers—Slander the Woman (First National), Haunted Spooks (Pathe), Exclusive reel of Brooklyn Shriners at Washington convention (made by Brooklyn Mark Strand), Topical Review (Selected).

Musical Numbers—Novelty overture with specially made film; "The Old Refrain" and "Starlight Bay" (Male Quartette with Tableau), "A Heart that is Free" (Divertissement) "Crimoline Days" and "Will You Remember" (Quartette and Ballet Corps).

SAN FRANCISCO

Loew's Warfield Theatre—

Film Numbers—Cordelia the Magnificent (Metro), Current Events (Pathe), Topics of the Day (Pathe), Hold Tight (Educational).

Musical Program—"Dance of the Hour" and "Roses of Picardy" (Violin) (Overture); "Marpri" and "Marcheta" (Vocal); "Forty Soloists from Jazz to Grand Opera" (Novelty).

Tivoli Theatre—

Film Numbers—White Shoulders (First National), Luck (State Rights), Kinograms.

Granada Theatre—

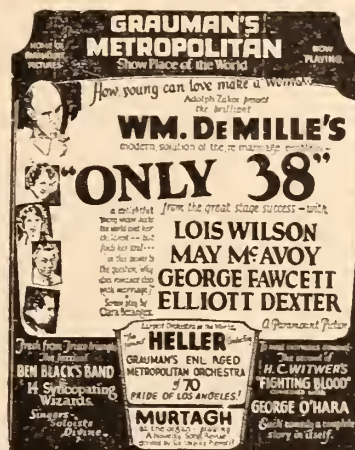
Film Numbers—Main Street (Warner Brothers), Newsfilm (International), Butterfully Kiddies (Ten Juvenile Artists).

Musical Program—"After the Party," "Other Lips" and "Open Your Heart" (Overture).

California Theatre—

Film Numbers—Chicago Sal (State Rights), Felix Cartoon (State Rights), Fun from the Press (Hodkinson).

Musical Program—"Firefly" (Overture); Pennsylvania College Boys in Five Selections.



Art ad on "Only 38" run by Grauman's Metropolitan theatre, Los Angeles

Imperial Theatre—

Film Numbers—Enemies of Women (Cosmopolitan), continued.

LOS ANGELES

Loew's State Theatre—

Film Numbers—Brass (Warner Brothers), International News, Topics of the Day (Pathe), Sea of Dreams (Educational).

Musical Program—Symphony Concert (Orchestra), "The Firefly" (Overture), "Giannina Mia" (Vocal), "Sea of Dreams" (Novelty), Belcher Dancers, Personal appearance of Monte Blue and Bruce Guerin.

Kinema Theatre—

Film Numbers—The Shock (Universal), Fun from the Press (Hodkinson), The Wandering Two (Universal), Song of Lake Arrowhead (Scenic), International News.

Musical Program—Jazz orchestra in four numbers.

Mission Theatre—

Film Numbers—Down to the Sea in Ships (Hodkinson), continued.

Grauman's Hollywood Egyptian Theatre—

Film Numbers—The Covered Wagon (Paramount), continued.

Miller's Theatre—

Film Numbers—Safety Last (Pathe), continued.

Pantages Theatre—

Film Numbers—The Fourth Musketeer (F.B.O.).

Musical Program—Six acts of vaudeville.

Hillstreet Theatre—

Film Numbers—A Friendly Husband (Fox), International News, The Eagle's Talons (Universal), The Stork's Mistake (Pathe).

Musical Program—Six acts of vaudeville.

Symphony Theatre—

Film Numbers—Dollar Devils (Hodkinson), Fox News, The Four Orphans (Hodkinson).

California Theatre—

Film Numbers—Westbound Limited (F.B.O.), Aesop's Fable (Pathe), International News, Fun from the Press (Hodkinson).

Musical Program—"Il Guarany" (Overture), "Song of the Volga Boatmen" and "Down in Sweetheart Town" (Specialties).

Metropolitan Theatre—

Film Numbers—The Woman with Four Faces (Paramount), Pathe Review, Fighting Blood story (F.B.O.), Pathe News, Einstein's Theory of Relativity.

Musical Program—"Rienzi" (Overture), Baritone solos (Vocal), "Carolina Mammy" (Organ), Jazz Band (Specialty).

Grauman's Million Dollar Theatre—

Film Numbers—The Tiger's Claw (Paramount), Pathe Review, Pathe News.

Musical Program—"Peer Gynt" Suite (Overture), "Vamping Sal" (Organ), Song and Dance Revue (Divertissements).



Loew's Valentine, Toledo, used this to advertise "Enemies of Women"

CHICAGO

McVicker's Theatre—

Film Numbers—News and Views, Einstein's Theory of Relativity, Only 38 (Paramount).

Musical Program—"Chopiana" (Overture) Undersea Ballet (Specialty), Joe Roberts and His Band (Specialty).

Randolph Theatre—

Film Numbers—Trifling With Honor (Universal), Hold on (Universal), International News.

Woodlawn Theatre—

Film Numbers—News Weekly (Pathe), Topics of the Day, Review (Pathe), The Stork's Mistake (Pathe), The Ne'er-Do-Well (Paramount).

Musical Program—Selection from "Il Trovatore" (Overture), "Kitten On The Keys" (Piano Solo).

Stratford Theatre—

Film Numbers—Stratford Topical Events (Pathe), The Stork's Mistake (Pathe), The Ne'er-Do-Well (Paramount).

Musical Program—"The Forge In The Forest" (Overture), "Carolina Mammy" (Organ Solo), June Brides' Stage Specialty, (a) "In Our Little Home Sweet Home," (b) "Sweetheart," Seymour and Jeanette, Struttin' Syn-copators (Specialty).

Chicago Theatre—

Film Numbers—Fun from the Press (Hodkinson), Where The Pavement Ends (Metro), F. B. O. (Educational).

Musical Program—Melodies of Today (Overture), Edward Vito, Cello Soloist (Specialty), "I Love Me" (Organ Solo).

Riviera Theatre—

Film Numbers—Weekly, Literary Digest, Souls For Sale (Goldwyn).

Musical Program—"Orpheus" (Overture), Walter Pontius singing, "Lady of the Evening" (Specialty), Walter Vaughan's Banjo Artists (Specialty).

Roosevelt Theatre—

Film Numbers—Scenic, Main Street (Warner Brothers).

Tivoli Theatre—

Film Numbers—The Little Church Around The Corner (Warner Brothers).

Musical Program—Sammy White and Eva Puck from the Greenwich Village Follies (Specialty), Irving and Jack Kaufman, Jazz Singers, Milton Charles, in contrast organ novelty. Tivoli Theatre Orchestra in Brilliant Classical Distinction, Tivoli Theatre Syncopators, Trio from "Faust," stage with Emma Noe, Martin Brefel and Carl Bitterl, singing.

PHILADELPHIA

Stanley Theatre—

Film Numbers—You Can't Fool Your Wife (Paramount), Current Events (Fox and Pathe), Topics of the Day (Pathe), The Love Nest (First National), Sea of Dreams (Educational).

Musical Program—"Triumphal March," Grieg (Overture), "The Girl of the Golden West" (Organ Novelty), "Robespierre," Litolf

(Orchestra), Elsa Stalia, operatic soprano, in aria from "Il Trovatore" and "D'Amour Sull ali Rosse" (Vocal).

Stanton Theatre—

Film Numbers—Enemies of Women (Cosmopolitan), Current Events (Fox).

Karlton Theatre—

Film Numbers—Scars of Jealousy (First National), Current Events (Pathe), Kinograms, Roaring Lions on a Steamship (Fox), By the Still Waters.

Areadia Theatre—

Film Numbers—A Noise in New-boro (Metro), Current Events (Pathe), Movie Chats (Hodkinson), F.O.B. (Educational).

Capitol Theatre—

Film Numbers—Modern Marriage (American Releasing), A Hula Honeymoon (Educational), Kinograms.

Regent Theatre—

Film Number—I Accuse (United Artists).

Palace Theatre—

Film Numbers—Where the Pavement Ends (Metro), Current Events (Pathe), Topics of the Day (Pathe), A Pleasant Journey (Pathe).

CINCINNATI

Walnut Theatre—

Film Numbers—Bell Boy 13 (First National), An Old Sweetheart of Mine (Metro), Current Events (Pathe).

Musical Program—"Madame Sherry" (Overture).

Strand Theatre—

Film Numbers—Poor Men's Wives (Al Lichtman), Current Events (Pathe), Topics of the Day (Pathe).

Musical Program—"Rosemary" (Overture).

Capitol Theatre—

Film Numbers—Only 38 (Paramount), Current Events (Pathe), Topics of the Day (Pathe), Aesop's Fables (Pathe).

Musical Program—"Second Hungarian Rhapsody" (Overture).

Grand Theatre—

Film Numbers—Driven (Universal), Carmen, Jr. (Universal), Current Events (International). Musical Program—"I'm Drifting Back to Dreamland" and "Red Hot Blues" (Baritone Solo).

BALTIMORE

Century Theatre—

Film Numbers—Where the Pavement Ends (Metro), Century Topical Review and Magazine (Selected), Comedy (Selected).

Musical Program Overture (Orchestra), "The Yeoman of the Guard" (Condensed Operatic Offering).

ATLANTA

Howard Theatre—

Film Numbers—Heroes of the Street (Warner Brothers), How-

ard News and Views (Selected), A Sailor Made Man (Associated Exhibitors).

Musical Program—Overture (Orchestra), Elm City Four (Vocal).

Metropolitan Theatre—

Film Numbers—Mighty Lak' a Rose (First National), Kinograms (Educational), Fun from the Press (Hodkinson).

Musical Program—"Mighty Lak' a Rose" (Overture), Burt Earl and his eight California Beauties (Orchestral Novelty).

Rialto Theatre—

Film Numbers—The Tiger's Claw (Paramount), International News (Universal), Pure But Simple (State Rights).

Musical Program—Overture (Orchestra), "Chanson Indoue" (Divertissement).

ROCHESTER

Eastman Theatre—

Film Numbers—The Ne'er-Do-Well (Paramount), The Watch Dog (Pathe), Eastman Theatre Current Events Magazine (Selected).

Musical Program—"Les Preludes" (Overture), Berceuse from "Jocelyn" (Cello Solo), "Until" (Vocal), Recessional (Organ).

ST. PAUL

Capitol Theatre—

Film Numbers—Quick sands (American Releasing), Capitol Digest (Pathe and International), Three Strikes (Educational).

Musical Program—"Masaniello" (Overture), Arnold Johnson's Orchestra (Added Attraction), Recessional (Organ).

SEATTLE

Coliseum Theatre—

Film Numbers—The Ne'er Do Well (Paramount), Fun from the Press (Hodkinson), Christopher of Columbus, Kinograms and Pathe News.

Musical Program—"Italy" (Overture).

Blue Mouse Theatre—

Film Numbers—The Hero (Al Lichtman), The Pill Pounder (Hodkinson), Fox News.

Musical Program—"Jazzing the Classics" (Specialty), "Melody Rose" (Organ).

Strand Theatre—

Film Numbers—The Exciters (Paramount), Golf as Played by Sarazen (Educational), Plumb Crazy (Educational), Kinograms.

Musical Program—"Dreamy Melody" (Overture), "Beside the Babbling Brook" (Orchestra), "Carolina in the Morning" (Specialty).

Columbia Theatre—

Film Numbers—Trifling with Honor (Universal), Topics of the Day (Pathe), Tips, International News.

Musical Program—"Falling" (Vocal), "Parade of the Wooden Soldiers" (Organ).

Liberty Theatre—

Film Numbers—Safety Last (Pathe), continued.

Winter Garden Theatre—

Film Numbers—Just Like a Woman (Hodkinson), Fun from the Press (Hodkinson), The Imperfect Lover (Universal), Pathe News.

Musical Program—Overture (Orchestra).

DALLAS

Palace Theatre—

Film Numbers—Enemies of Women (Cosmopolitan), Pathe News. Musical Program—Symphony Concert (Orchestra), Prologue to feature.

Old Mill Theatre—

Film Numbers—Temptation (State Rights), Fare Enough (Universal), Prizma subject, Pathe News, Topics of the Day (Pathe).

Melba Theatre—

Film Numbers—Wandering Daughters (First National), Danger (Comedy).

Musical Program—Zem and Marie (Dancers).

DES MOINES

Des Moines Theatre—

Film Numbers—International News, Felix Comes Back (State Rights), Three Strikes (Educational), Salmon (Hodkinson), A Man of Action (First National).

Musical Program—"Slavonia Rhapsody" (Orchestra Overture), "Wonderful One" (Organ Solo), "Little Grey Home in the West," "The World is Waiting for the Sunrise," "When Irish Eyes Are Smiling" (Soprano Solo).

Strand Theatre—

Film Numbers—Kinograms, Plumb Crazy (Educational), The Go-Getter (Paramount).

Musical Program—"The Gypsy Lover" (Tenor Solo).

Rialto Theatre—

Film Numbers—What's Wrong With the Women? (State Rights), Rob'em Good (Metro).

Garden Theatre—

Film Numbers—Mad Love (Goldwyn), Between Showers (Educational).

OMAHA

Sun Theatre—

Film Numbers—The World's a Stage (State Rights), Pop Tuttle and the Pole Cat Plot (F. B. O.), Current Events (Sun International News Weekly), Bare Facts Concerning Bears (Vitagraph).

World Theatre—

Film Numbers—The Woman in Bronze (Metro), Fighting Blood, Round 4 (F. B. O.), So This is Hamlet (Hodkinson), Movie Chats (Hodkinson).

Musical Program—Six acts vaudeville.

Moon Theatre—

Film Numbers—The Back Bone (Goldwyn), The Egg, Current Events (Moon Topical Review).

Strand Theatre—

Film Numbers—The Exciters (Paramount), The Champion (Pathe), Current Events (Fox). Musical Program—The Fortune Teller (Overture).

Rialto Theatre—

Film Numbers—The Go-Getter (Paramount), Winter Has Come (Educational), Kinograms.

Musical Program—The Barber of Seville (Overture), Louisiana Lou (Organ Solo).

Empress Theatre—

Film Numbers—Steeping Fast (Fox), The False Heir (Fox), Pathe Review.

BUFFALO**Shea's Hippodrome—**

Film Numbers—Where the Pavement Ends (Metro), Young and Dumb (Fox), Current Events (Pathe and International News). Musical Program—"Beautiful Galatea" (Overture), "Falling" (Vocal Solo), Organ Solo.

Lafayette Square Theatre—

Film Numbers—Women Men Marry (State Rights), Hallroom Boys Comedy, Current Events (Fox).

Musical Program—"Lohengrin" (Overture), Selections from "Jack and Jill" (Organ Solo). Special attraction: Personal appearance of Bebe Daniels, film star.

Loew's State Theatre—

Film Numbers—Fog Bound (Paramount), Mutt & Jeff Cartoon (Fox), Current Events (Pathe). Musical Program—Selection of popular Broadway hits (Emmett Luedeke's Harmonists).

Olympic Theatre—

Film Numbers—Masters of Men (Vitagraph), Rolling Down to Rio (Official Navy Film), Should William Tell (Universal), Fun from the Press (Hodkinson).

Musical Program—"That's My Baby" (Organ Solo).

Palace Theatre—

Film Numbers—Texas (State Rights), Fighting Blood (F. B. O.), Current Events (International).

Shea's North Park Theatre—

Film Numbers—Prodigal Daughters (Paramount), A Pleasant Surprise (Pathe); Current Events (International and Pathe News).

DES MOINES**Des Moines Theatre—**

Film Numbers—International News, No Luck (Educational), Suzanna (Allied P. & D.).

Musical Program—"Carolina Mammy" (Organ Solo).

Strand Theatre—

Film Numbers—Kinograms, The Christian (Goldwyn).

Musical Program—"Some Day Someone Will Cry Over You," Sonologue (Special Organ Solo, accompanied by Vocal Solo).

Rialto Theatre—

Film Numbers—The Imperfect Lover (Universal), The Tiger's Claw (Paramount).

Orpheum Theatre—

Film Numbers—Pathe News, Topics of the Day (Pathé), Aesop's Fable (Pathé), The Young Diana (Paramount).

Palace Theatre—

Film Numbers—Courtship of Miles Sandwich (Pathe), The Abysmal Brute (Universal).

MEMPHIS**Loew's Palace Theatre—**

Film Numbers—Grumpy (Paramount), No Luck (Educational), Fun from the Press (Hodkinson), International News.

Musical Program—"Tannhauser" (Overture), "Spring Song" (Harp Solo), Milton J. Culp, Reader, (Music Week Feature).

Strand Theatre—

Film Numbers—The Ninety and Nine (Vitagraph), The Leather Pushers (Universal).

Musical Program—"William Tell" (Overture), "Nocturne" (Organ Solo).

Majestic Theatre—

Film Numbers—The Tiger's Claw (Paramount), Chop Suey (Educational).

Musical Program—"Romeo and Juliet" selections (Organ Solo).

CLEVELAND**Stillman Theatre—**

Film Numbers—Foolish Wives (Universal), Between Showers (Educational), In the Palace of the King (Prizma), Shriners in Washington.

Musical Program—"Mignon" (Overture), "Who Cares Now" (Jazz).

Allen Theatre—

Film Numbers—The Exciters (Paramount), Three Strikes (Educational), Dream of the Sea (Prizma), Fun from the Press (Hodkinson), International News. Musical Program—"Prometheus" (Overture), "Krazy Kat," "Serenade of the Flowers."

State Theatre—

Film Numbers—The Forgotten Law (Metro), Local-grams.

Musical Program—Medley of the past season's musical successes.

Park Theatre—

Film Numbers—Woman of Bronze (Metro), The Cold Homestead (Educational), Felix Saves the Day (State Rights), Local-grams, Kinograms.

Musical Program—"Tannhauser" (Overture), Jazz Selections.

Reade's Hippodrome—

Film Numbers—Lost and Found (Goldwyn), Fighting Blood (F. B. O.), Plain Dealer Screen Magazine, International News.

Musical Program—Popular Hits, Potpourri.

Standard Theatre—

Film Numbers—Railroaded (Universal), Imperfect Lover (Century), Lonesome Luck (Universal), International News.

Keith's East 105th Street Theatre—

Film Numbers—The Critical Age (Hodkinson), Aesop's Fable (Pathe), Topics of the Day (Pathe), Pathe News.

Musical Program—Last Year's Melody Successes (Overture).

NEWARK**Branford Theatre—**

Film Numbers—The Woman's Side (First National), Bellboy 13 (First National), Branford Review of Events, Topics of the Day (Pathé).

Musical Program—"In a Bird Store" (Overture), Selection (Tenor Solo).

Newark Theatre—

Film Numbers—The Rustle of Silk (Paramount), The Busybody (Hodkinson), Newark Theatre Pictorial News (Pathé), Topics of the Day (Pathé).

Musical Numbers—"Polonaise Militaire" (Organ Solo), "The Fall of Pompeii" (Special Orchestra Presentation).

ST. LOUIS**Grand Central Theatre—**

Film Numbers—The Girl of the Golden West (First National), Current Events (Pathe), Topics of the Day (Pathé), Aesop's Fable (Pathé).

Musical Program—Overture and Special Numbers (Gene Rodemich's Orchestra), Virginia Johnson (Vocal).

Lyric, Skydome and Capitol Theatres—

Film Numbers—Lorna Doone (First National), His Royal Highness (Pathé), Topics of the Day (Pathé), Current Events (Pathe).

Musical Program—Overture and Orchestral Selections, Organ Solo.

Missouri Theatre—

Film Numbers—The Trail of the Lonesome Pine (Paramount), Tips (Universal), Current Events (Pathe and International), Fun from the Press (Hodkinson).

Musical Program—Orchestral Numbers, Organ Solo, "Dance of the Flowers" (Stage Specialty), Singing Brandons (Vocal).

Delmonte Theatre—

Film Numbers—Soul of the Beast (Metro), Buster Keaton Comedy, Fun from the Press (Hodkinson), Current Events (International).

Musical Program—Ewin Eaton (Dance and Violin Numbers), Orchestral and Organ Numbers.

Rivoli Theatre—

Film Numbers—Crossed Wires (Universal), Tips (Universal), Fun from the Press (Hodkinson), Current Events (International).

Musical Program—Orchestral Numbers.

Goldman's Kings—

Film Numbers—The Nth Commandment (Paramount), The Midnight Cabaret (Vitagraph), Current Events (Pathe and International).

Musical Program—Orchestral and Organ Numbers.

KANSAS CITY**Newman Theatre—**

Film Numbers—Only 38 (Paramount), F. O. B. (Educational), Newman News and Views (Pathe and Kinograms).

Musical Program—"The Singing Girl" (Overture), "Moscow Art Ensemble" (Ten Russian Musicians and Dancers), Organ Selections.

Liberty Theatre—

Film Numbers—The Girl Who Came Back (Al Lichtman), The Widow's Mite (Universal), Capitol Shots (Pathé), Pathe and Fox News.

Musical Program—Selections (Overture), "Bill" Barrett and Don McGregor (Musical Entertainers), Organ Selections.

Royal Theatre—

Film Numbers—The Shock (Universal), Winter Has Come (Educational), Fun from the Press (Hodkinson), Pathe News.

Musical Program—Selections (Overture), "Synco-Symphonists" (Royal Orchestra), Organ Selections.

Twelfth Street Theatre—

Film Numbers—Desert Driven (F. B. O.), Pick and Shovel (Pathé), Pathe News, Aesop's Fable (Pathe).

Musical Program—Selections (Overture), Organ Selections.

DETROIT**Adams Theatre—**

Film Numbers—Enemies of Women (Cosmopolitan), continued.

Broadway Strand Theatre—

Film Numbers—The Abysmal Brute (Universal), Current Events (Pathe and International).

Musical Program—La Van Twins, eight-year-old champs in four-round bout, used as prologue.

Capitol Theatre—

Film Numbers—Girl of the Golden West (First National), Current Events (Pathe News and Review).

Musical Program—"Prelude in C Sharp Minor" (Overture), Songs, Selected (Vocal), Atmospheric Prologue (Prince Lei Lani & Co.).

Fox Washington Theatre—

Film Numbers—Three Jumps Ahead (Fox), The Author (Fox), Current Events (Fox), Aesop's Fable (Pathe), Mutt & Jeff (Fox), Twilight Sleep (Matinee Special).

Madison Theatre—

Film Numbers—The Lonely Road (First National), Current Events (Pathe), Our Gang Comedy (Pathe), Hodge Podge (Educational).

Musical Program—Songs, Selected (Vocal).

WASHINGTON**Metropolitan Theatre—**

Film Numbers—The Isle of Lost Ships (First National), Cold Chills (Educational), Current Events (Pathe), Topics of the Day (Pathe).

Musical Program—"1812" (Overture).

Rialto Theatre—

Film Number—Enemies of Women (Cosmopolitan).

Palace Theatre—

Film Numbers—Sixty Cents an Hour (Paramount), Where Am I? (Pathe), Topics of the Day (Pathe), Current Events (Pathe). Musical Program—"Katinka" Selections (Overture).

Columbia Theatre—

Film Numbers—The Exciters (Paramount), Borrowed Trouble (F. B. O.), Current Events (Universal).

Musical Program—"Pique Dame" (Overture).

NEW SY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 752 S. WABASH AVE.

FIRST National and Metro batters have brightened up their batting eyes, and what a life it was for those Paramount and F. B. O. fielders last Saturday. Three games are scheduled for June 16th and First National is going to try to excel Metro's record of thirty-two runs. Standing of film league is:

	W.	L.	Pct.
First National	1	0	1000
Metro	1	0	1000
Universal	1	0	1000
Paramount	0	1	0000
Fox	0	1	0000
F. B. O.-Hodkinson	0	1	0000

SATURDAY, JUNE 9TH, GAMES
First National, 22; Paramount, 7.
Grosheim and Katz, Wats-Sarnek-Garney and Rowe.

Metro, 32; F. B. O.-Hodkinson, 4.
Shirley and Fazel. Simons-Salkin-Kramer and Hurn.

Universal, 8; Fox, 7. Astrachen and Collins. Bowen and Kavenaugh.

James R. Grainger, general sales manager for the newly consolidated Goldwyn - Cosmopolitan Corporation, was a Chicago visitor last week. He was accompanied by Eddie Bonns, general exploitation manager, and stopped off for a conference with District Supervisor George A. Hickey, regarding coming releases. Mr. Grainger is en route to the West Coast studios of the company and will visit every key city. During his stay in Chicago he closed a deal with Balaban & Katz, whereby "The Spoilers" will open for an indefinite engagement at the Roosevelt theatre, starting early in July. Mr. Bonns assigned Walter D. Nealand, local publicity manager, to handle the publicity on "The Spoilers" for the Roosevelt theatre engagement. "In the Days of Daniel Boone," another of the Universal chapter plays, portraying the incidents from early American history, was given its first showing in Universal projection rooms on Monday, and promises to prove a strong summer month production.

Equipment Dealers to Hold Convention at Chicago, July 12-13-14

(By Wire)

Chicago, June 13

THE Association of Motion Picture Equipment Dealers of America will hold its Second Annual Convention at the Congress Hotel, Chicago, on July 12, 13 and 14, according to Vice President B. A. Benson, who is chairman of the Convention Committee.

Statements in the trade press that the Convention would be held starting July 9th were incorrect, says Mr. Benson, as all arrangements for the convention on the dates fixed by the Board of Directors at their meeting in Chicago some time ago have been made and no change in convention dates authorized.

A large attendance of equipment dealers and manufacturers is expected at this meeting which will be of great importance to the supply branch of the industry. Plans for the entertainment of delegates and their wives as well as for the business sessions have been completed by Mr. Benson.

Albe Warner and General Manager Sam Morris, of Warner Brothers, came to Chicago for the opening of "Main Street" at the Roosevelt theatre. Mr. Warner, later in the week, left for the West Coast studios of his company and Mr. Morris returned to New York. They are both pleased with the fine get-away made by "Main Street" in Chicago and word received from its New York premier was also gratifying.

Chicago Manager Meyers, of Fox Corporation, is in New York attending the annual convention of his organization and is expected back the first part of next week.

District Manager Duncan and Exchange Manager Steinson, of Vitagraph, left for New York on Wednesday, to attend a conference which will be presided over by General Manager Quinn and Assistant General Manager Nelson, at which sales plans for 1923-24 will be discussed. Messrs. Duncan and Steinson are enthusiastic over the excellent list of coming releases already submitted to them and predict a big year for Vitagraph.

Leah Baird has been booked for a week of personal appearance at the Rialto theatre, starting July 9th, when her latest feature picture, "Is Divorce A Failure?" will be shown at that house. It is understood that Associated Exhibitors is also arranging for other appearances by Miss Baird in Chicago and surrounding cities.

On June 18th Willis Hall will assume the position of stage director of the new McVicker's theatre, succeeding C. A. Niggemeyer, who is leaving for the Coast. Mr. Niggemeyer, during his service in this position, has made a splendid record and his presentations have become famous for their high quality. Mr. Hall is one of the best known stage directors in the country and has operated a stock company at the Victoria theatre for the past two seasons. He has recently been playing an important part in "Light and Beer."

Irving Mack & Company have recently arranged to handle the dis-

tribution of a film novelty, "Three O'Clock In The Morning." It includes a special orchestral "Humoresque" on this famous song, describing in music how different individuals are occupied in the early morning, accompanied by a film which explains in verse and cartoons, the story told by the orchestra. The film is synchronized with the music, the words of the poetry flashing on the screen one at a time at the proper time in the score.

Frank Knipschild, head of Ross & Company Printers, who do a large amount of business with moving picture theatres and exchanges, was drowned in Lake Zurich last Sunday and to date his body has not been recovered. Mr. Knipschild was fishing from a boat and becoming overbalanced fell into the lake.

A new eight hundred seat house will be erected in North Chicago by M. Stern, according to plans now being made. It will be an up to date and all on one floor and the cost will be approximately \$25,000.

The death of Arthur Lowy on Monday of this week, removes a known figure from Film Row. Mr. Lowy, for many years, has been interested in state right exchanges and theatres, and recently had been distributing some imported, scientific pictures to the medical profession. He was for several years associated in business with Ludwig Schindler.

Curley Irwin, former proprietor of the Irwin at Bloomington, who recently purchased the Castle theatre, has taken it over and installed an orchestra. He plans to re-equip the house, putting in chairs similar to those installed in the Chicago theatre, and other high class furnishings.

Walter Spoor, of the Academy, Waukegan, is planning to install a new orchestral organ at an early date.

Milo De Haven has opened offices in the old Paramount Building, 845 S. Wabash Avenue. He is managing a Snuggle Pup Specialty, including short reel picture, which has met with considerable success in theatres

in which it has been shown.

M. P. Cavanaugh, who for some months past has been assistant manager of Fox's Chicago exchange, has been transferred to the St. Louis office and will leave on June 14th for his new post. Eddie Collins, of the Fox home office, will succeed Mr. Cavanaugh as assistant manager at Chicago.

First National vacation season has opened early and Country Sales Manager Brumberg already is enjoying his annual play period of two weeks. City Sales Manager Sears leaves Saturday for St. Louis and will motor to that city. Publicity Director Sobler also is vacationing, he is in New York and is expected back on the job within the next ten days.

General Manager Henry Ginsberg of the Lichman Corporation was in the city this week making his headquarters at Celebrated and conferring on sales plans with Joe Friedman.

Manager Jack Sampson, of F. B. O., informs us that "Wonders Of The Sea" will go into McVicker's the week of June 25th, as part of a double feature bill. This picture had a successful showing in Crandall's theatre at Washington, D. C., and at the Rivoli and Rialto theatres, New York. Another F. B. O. feature, which is going over big, is "West Bound Limited," which is being released generally this week, twenty-one prints being made.

H. H. Hurn, Western Sales Manager for the W. W. Hodkinson Corporation, with headquarters in the Chicago branch, paid a hurried visit to New York last week. Mr. Hurn has been keeping in personal touch with the exhibitors of the Central West and plans to make his headquarters in Chicago for this purpose.

MAJESTIC THEATER
LAST TIMES TODAY
Continuous Shows, 12-30
Night to 11:00 P. M.
Admission: Adults 10c, Children 5c (Under 10c)
The Romance of the South Sea Islands
The story of the South Sea Islands, the most beautiful and mysterious of all the world's islands, is told in this picture. One of the most beautiful and mysterious of all the world's islands.

LOST AND FOUND
ON A SOUTH SEA ISLAND
HOUSE PETERS
FAULINE STARRKE
ANTONIO MORENO

"Lost and Found" ad from stock material used by Majestic theatre, Pueblo, Colo.

BALABAN & KATZ STATE 9th WASHINGTON
ROOSEVELT
LAST TIMES TODAY
Lionel Barrymore and Alma Rubens
ENEMIES WOMEN
TOMORROW
"God made the man, man made the city, the devil made the small town."
MANEY
Continuous from 9:30 A. M.
"MAIN STREET"
Sinclair Lewis
World-Famous Novel
All the author's bold and blazing realism in telling the story of the girl who loved beauty and the town that loved itself.
AN IMMENSE PRODUCTION, INTENSE HUMOR—A LOVE STORY TO MELT YOUR HEART
Hazel Blinn, Florence Vidor, Harry Myers, Noah Berry, Alan Hale, Lillian Fawcett, and 80 others

Day before opening ad on "Main Street" at the Roosevelt, Chicago



Brilliant display on "Souls for Sale" in the lobby of the State theatre, Pittsburgh, with plentiful use of accessory material

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.
 E. C. Horator, Alhambra theatre, Toledo.
 Edward L. Hyman, Strand theatre, Brooklyn.
 Theo. L. Hays, Gen. Mgr., Finklestein & Rubin, Minneapolis.
 Leo A. Landan, Alhambra and Garden theatres, Milwaukee.
 E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.
 Stanley Chambers, Palace theatre, Wichita, Kan.
 Willard C. Patterson, Criterion theatre, Atlanta.
 V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
 L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
 Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
 Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
 W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
 J. A. Partington, Imperial theatre, San Francisco.
 George E. Carpenter, Paramount-Empress theatre, Salt Lake.
 Sidney Grauman, Grauman's theatre, Los Angeles.
 Louis K. Sidney, Managing Director, William Fox theatres, Denver.
 Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
 Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
 William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.



"You Can't Fool Your Wife" lobby display at the Modjeska, Augusta, Ga., by F. J. Miller, manager of theatres

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
 L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.
 Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
 Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
 Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
 George Tooker, Manager, Regent theatre, Elmira, N. Y.
 W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
 Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
 J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.
 Paul A. Noble, Manager, Liberty theatre, Portland, Ore.
 William J. Sullivan, Manager, Rialto theatre, Butte, Mont.
 H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.
 Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.
 G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.



Terra-derma-lax window tie-up on "Quincy Adams Sawyer," in connection with the run at the Main Street theatre, Kansas City, Mo.

"Within the Law" Campaign Is Unusually Complete

Memphis, Tenn.—Manager Harold Horne of Loew's Palace theatre put across a campaign on "Within the Law" so complete and varied that only a few of its many features can be mentioned.

Ads were so arranged as to bring out the word "within," creating the impression that Norma Talmadge was appearing in a picture called "Within." This was done to dispel the confusion resulting from a number of pictures having played Memphis in which the word "Law" was prominent.

Five stores, all in prominent locations, entered into a cooperative tie-up whereby large arrows about 12 feet long and 18 inches wide were placed under the electric signs of their stores, worded as follows: "Trade Here. You are Within the Law."

They were conspicuously lettered and pointed directly into the store entrance. They were of beaver board and fitted with sockets and lights of various colors and attached to the electric signs above. The current was furnished by the merchants, giving illuminated boards in the heart of the city at comparatively small cost. The stunt proved so satisfactory to the merchants that they made a deal to leave them up permanently, changing the



"Covered Wagon" display in Macy's book department in connection with the run at the Criterion, New York City

"What a Wife Learned" Is Given Timely Angle

LORAIN, OHIO—Manager Ilg of the Wonderland theatre, attempts to arrange his bookings to take advantage of timely conditions.

For example, when Lorain County was subjected to an unusual number of domestic difficulties and the divorce cases on the court calendar had mounted to a sufficient number to arouse newspaper attention, Manager Ilg sized up the situation and then booked "What a Wife Learned."

The local interest provided a good attendance. The difficulty with Manager Ilg's plan is that not all theatres can arrange their bookings at a moment's notice. In this case, however, he seems to have allowed himself sufficient leeway to take advantage of news stories when they have reached the point of feverish curiosity.

wording each week to suit the picture.

The tie-up with the High School's R. O. T. C. Field Day proved the biggest business getter of the entire campaign. Moving pictures were taken of their manouevres and an arrangement was made whereby the pictures were to be shown at the Palace if they purchased 1,000 tickets at regular rates, which they did. They gave unusual publicity in the fact that they marched down in a body carrying signs announcing the picture and the theatre. This was a ballyhoo that woke up the town. While the pictures were being taken a ballyhoo truck announced to the crowds attending that the pictures would be shown at the Palace.

The presentation of Miss Marjorie Lamkin, a local artist, playing and singing her own composition, "A Million Years," resulted in much publicity. On this basis window displays were secured, one displaying a window of Gibson banjos, the instrument used by Miss Lamkin, the other window featuring copies of the sheet music. Each dealer expressed himself as more than pleased with the results from their standpoint.

Makes Own Effect Machines on "Town That Forgot God"

Macon, Ga.—Slowing up on "stunt" advertising, George A. McDermit, city manager for Southern Enterprises, hit upon a plan of presentation for "The Town That Forgot God" at the Rialto theatre that was new to Macon.

This presentation was based upon the storm scene in the picture, and consisted of scenic effects, lightning flashes, rolling thunder and driving rain and the whistling of furious winds.

These effects were contrived in the following manner:

The wind machine was made from barrel heads and staves and a sheet of canvas over that. A bass drum with buckshot inside, rolled back and forth, gave the effect of driving rain. Lightning flashes were produced by the use of a lightning stick made with an old file with taped wooden handle and a stick of carbon, which was attached to the light plug with an arrester, the latter borrowed from an electrical supply house. An old soap box, with broken bottles inside, served for the glass crash. Some old wire netting was tacked across the top of the box to prevent the glass from scattering. For thunder a piece of galvanized iron was used as a thunder sheet. And a wood crash was made from a rotary wheel with paddles. These effects were worked off stage during the storm scene, while the orchestra and organ played up to a grand crescendo. With the coming of the dawn and the showing of the illuminated cross the house was in absolute silence for a few moments, after which a singer off stage took up the hymn: "My Faith Looks Up to Thee."



Attractive "Skin Deep" window display arranged by the Temple theatre, Hamilton, Ont.



Catchy hand painted display on "Daddy" at the Beacham theatre Orlando, Fla. The popular song "Daddy," will be seen in the center

Stunt Campaign Used to Boost "Prodigal Daughters" Run

Gadsden, Ala.—Manager A. L. Snell, of the Imperial theatre, incorporated a number of stunts in his "Prodigal Daughters" campaign.

Advance work consisted of sending out cards over his mailing list, window cards prominently displayed inside business places (not windows) and heralds distributed to members of the Business Women's Club, Rotary and Kiwanis Clubs.

He also used the telephone stunt. When party answered they were asked: "Did you call 133?" And then they were told of the picture which was coming to the Imperial.

A ballyhoo was used on the street—"Blind man," with sign on his back reading: "I would give \$1,000 if I could see," etc.

The frock and gown angle was stressed by a co-operative tie-up with two ladies' wear stores, each window carrying a display of up-to-date gowns, wraps and other ladies' wearing apparel attractive to the eyes of lady prospects. Cards read: "These are duplicates of costumes worn by Gloria Swanson in 'Prodigal Daughters.'"



Inexpensive marquee display on "Bella Donna" by Harold Horne, manager of Loew's Palace theatre, Memphis, Tenn.

Free Menus in Lunch Rooms on "Village Blacksmith"

WINNIPEG, MAN. — Inexpensive exploitation was obtained for "The Village Blacksmith" when it played the Lyceum theatre.

Letters were sent to the proprietors of a large number of the city's lunch counters and restaurants offering them free menus for the week of the presentation of the picture. This was accepted by more than 25 establishments in various sections of the city, and as a result every bill of fare exhibited in these places during the run bore the following at the bottom of each page: "For an Appetizer See 'The Village Blacksmith' at the Lyceum—The Best Picture in Town."

"Hunting Big Game" Campaign Staged Despite Handicaps

London, Eng.—Despite many obstacles in the way of police restrictions, an extensive campaign was put over for "Hunting Big Game in Africa," at the London Pavilion.

The exploitation was carried out by Edwin J. Smith, managing director of the Universal-Franchise Holders' European Motion Picture, Ltd., assisted by Robb Lawson, directing at the London Pavilion, and who designed the prologue in which Zulus took part dressed in leopard skins. The Zulus incidentally gave out balloons to all the children, much to their delight, at every performance. Hundreds of advertising balloons were released during the run of the picture and were received in remote sections of London and its environs.

Exploitation suffered greatly from the police who severely barred all "stunt" advertising on account of the congested condition of the London streets and the big crowds. Only sandwichmen were allowed. A circus parade, which included elephants, camels and leopards, etc., was stopped at the stable gates, a zoo on trucks met with the same fate, and even a harmless procession of Zulus and men in hunting outfit was barred. But sniping bills were resorted to with great success and a gang of men plied the 250,000 crowd at the Cup Final, Wembley Park, with circulars advertising the picture.

Manager Fakes Sea Atmosphere for "Fury" Lobby Display

Sumter, S. C.—When Oscar White, manager of the Rex theatre, set about to prepare a nautical lobby display on "Fury," he was handicapped by the fact that there were no marine accessories in Sumter, so he was forced to resort to ingenuity.

Several automobile tires were secured and each one wrapped with white cheese cloth, resulting in a good imitation of life savers. These were hung across the front of the lobby, the center of each being filled in with a picture of Richard Barthelmess.

Ladders were constructed of rope and suspended from the ceiling of the lobby, extending to the floor.

The main lights were cut off and a light working on a flasher proved an attention getter.

Of course, the other usual lobby accessories were used, as cut-outs and stills.



"Original gown" display on "Souls for Sale" at the Blue Mouse theatre, Minneapolis



Novel cutout, balloons and other accessories in "Safety Last" lobby at Proctor's Fifth Avenue theatre, New York City

Human Interest Put in "Daddy" Co-operative Advertising

Omaha, Neb.—When Manager Julius K. Johnson of the Rialto theatre played "Daddy," he injected an unusual amount of human interest into a co-operative newspaper spread.

The co-operative page idea has been used before and so has the idea of getting six boys and girls to impersonate Jackie on the stage of the theatre and offering awards ranging from a season pass to a live pig for the best impersonators.

The novelty of the page came in the effort that was taken in making it up. The Buick agency went out of the beaten paths for its advertising material, digging up a picture of Jackie in his "scooter" that was not included in "Daddy," and added that when Jackie grew up he would drive a Buick sedan. A butcher store announced that "Mildred," the cute porker of "Daddy," would make a personal appearance.

An additional talking point was provided through a tie-up with an Omaha photographer. Heyn, who offered to make a free portrait of the boy and girl who won first award in the Jackie Coogan costume.

Cigar Store Tie-up Made to Aid "Mr. Billings"

BIRMINGHAM, A L A. — Manager Thomas G. Coleman, of the Galax theatre, took excellent advantage of the tie-up possibilities in "Mr. Billings Spends His Dime" when that picture played his house.

The one-sheet showing Mr. Billings spending his dime made a wonderful tie-up for a cigar store. And on this basis a window display was secured from the Burnett Cigar Store. One-sheet showing Mr. Billings in a restaurant made a good restaurant tie-up, and a window was secured from the Twentieth Street Cafe.

A tie-up was secured with Woolworth's. A special sale of dime tickets was put on by them. And three days in advance of showing they gave continuous publicity to this sale.

Definition Contest Put on to Boost "Go-Getter"

PORTLAND, Ore.—Special exploitation methods adopted by Gus A. Metzger, managing owner of the Rivoli theatre, in connection with the showing of "The Go-Getter," a Paramount feature, cost him \$50 in prize money and 50 admissions to the theatre.

Metzger arranged with a newspaper for a contest through which would be selected the best definitions of "Go-Getter." The first prize winner, awarded \$25, was:

"The man with the pep, the man with the punch, the man who acts when he gets the hunch—He is the Go-Getter."

Lighthouses on Marquee as "Fury" Exploitation

ATLANTA, GA.—Special exploitation efforts were made recently by Manager Willard C. Patterson, of the Metropolitan theatre during a Kiwanis convention, and the visiting crowds had only to follow the Metropolitan's lighthouses to find an evening's entertainment.

The picture was "Fury" and over the Metropolitan's large marquee were built two large wallboard lighthouses, electrically connected, and which flashed on intermittently. One was placed on each side of the marquee, and the ideal location of the Metropolitan only accentuated the effectiveness of this little display. Being located at the junction of three downtown streets, the display drew attention from each direction.

Motor Truck Ballyhoo Boost Run of "Souls for Sale"

Chicago, Ill.—For the showing of "Souls for Sale" at the Chicago theatre, Goldwynner Walter D. Nealand arranged for one of the biggest traveling billboard ballyhoos which that city had seen. This traveling billboard was 18 feet long and 7 feet high. The cab of the motor truck on which it was sent through the city for a period of three weeks was covered with a cutout of Eleanor Boardman from the poster of the picture, with the title "Souls for Sale" in white letters, 3 feet high. The rear part of the truck carried a big lettered sign advertising the picture. The truck was routed all over the city and parked in the vicinity of the various theatres within the city limits.

Boards of the elevated railway were used for this showing. Mr. Nealand devoted special attention to newspaper publicity and obtained good feature stories and pictures in much greater quantity than the Chicago newspapers usually accord a feature picture. The newspaper advertising appropriation was also increased for the engagement.



One of the many window displays obtained by Manager Frank Steffy of the Coliseum theatre, Seattle, on "Souls for Sale"



Some of the attractive displays obtained in connection with the showing of "Mighty Lak a Rose" at the Strand theatre, Madison, W's.

Cashes In on Circus Parade in Exploiting "Souls for Sale"

Springfield, Mo.—Kenton Franklin, exploitation manager for the Barbour Enterprises, made good use of a circus parade in exploiting "Souls for Sale" at Landers' Orpheum theatre.

Two thousand of the "How to get into the movies" envelopes originated by Goldwyn's exploitation department were distributed among the people gathered on the streets to watch the parade. The exploitation hangers for this film were attached to all automobiles which were parked on the streets, while the parade was in progress. The "Souls for Sale" 6-sheet was mounted on a truck and used at the tail end of the parade.

The "How to get into the movies" envelopes were also used in cafes, hotels, candy stores and other shops.

Two shoe stores and two drug stores gave full window displays for the picture; fourteen other stores used Goldwyn studio streamers, while 200 window cards were used in stores and tacked on buildings and fences.

The front of the theatre carried the 24-sheet cutout, two 3-sheet cut-outs, a shadow box and a mounted 24-sheet on top of the marquee, as well as photographs and stills. The one-sheets were also posted on the carnival buildings.



Striking and inexpensive lobby display for "My American Wife" by Manager F. J. Miller of the Modjeska theatre, Augusta, Ga.

Fire Department Tie-up is Made to Aid "Gimme"

ST. PAUL, MINN.—An excellent tie-up with the fire department was made by Goldwynner Charlie Raymond to exploit "Gimme" when that picture played at the Tower theatre.

The Firemen's Relief Association was to get 50 per cent. of the money they received from the selling of tickets to the Tower theatre. To make the stunt more interesting as well as more successful financially, Mr. Raymond arranged with Chief Niles to have a contest among the different fire companies and give a number of free passes to the company selling the most tickets for the benefit.

The firemen of St. Paul had just organized a drum corps and they made their first public appearance at the Tower theatre during the run of "Gimme." As they marched to the theatre, two boys carried a banner in front announcing the picture, theatre, etc. This tie-up proved very valuable in arousing the interest of the people of St. Paul in the picture.

Marine Apparatus in Lobby on "Down to the Sea in Ships"

Jacksonville, Fla.—In all of his advertising on "Down to the Sea in Ships," Manager Guy Kenimer of the Arcade theatre stressed the unusualness of this picture. A little more than the usual amount of paper was posted in advance, specially designed insert cards were placed in fifteen downtown windows and displays were made in the leading hotels. The message was put over by slides on the screen, through the newspapers and by lobby display.

An unusually attractive lobby which did not cost one penny, the entire contents being loaned by a ship chandler, was effected by the grouping of every kind of sea paraphernalia. The entire ceiling was covered with a large fish net and in the center there was an attractive grouping of life rings, anchors, life belts and a coil of rope arranged around a large frame in which the title was prominent. Crossed oars were stacked around the sides of the lobby.

The ship chandler also loaned his window for a similar display, tho in addition it was decorated with a miniature sailing vessel, diving helmets, lanterns and a couple of stuffed fish. On each side of the window a brass frame containing art cards called attention to the picture and playing dates.

Capitalizes on News Event to Exploit "Within the Law"

Sandusky, Ohio.—George Schade, proprietor of Schade's theatre, frequently utilizes timely happenings to exploit his program.

Recently John Leonard Whitfield, escaped slayer of Patrolman Dennis Griffin, of Cleveland, Ohio, and his companion, Marie Price, were detected, after Whitfield had been sought in vain for some time, in Chicago, after they had gone to a picture show. The picture was "Within the Law," and practically every newspaper that had a story about Whitfield's detection and Miss Price's subsequent capture used the story about the pair having been to see "Within the Law."

Schade was about to run the feature and capitalized this lucky break of the news. He had copies of the newspaper paragraph struck off and used it with his own sales copy about how the picture had engrossed the two. A slide of this was used in the theatre in advance of the showing.

The implication was that the picture had caught their attention to such an extent that even the risk of recognition that they were running seemed of secondary consequence and that their eventual exposure was due to their interest in the film.



Ingenious street ballyhoo on "Down to the Sea in Ships" used by Palm theatre, Pueblo, Colo. Eccentric wheels caused it to rock back and forth



"Dollar Devils" presentation by Lionel H. Keene, managing director of Loew's Warfield theatre, San Francisco

"Safety Last" Put Over with Inexpensive Campaign

Washington, D. C.—The showing of "Safety Last" at Crandall's Metropolitan theatre was put over by the publicity department, under the direction of Nelson M. Bell, at a minimum of expense.

On the Friday preceding the Sunday opening a two-column ad 90 agate lines deep was run in all of the papers announcing that beginning Sunday, the Metropolitan would offer "Seven Reels of Laughs and Gasps," "Bigger and Better than 'Grandma's Boy' and 'Dr. Jack Combined.'" Next day another two-column ad 70 agate lines deep reproduced a telegram from Harold Lloyd to Harry M. Crandall (bona fide).

On Sunday the smash ad was run in all of the local papers. The design was planned and the cut made to conform to Mr. Bell's ideas of the points to bring out most forcibly. The cut attractor was taken from one of the Pathe "stills" and showed Lloyd perched astraddle of a flag pole projecting from the side of a skyscraper many stories from the street, immediately above a large clock on the corner of the building with hands pointing to a quarter to three o'clock. The type selling talk was kept sufficiently remote from the attractor to maintain the impression of height and danger. The hour designated by the hands on the clock was utilized to emphasize the need of early attendance opening day to secure a seat, by use of the following line: "Come early! There won't be a vacant seat at 2:45 today!"



Elephant used as street stunt on "The Pilgrim" and "Bellboy 13" by Manager Cunningham of the Princess, Sioux City, Iowa

Elephant Aids "Pilgrim" and "Bellboy 13"

SIoux CITY, IOWA—Despite the usual difficulty of obtaining an elephant to exploit a show in which such an animal figures, one was used throughout the A. H. Blank chain in Iowa to exploit a show that had nothing to do with pachyderms.

The street ballyhoo started at the Princess theatre, Sioux City and the booking was a combined bill of "The Pilgrim" and "Bellboy 13."

Manager Cunningham made the tie-up with the one line: "It would make an elephant laugh to see Charles Chaplin in 'The Pilgrim' and Douglas MacLean in 'Bellboy 13' at the Princess."

"The Christian" Heralds Are Distributed by Grocer

Beverly, Mass.—The first grocery store tie-up to be reported on "The Christian" was made by J. M. Whitney, manager of the Larcum theatre, assisted by Buddy Stuart of the Boston office. The Larcum & Howard Grocery and Market inserted a herald on "The Christian" in every package leaving their market for a period of one week.

Ballyhoos have seldom if ever been attempted in Beverly, but Goldwynner Stuart, abetted by Manager Whitney, used "The Christian" book ballyhoo, made up like a window card, 2½ ft. wide, 5 ft. high and 8 in. thick, with lettering on both sides. It attracted the attention of everybody.

The Nathan H. Foster Company gave a special window tie-up which included a set of 11 x 14 stills, an oil painting, two especially prepared window cards and copies of the medium priced reprint of the novel.

One thousand of the Richard Dix cards, postal card size, were mailed out to prospective patrons. One thousand of the hangers prepared by the headquarters exploitation office were hung on automobiles, door-knobs, etc.

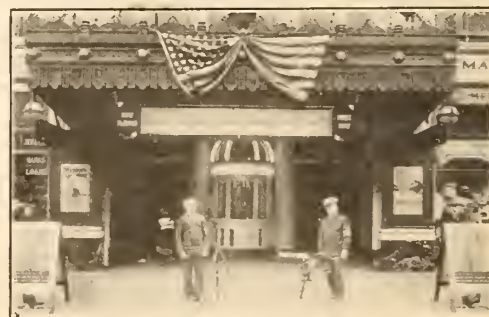
The lobby display consisted of two special one-sheets, one of which was given over to the New York newspaper criticisms of the picture, an oil painting and several of the 22 x 28 photographic enlargements.

Merchants Voluntarily Tie Up to Showing of "Daddy"

Council Bluffs, Iowa.—A notable instance of the growing prestige of motion pictures is the opening of the Broadway theatre under the management of Walter P. Davis. At least two dozen local merchants co-operated in a big advertising spread in the Council Bluffs Sunday Nonpareil congratulating both the theatre on its auspicious beginning and Council Bluffs on the completion of such a magnificent house. The point about the advertising is that it was done voluntarily. The movement started with the merchants themselves and was brought to consummation by them, the newspaper man being called in only after the campaign had been decided upon and then only to take the orders for advertising.

The opening attraction was "Daddy." Because of both the title and nature of the picture, it afforded a line of exploitation different from the usual run on Jackie's pictures. The good will evidence by the retail merchants was something that Manager Davis was quick to take advantage of.

He arranged twenty-five window display tie-ups all concentrating upon the exploitation possibilities of "Daddy." There were "razors for Daddy's birthday," "fountain pens for Daddy to write with," "shirts for Daddy" and "watches for Daddy." There was even a window card suggestion that Daddy should consider buying a new home, taking out life insurance and start a savings account. Daddy was practically invited to spend his money with one agency in every line of business Council Bluffs possessed.



Navy tie-up made by the Isis theatre, Denver, on "Masters of Men"

Regional News From Correspondents

Buffalo Briefs and Western New York Notes

E. O. WEINBERG is back home. "Eddie," as he is known to hosts of exhibitors and exchange men in western New York, has been appointed manager of the Buffalo exchange of Renown Pictures Corporation.



E. O. Weinberg

Mr. Weinberg succeeds Robert T. Murphy. Eddie has just resigned as manager of the State theatre in Schenectady, N. Y., to which house he went from the Mark-Strand in Buffalo. Mr. Weinberg has been in the exhibitorial end of the business for many years. He has been manager of the Elmwood, Buffalo and other houses. He has been unusually successful at every theatre he has managed. His return to Buffalo as an exchange manager will be a big surprise, but a welcome one.

The corner of East and Elm street is a popular spot these days in Lockport, N. Y., and many hundreds pause to watch the progress being made in the construction of the new theatre being built by Lock City Theatres, Inc., a unit of Associated Theatres, Inc., of which Harold P. Dygert is the president. Especially is this so of visitors to the city, who express surprise and admiration at the proportions of the stage. The foundations have been laid and afford a clear conception of the wide entrance, spacious orchestra pit, store sites and general dimensions of the building which is to occupy the entire site of 107 feet on East avenue and 159 feet on Elm street. It will be a structure to cause civic pride on the part of Lockport. The house will have a seating capacity of 1,840. The contract for interior decorating has been given to the William H. Malby & Sons company of Corning, N. Y. The seats will be purchased from the Steel Furniture Company of Grand Rapids, Mich.

Howard Waugh, who for many years has been putting over unusual exploitation stunts in Jamestown, N. Y., where he has been employed by Peterson & Woods, has resigned from that organization and is now devoting his time to publicity work at Celeron Park on Lake Chautauqua. The new Palace in the Chautauqua city has closed for the summer. So has the Mozart. The Wintergarden will continue all season with pictures. All three are owned and operated by Peterson & Woods.

William Marsh, of the Pathe home office, is in Buffalo installing a new shipping and poster system at the local exchange. Louis Schindler, Pathe cashier, has purchased a new Ford touring car. If the home office sees this item there will be an auditor up sure, although Louis may have bought it out of his last bonus check. Manager W. A. V. Mack spent several days last week in Rochester. A. W. Smith, special representative for Pathe, was in Buffalo this week to confer with Manager Mack.

Fellow film men, meet Harry E. Thompson. Associated Exhibitors' sales manager in the Buffalo territory. Harry is now not only sales manager, but sales staff, yes, and everything else around the A. E. office in the Pathe exchange. Harry came to Buffalo a year ago after being associated with Hodkinson as supervisor of the Albany and Buffalo territories. He was at one time in the producing end of the business and like all millionaires in this coun-

try, he has his home on Long Island. Harry's mansion is at Patchogue. Just now he is putting Associated Exhibitors' products on the western New York map one hundred per cent.

Our old friend "Gus" Carrick who recently resigned as Buffalo branch manager for Hodkinson is reported to have connected up with Select as a district manager.

George Williams of the Olympic, Buffalo, has arranged a Baby Peggy double contest in co-operation with the *Evening Times* for the week of June 17. A child actress has been engaged for the week to edit the juvenile page of the *Times* and to appear at each show in stage characterizations and introduce the contestants. An eight-page section of the *Times* on the 17th will be devoted to a tie-up with local merchants, who will offer prizes. There will also be a full page of Baby Peggy pictures in the rotogravure section. The winners will visit all the theatres of the city as an advertising stunt for Baby Peggy. The Olympic is a Universal house.

Samuel Gallo, who has been operating the Strand theatre in Indiana, Pa., is now sleuthing about Buffalo looking over the theatre situation with a view to purchasing a house.

George Hallett has been appointed city sales representative in Buffalo for Bond Photoplays corporation. Mr. Hallett has been in Albany.

Bebe Daniels spent this week in Buffalo. She was appearing in person at the Lafayette Square theatre where she attracted overflow business every day, both afternoon and evening. No weather too warm for such an attraction as this one. Bebe put on a song and dance act, appearing in some of those startling gowns in which we see her on the screen.

Maurice Cohen, Esq., charter member of the Knights of the Leaping Tin-Types and multimillionaire, has consented to do a little work and is now connected with the Buffalo Select exchange as a sales representative. Maurice recently resigned as manager of the Warner Brothers' office in Buffalo. He has been with them all in his day.

C. C. Young, formerly manager of the Regent in Geneva, N. Y., is now in charge of all booking for Associated Theatres, Inc., of East Rochester, N. Y.

Cass Stahley, of the Rosegarden theatre, Rochester, is spending his vacation fishing at Tupper Lake, in the Adirondacks.

Associated Theatres, Inc., has commenced work on their new theatre on the site of the former national bank in Bath, N. Y.

Manager A. L. Skinner recently put on a movie star photo contest in co-operation with the West Side Shopping News. Art printed pictures of the stars in his ad. To those who pasted these photos on cardboard in the best layout with the correct names printed under-

neath, he offered valuable prizes. The stunt created much interest and Art received a barrel of layouts. The first prize, a season pass to the Victoria, went to Laurence King, 309 Auburn avenue.

Introducing Arthur Young, the new assistant manager at the Universal exchange in Buffalo. Art was formerly booked for Nu-Art and Bond exchanges. He has been connected with almost all of the local exchanges in his day. He is one of the real veterans of the exchange business in this neck of the woods. He was with Victor Film Service, the old "U" exchange for over eight years. Mr. Young has booked pictures so long that he does it in his sleep. Although he has been a knight of the leaping tintypes for many years, he has not yet learned how to work less than eighteen hours a day. The writer once met Art going to work at 7 A.M. But some day he'll land at the top. Mr. Young knows every exhibitor from Buffalo to Albany and from Malone to Binghamton. They'll all be glad to hear of his promotion.



Art Young

Manager Atlas has reduced prices for the summer at the Lumberg theatre in Niagara Falls, N. Y. The Lumberg is an exclusive Paramount house.

Mrs. Angeline M. Hens Sheehan, widow of Jeremiah F. Sheehan and mother of Winfield R. Sheehan, general manager and vice-president of the Fox Film corporation, is dead in Buffalo. She is also survived by Clayton P. Sheehan, eastern division sales manager; Howard J. Sheehan, Pacific Coast sales manager, and Norman A. Sheehan, supervisor of the Buffalo exchange, all of the Fox company and a daughter, Estella S. Sheehan, a Buffalo school teacher. Mrs. Sheehan has resided in Buffalo for almost 70 years. She was born in Germany.

Sid Allen, of the Allen theatre, Medina, N. Y., is a vice-president, a director and chairman of the finance committee of the M. P. T. O. A. No wonder Medina is getting famous.

The city of Corning and Associated Theatres, Inc., of East Rochester, N. Y., are made defendants in the action brought by Mrs. Bertha E. Brewster of Corning to recover \$5,000 for injuries alleged to have been suffered in a fall in front of the State theatre, Corning. She claims she broke her leg and that her injury is permanent.

One of the fellows who escaped the recent upheaval in Buffalo's Film Row is E. J. Hayes, manager of the First National exchange, prince of good fellows and golf player extraordinary. "Eddie" has been in the film business way back to the old General Film days. In fact, he was assistant manager of the General Film exchange in Buffalo when Joseph A. Schuchert was manager. Ed has been with First National now for many years and each year the office is getting bigger in business as well as personnel. Right now Mr. Hayes has signed up some fat contracts in Buffalo and Rochester and we wouldn't be a bit surprised if E. J. traded in his coupe-sedan for one of the new Packard straight eights.



View of the Metro Exchange in Boston

Theatre and Exchange Briefs from Canada

ON top of the acquisition of Allen theatres by the Famous Players Canadian Corporation, Limited, Toronto, of which N. L. Nathanson is managing director, comes the announcement that Mr. Nathanson is securing the Canadian distribution rights of Goldwyn-Cosmopolitan-Distinctive releases for Regal Films, Limited, of which he is also the active head.

Regal Films, Limited, already controls the Canadian distribution of Metro, Pathe and other well-known American and English features. Regal has its head office in Toronto and branches in Montreal, St. John, Winnipeg, Calgary and Vancouver. The Regal company, in securing Goldwyn productions, has obtained a brand of releases which has been handled in the Dominion for years by Famous Players Film Service, Limited, Toronto, an Allen organization.

An interesting development in moving picture circles of the Canadian West has been the permanent installation of Pantages vaudeville in the Capitol theatre, Calgary, Alberta, the leading theatre in that city of the Famous Players Canadian Corporation. Since the Capitol was opened, several years ago, the policy of the house provided for the presentation of moving pictures exclusively, in competition with Allen's Palace and the Allen theatre, the latter being one of the first large houses to be opened by Jule and J. J. Allen. For some time past, the Calgary Capitol was managed by John Hazza, who is now the Western Canadian manager for Famous Players Canadian Corp. with headquarters in Winnipeg. James Adams was recently appointed manager of the Capitol at Calgary.

Clarence Tremblay, for many years an exhibitor at Fort William, Ontario, has gone to Winnipeg, Manitoba, where he has become manager of the Province theatre one of the large downtown moving picture theatres. Mr. Tremblay is well known among Winnipeg exhibitors, having been a member of the Manitoba Moving Picture Exhibitors Association for years. Tremblay always made it a point to attend the annual meetings of this association, although operating a theatre in Northern Ontario, a considerable distance from Winnipeg.

Matthew Nolan has reopened the old Capitol theatre at Glace Bay, N. S., in the heart of the mining district, and has been doing a good business. Mr. Nolan formerly operated the Russell theatre which was destroyed by fire some time ago.

Basil Horsfall, formerly of Montreal, has taken over His Majesty's theatre, Sherbrooke, Quebec, and is managing the house personally. Mr. Horsfall was identified for some time with the distribution of English productions in Canada and also has managed one or two theatres in Montreal during his lengthy career. For a period recently he was manager of Magnet, Films, Limited, Montreal, handling various lines of pictures which have not been taken over by Equity Pictures Corporation, Montreal, for release in Ontario through the Canadian Exhibitors Exchange, Toronto, and in the Maritime Provinces through the Canadian Releasing Corporation.

W. E. Allen has resigned as manager of the Montreal office of the Canadian Educational Film Company, Limited, to go to New York where he has secured a appointment.

Charles A. Branham of Toronto, general supervisor of theatres for the Famous Players Canadian Corporation, and Mrs. Branham, arrived in Winnipeg, Manitoba, on June 5 to make a general survey of the moving picture theatre situation in Winnipeg, where the corporation now has four large theatres.

Walter Golding, proprietor of the Imperial theatre, St. John, N. B., and Mrs. Golding were in the party which accompanied Miss Winnifred Blair of St. John, who won the "Miss Canada" contest at Montreal last winter, on a special salmon fishing trip to Cain's River recently. The party spent eight days in camp.

The City of Calgary is now officially engaged in the moving picture theatre business, among other activities of a municipal nature. Starting June 4, the civic corporation is operating the Variety theater, the Land Department of the city being in direct control of the house, Ralph Crichton, the city land agent, having been appointed manager of the enterprise. The Variety has an exclusive picture policy, the first feature selected by Manager Crichton being Jackie Coogan's "Peek's Bad Boy." Admission prices are 25 cents for adults and 10 cents for children. Matinees are given daily.

Two employees of the Montreal branch of the Fox Film Corporation were the joint winners of the film stars' picture puzzle contest which has been conducted by the Montreal Standard, the fortunate pair dividing a prize of \$500 between them. W. R. Mitchell, the booker, was one of the successful contestants, the other being the office stenographer. The Standard published partial portraits of film players every Saturday for 20 weeks.

Portland, Ore., Exhibitor and Exchange News

PORTLAND'S annual rose festival, a three-day intensive celebration, will pit outdoor entertainment against the screen varieties all next week in bidding for the attention of pleasure seekers who flock into Portland from all parts of the Northwest. To attract a reasonable share of such patronage the picture theatres are presenting elaborate programs and the one road show house, denied a spoken drama for the week, is offering a picture feature.

Portland will be headquarters for motion picture news cameramen on July 4 when President Harding will be in the city, en route to Alaska, and will here deliver his memorial day address. On the previous day the chief executive and the governors of five states will be at Meacham, Ore., to take part in the Old Oregon Trail pageant at Top o' Blue Mountains. International and Pathe News are sure to have cameramen at both places and Selznick's man will, in all probability, be on hand, together with Fox and several independent photographers.

Milton Hertz, organist, has been installed at the manual of the Hippodrome theatre instrument by Manager W. W. Ely.

Paul Noble, manager of the Liberty theatre, Thursday submitted his resignation as secretary of the Motion Picture Exhibitors' league of Oregon, an organization that includes most of the exhibitors in the state. Noble is absent on vacation, but in his absence the resignation was accepted and Charles W. Koerner, manager of the Associated First National exchange, was elected to the vacancy. Noble has been secretary since the league was organized several years ago. He gave no reason for the move.

Miss Myrtle Forbes, popular secretary to C. S. Jensen, head of the firm of Jensen & Von Herberg, is missing from her office. Meanwhile she is enjoying a vacation at beach resorts.

Ralph Piclow, manager of the Portland Gold-



Roy Stewart in "Better Than Gold," one of Universal's "Tales of the Old West."

wyn exchange, returned last Friday from Atlantic City, N. J., where he attended the big Goldwyn convention. Piclow has been in charge of Goldwyn business here since May 1, having been transferred from the Seattle office, whose staff he joined after leaving Hodkinson. He was with Hodkinson in the local territory two years ago. Walter Eltris, former manager of the Portland exchange, has been assigned to the sales staff of the Seattle office, and is covering the Spokane exhibitor territory.

Robert Marsden, who owns the Noble theatre at Marshfield, Oregon's leading coast town, was in Portland this week spreading the news of the opening of his new Blue Mouse theatre in the same city and buying a fine new automobile with the money he had left over after building the Blue Mouse. The new theatre, said to be one of the finest in the state outside of Portland, and thoroughly equipped, will be opened on June 30, Marsden believes. He secured permission from John Hamrick to use the name Blue Mouse, which is copyrighted and which the Hamrick theatres in Seattle, Tacoma, Portland and Astoria bear.

Melvin G. Winstock manager of the L. B. Brin exchange, handling Warner Bros., productions in the Oregon field, is resting on his oars and the Seattle exchange is enjoying the services of the Portland territory's road salesman. Winstock reports that the Oregon territory is 90 per cent sold and that there's nothing else to do until some new pictures are released.

Several Portland lunch clubs are bidding for motion picture programs following the success of the one presented before the Portland Ad club a week ago under the direction of Melvin G. Winstock. Two minute addresses by exhibitors and exchange men marked the hour of the meeting and, in case Winstock is prevailed upon to get into action again, he will have something of an elaborate nature to offer, he says. The Portland Film Board of Trade sponsored the Ad club program and will have charge of others that may be arranged.

Portland, Ore.—What is said to have been the most expensive musical supplement ever offered in connection with a motion picture program in a Portland theatre was the Chaffferelli band concert present at the Liberty theatre Sunday noon, June 10. Chaffferelli, a noted director, had a group of 40 musicians on the stage for more than half an hour and presented a varied program which included his own "March No. 1." The concert was arranged by A. C. Raleigh, who is in charge of the Liberty in the absence of Manager Paul Noble. Henri Kcates, whose Sunday noon organ concerts have been an attractive feature at the Liberty, also is away, spending a vacation in Chicago and the band was called in substitution. Raleigh undertook an extensive advertising campaign, stressing the 11 o'clock opening of the theatre, in order to make the first show of the day pay dividends with the heavy expense attached to it by reason of the band.

Trade Jottings from Central Pennsylvania

THE fact that Harrisburg has not adopted the daylight saving time schedule this year, coupled with the remarkably cool weather during the last spring and early part of the summer, is said to have been reflected quite favorably in the box office receipts of the motion picture theatres of the city. While last year, when daylight saving was in effect in Harrisburg, several theatres closed for the summer months, there has been no announcement as yet that any Harrisburg picture house plans to close its doors during the present summer. The Orpheum theatre, a Wilmer & Vincent house which is devoted to legitimate productions and stock company performances, has been closed after a very successful season of stock by the Orpheum Players, which lasted for several months. It is understood the Orpheum will remain "dark" during the summer, as is its annual custom.

After having been operated for more than thirty years, by various interests, as a theatre for the "legit," the Grand Opera House, Wilkes-Barre, is to be devoted to motion pictures, by the Comerford Amusement Company, which has acquired control of it.

Contractors are rushing the final work on the \$350,000 Victoria theatre which is being erected by the Chamberlain Amusement Company, in Mt. Carmel. It is expected to be ready for occupancy in a few weeks. A feature of the construction of this theatre is to be the placing of three boulevard light standards at three street corners in proximity to the house.



A. M. Eisner, president of the newly-formed Kansas City division of the M. P. T. O. A.

It is reported that the M. E. Comerford interests will soon begin the erection of a new picture theatre in Northumberland. The Palace theatre, recently destroyed in that city, was a Comerford house.

On May 24, Mrs. Christina Knoblauch, owner of the Family theatre, Mahanoy City, celebrated her 85th birthday anniversary. She is said to be the oldest theatre owner in the State of Pennsylvania.

Norman G. Hoffman has resigned his position as doorman of the Colonial theatre, Allentown, to accept a post with the Estey Organ Company, in Philadelphia.

Coane & Pizer, owners of the Colonial theatre, Phoenixville, have purchased the Royersford opera house from John Courduff, and will assume control on July 1.

The Strand theatre, Lancaster, hereafter will be managed by Arthur G. Snyder, who formerly managed the Scenic theatre, at York. Joseph H. Snyder, his brother, who has been managing the Hippodrome, in York, will succeed him as manager of the Scenic. The management of the Hippodrome will be assumed by Ed. R. Moore, who goes to York from the Oneonta theatre, Oneonta, N. Y. The Hippodrome was recently purchased from the Snyder & Bennethum interests by Nathan Appell, who controls several picture houses in York.

The Orpheum theatre, York, and the York Opera House, have been closed for part of the summer. They will be reopened in August.

Oklahoma City Items and Southwestern News

MANAGER L. A. MAURIN of the R. D. Lewis Film Corporation at Oklahoma City, Okla., announces that the week of July 1 to 7, inclusive, will be known as R. D. Lewis Week by a large number of Oklahoma theatres, and that special drives for business will be instituted by his force of travelers.

The Dallas, Texas, film booster baseball team has announced as ready to challenge the Oklahoma City film balltossers for a championship baseball game to be played at some town half way between Oklahoma City and Dallas.

Resident Manager Epperson of Pathe and Resident Manager Billy Moran of Universal at Oklahoma City transacted business in Dal-

las, Texas, last week.

J. B. Dugger is the new manager of the Famous Players-Lasky house at Dallas, Texas, having been transferred from Detroit, Mich., where he was local manager. He is an able Paramount man, having held the management of their house in Indianapolis, Ind., before going to Detroit. Several years ago he was with the Vitagraph people at Dallas and very popular in film circles.

The Phil H. Pierce Music Co., of Dallas, Texas, is now a \$25,000 corporation, and has added Mr. W. M. Newcomer of Knoxville, Tenn., to its executive force.

Manager Bridges of the O'Donnell &

Bridges exchange at Dallas, Texas, visited in Houston, Austin, Waco and San Antonio, Texas, during the week, combining business with pleasure.

Oscar S. Oldknow of Atlanta, Ga., president of the Southern States Film Co., was in Dallas, Texas, this week on business.

In a hearing before the city council at Guthrie, Okla., May 29, petitions calling for an election to close all moving picture shows and theatres on Sunday and pool halls permanently was held to be insufficient and not in compliance with the law, and the matter was dismissed. The application with a new petition will be renewed at a later date.

Around Memphis Photoplay Trade Circles

C. A. McELRAVY, general manager of the C. Consolidated Enterprises, Inc., has returned from a week's vacation spent in New Orleans. He was accompanied by Mrs. McElravey and two daughters.

Louis Cohen of the Southern Enterprises, Inc., Atlanta, was a business visitor in Memphis during the past week.

Miss Julia Dawn, who has been playing vaudeville for the past few years and who is a soprano of no mean ability, as well as an organist, has forsaken the stage to become organist at Loew's Palace theatre. She has

made several daily appearances in solo numbers at the Palace since signing her contract.

With the final concert Sunday, May 27, Loew's Palace theatre has discontinued for the summer months the Sunday symphony concerts. These concerts, which have proven highly gratifying to both the management and the patrons, have been under the supervision of Dave Love, director. The regular Palace orchestra of 18 pieces, under Mr. Love's direction, continues as heretofore.

The special children's matinees at the Majestic theatre, which have been the cause of about 600 children attending the special performances on Saturday mornings, will not be discontinued this summer. Last year the final matinees were given at the close of school, but it is intended to run the special matinee throughout the summer as an experiment.

Several Memphis theatres are complaining of the loss of negro porters during the past month. Practically every theatre in Memphis has felt the influence of labor agents who are sending negroes north. However, it is expected that 90 per cent of them will return in the fall, as was the case last year.

Work on the construction of the new Famous Players-Lasky exchange at Linden and Front streets is progressing rapidly. It is hoped to

have the distributing point ready for operation early in August. This makes the third film exchange in Memphis, the others being maintained by Pathe and Universal.

Music Week, just concluded at Loew's Palace theatre, under the direction of Harold Horne, manager, proved to be a distinctive novelty. The program of the Palace was varied from day to day, and during the week a large number of local artists were presented. The lobby of the theatre was made into an exposition of musical instruments.



Booth Tarkington's "Penrod and Sam," a First National attraction, will show some real "kid" stuff.



Johnny Hines, the Yankee Jockey in "Little Johnny Jones," the Warner Brothers' adaptation of George M. Cohan's stage success.



WARNER BROS.
Classic of the Screen

FLORENCE VIDOR-MONTE BLUE
and a notable supporting cast in

"MAIN STREET"

from the celebrated novel
by **SINCLAIR LEWIS**

Directed by Harry Beaumont-Scenario by Julien Josephson

Novel dramatized by Harriet Ford and Harvey O'Higgins ~ ~ ~

HELD OVER FOR A SECOND WEEK
at the

MARK STRAND
NEW YORK CITY

*The Biggest
Array of
Screen Stars
Ever Seen
in a Single
Photoplay.-*

Florence Vidor
Monte Blue
Harry Myers
Robert Gordon
Noah Beery
Alan Hale
Louise Fazenda
Ann Shaefer
Josephine Crowell
Otis Harlan
Gordon Griffith
Lon Poff
J. P. Lockney
Gilbert Clayton
Jack MacDonald
Michael Dark
Estelle Short
Glen Cavender
Kathryn Perry
Aileen Manning
Mrs. Hayward Mack
Louis King
Josephine Kirkwood



The True Feature of Your Show

How many times have you stood in the lobby of your theatre and heard the feature panned but the Pathe News praised?

How many times have valued patrons told you how much they liked the Pathe News?

How many times have they told you they paid their money just to see the one, the only, the first and the best, the

PATHÉ NEWS

Be honest with yourself; don't gauge the value of a film by its length.

Pathe News leads in interest and in drawing power.

Twice a Week

Pathépicture

TRADE



MARK

M.

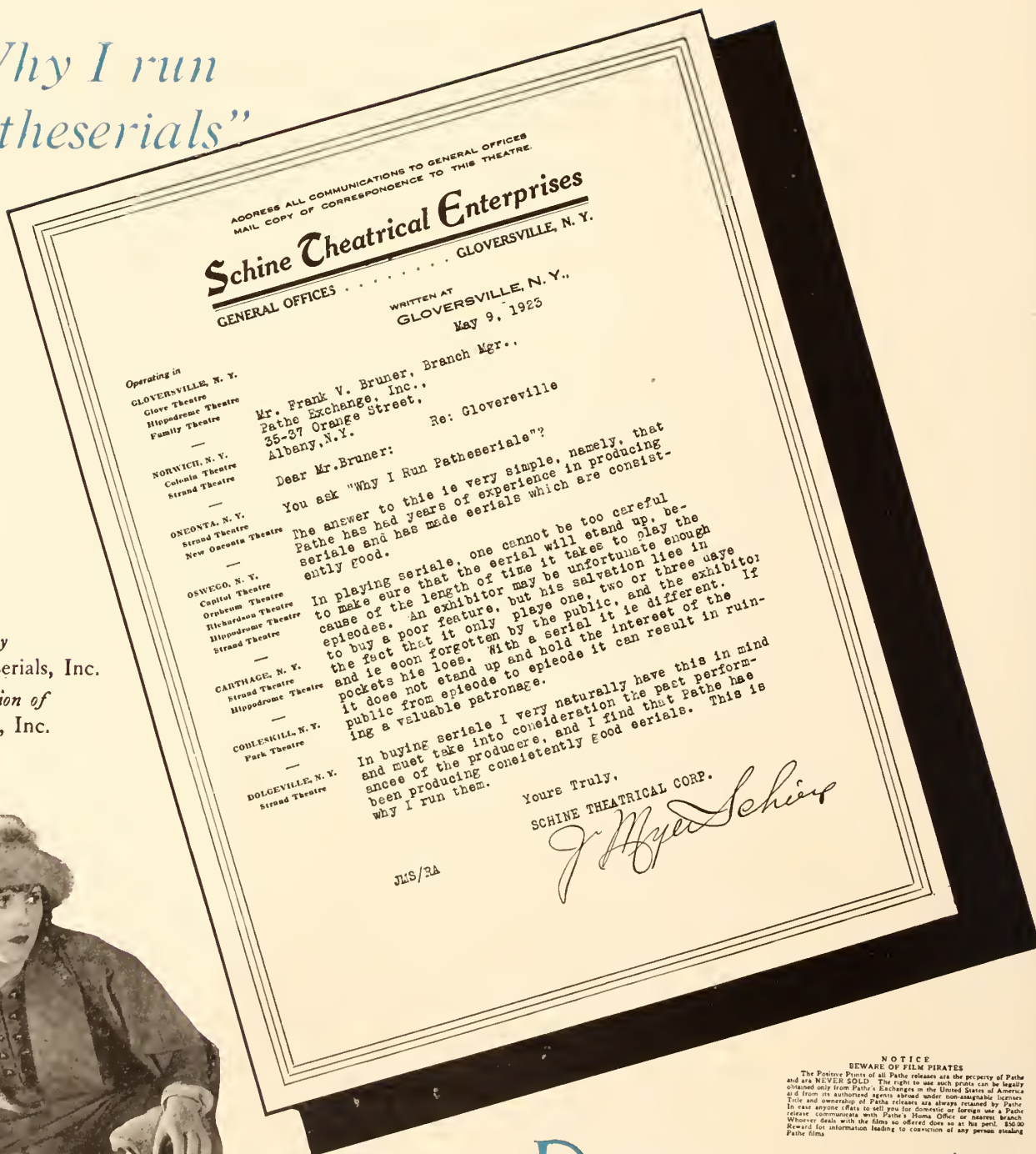
Patheserials Mean Money!

Just talk to the man who shows

Ruth Roland *in*

*"Why I run
Patheserials"*

Produced by
The Ruth Roland Serials, Inc.
Under Supervision of
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Patheserial



"Haunted Valley"

Giving Splendid Results

"To our way of thinking 'Haunted Valley' is the best thing that has ever been done in a serial. Our patrons are very well pleased and we are agreeably surprised at the splendid results. We can recommend this serial for any class of theatre." Tower Theatre, St. Paul, Minn.

The action is so fast that it sizzles. The cast and production are so good you think you are looking at a super-feature



Hal Roach *presents*

"Snub" Pollard Comedies

Two parts

A moustache to put upon your screen

During the past two or three years' "Snub" Pollard has probably appeared in *more* comedies than any other comedian.

And these comedies have been shown in *more* theatres than any other comedy release.

That means that he is *there*.

Put his famous moustache on *your* screen.

Newly Rich;

"Good comedy."—H. C. Reinhardt, Victory, Bay City, Mich.

Hook, Line and Sinker;

"A good two reel comedy that pleased here."—Adolph Kohn, Pastime, Granville, N. Y. (Ex. Herald).

An Old Sea Dog;

"We consider this a knockout. It's the kind my crowd like on a Saturday night."—A. N. Miels, Eminence, Ky.

365 Days;

"A good comedy and somewhat different."—Chas. Martin, Family, Mt. Morris, N. Y. (Ex. Herald).

A Rough Winter;

"Snub mashes home with the bacon in this highly entertaining and laughable comedy. The fun is fast and furious."—Ex Herald.

365 Days;

"Funny indeed."—M. P. News.

Pathécomedy

TRADE



MARK



In and Out of the Des Moines Exchanges

INTRODUCING Dan Burgum, one of Des Moines' most popular motion picture theatre managers, you meet one of the pioneers of the picture business. Mr. Burgum, who for the past ten years has been manager of the Garden theatre in Des Moines and was associated for a year longer than that with A. H. Blank Enterprises, on the first week of June took the managership of the Rialto theatre, which is to be promoted as a first run theatre competing with the biggest theatres in the city. Considerable of Mr. Burgum's success has been ascribed to the fact that he has made friends of his patrons. He believes in being in the lobby to receive the complaints as well as the commendations of the picture fans. And he has never run a bill that he would not consider fit for his own family to see.



Dan Burgum

Jess Day, previously manager of the Palace theatre, Des Moines, assumes new responsibility this week as manager also of the Garden theatre. It is contemplated that a change of policy may be introduced at the Garden theatre. Mr. Day takes the place of Dan Burgum, who is now manager of the Rialto theatre, also a Locust Street house. The Garden and Palace, which are side by side, have always been strong competitors though running different types of pictures.

Mr. Overman, who has been manager of the Rialto theatre for the past two months, will

stay with the A. H. Blank organization, but will assume the position of manager of the Garden theatre in Davenport. Mr. Overman also acted as booking manager for Blank.

It is rumored that the Capitol theatre, the new theatre in the Commonwealth building, which will be completed this summer, will open for Fair Week in Des Moines. Vaudeville and pictures will be the combination bill at this house, it is expected.

Dorothy Schlesinger, a Des Moines girl, who has been dancing with "Better Times" in New York, made quite a hit on the bill at the Strand theatre last week as the Jazzmania Jazz Doll. Her professional name is Georgie Burke.

F. L. Davie, manager of the Des Moines branch of the Universal, covered several key towns in the state and found conditions only a little below normal. Exhibitors throughout the state say that the outlook for summer business is fine.

C. T. Michener has followed Horace Greeley's advice and left the Metro office in Cleveland to come west to Des Moines, where he is now connected with the booking staff of the Universal exchange.

W. H. Strickland of the Pathe exchange is spending the week-end in Burlington. Mr. Strickland has been on the road for the past two weeks.

Visiting the Famous Players exchange this week is R. A. Schular, special representative in the advance sales department.

Spark Plug is what L. V. Clements, booker for the Famous Players, is calling his new ten-pound boy, who, while not yet as strong on his

legs as old Sparky, shows promise of being a world beater just the same.

Famous Players have added two new stenographers to their office force. They are Miss Louise Wallensack, stenographer for the booking and accounting department, and Miss Lucille Moellar, stenographer for the advance sales department.

James Boyle of the First National exchange is in town this week looking for a new theatre location.

The Crystal theatre at Cedar Rapids, Ia., has been purchased by Joe Jacobson, who was formerly connected with the A. H. Blank Enterprises.

Paul O. Roby from Williamsburg, Ia., and manager of the Latona theatre, is visiting in town this week.

James McGovern, former office manager of the Film Booking Office, is now on the road.

Harry Weinberg of the Associated First National exchange states that up to the present time very few theatres have closed for the summer season, and from all appearances the small town exhibitors are going to experience the best summer business in the past three years.

W. C. Fenter, salesman out of the Des Moines Universal office, had an automobile wreck last week. His car was very badly smashed and he received a wound on his forehead.

The Universal Des Moines exchange is expecting to move some time in August to a new location on Tenth and High streets. They are going to indulge in entirely new equipment for the whole office force.

Washington Film Row and Theatre Brevities

THE film exchange managers entertained all salesmen and bookers Saturday noon, June 2, at lunch at the Harrington Hotel room where the F-I-L-M Board meets. The meeting was for the discussion of such vital matters as "Uniform Contracts" and "Ethics of Film Salesmanship."

Interesting and instructive talks were made by George Roberts, manager for Fox Films here; F. L. McName, F. B. O. manager; and Harry Hunter, Famous Players manager.

All large and small state right exchanges in the territory were represented among the 100 present.

George E. Roberts, local Fox manager, is to spend ten days or two weeks out of the city, as he will be in attendance on the Fox managers' convention at New York, and will visit the northern part of the territory on his way back.

Former Manager Craerin of Poli's theatre is understood to be acting as opening month manager for the new Takoma Park theatre to open about July 15.

Eugene Wilson, former Vitagraph manager and now selling Virginia for the Fox interests, reports that the new film theatre at South Hill, Va., is nearing completion. This house will be very attractive and will seat 800.

During Mr. Beaver's absence on account of his father's sudden death at his Pennsylvania home, Special Representative Paul J. Swift of the New York office has been looking after the local interests of the Al Lichtman organization.

R. D. Craver of Oasis Temple and a prominent Tarheel exhibitor of Charlotte, N. C., was a Film Row visitor between parades and entertainments.

Shrine guests of Noble Sidney B. Lust at his new home here included Mr. and Mrs. Harry McNiven of Richmond (prominently connected with the Wells enterprises), Mrs. Harry Bernstein, who would not miss a parade:

W. S. Wilder and Mrs. Wilder of the Norva, Norfolk; and D. P. Wine of Harrisonburg, Va.

I. Weinberg of Lexington, Va., was a Shriner Film Row visitor during the week.

Miss Helen Ullman, operating the Ullman's opera house at Salisbury, Md., was the house guest of Mr. and Mrs. Holmes of the Holmes bakery here during Shrine week.

Leo G. Garner, exploiter for Sidney Lust, left last Friday for Richmond and Norfolk to put on an extensive campaign for the week runs of "Deserted at the Altar."

Paramount stags dined at the New Ebbitt June 1 in compliment to R. Sulley, who will soon be a year older than he was then. Manager Harry Hunter, S. R.; A. C. Benson of New York and Washington offices, sales chief; Fred Meyers and other film regulars were on deck. A gold watch was presented to Mr. Sulley, and vocal selections and solos were given by Sulley and Boucher with instrumental renditions for variety.

Manager George Fuller of the local Metro exchange has returned from the convention of Metro executives in New York.

E. J. Stutz turned the other cheek to his church folk opposition in Chevy Chase recently. He turned the house over for a day to the three churches, who put on a program of film subjects of an educational nature.

Two new salesmen are to be added to the sales force of J. H. Marks, covering Progress Pictures exhibitors in Maryland and Virginia, from the Washington office.

All Crandall musicians and house attaches blossomed out at last Sunday's performance in fresh new Palm Beaches. N. B. Bell says that the heat wave would have "from sheer temperature caused 'em to pass out, if heavy woollens were still worn."

A. Warner of Warner Bros. announced the appointment of Milton Simon as manager of

the Washington exchange of Independent films of Philadelphia, local representatives of the Warner product. Former Manager Beiersdorff resigned last week to enter the newly enlarged Selznick distribution organization under Brother Beiersdorff and Manager Louis Reichert. Simon was formerly with the Robinson-Cole F. B. O. offices here, and more recently has been manager of the St. Louis exchange of F. B. O. Mr. Warner also approved the appointment of a new salesman, Mr. Ayers, formerly with the Goldwyn Distribution Corporation, as a member of the Warner Bros. local force.

Mather Building regulars are well stocked with cigars on account of the recent arrival, at the home of Manager Joe Young of Federated Films, of a baby daughter. The boys asked Noble Joe if she'd be called "Alma" on account of Almas temple, of which Joe is a member. No, sir, he'd call her "Almas."

Children now pay 15c to see the pictures in the Crandall Central in place of the adult charge of 25c.

Following a visit to New York for the film trade golf tournaments, Bill Moore of the Rialto admits that he managed to play a round of golf with Editor Johnston of the M. P. News. And Tom Moore, who also golfs, got the Exhibitors' cup, which seems to be a favorite trophy of the old-time showman. Then they felt tough enough to motor back to Washington.

Leslie Kay Doyle, a theatre pipe organist, well known in Chicago and the Middle West, last week was appointed to the position of concert organist at Crandall's Apollo theatre, Northeast, to succeed Stanley W. Rhoades, transferred to the console of the new triple-manual instrument recently installed at Crandall's Avenue Grand theatre. Mr. Doyle comes to the Apollo from the Oakely theatre in Chicago.

Theatre and Film Row Items from Cleveland

ROBERT COTTON, local Fox exchange manager and president of the Film Board of Trade of Cleveland, made a big hit in Mt. Vernon last Thursday, where he went to make an address before the Chamber of Commerce. Cotton chose "Better Pictures" as his topic. He spoke not as a representative of the producers, and not in his official capacity as president of the Film Board of Trade, but as a spectator who is diagnosing present motion picture conditions. Maurice Lebensberger, manager of the Standard Film Service Co.; Tom Colby, Universal exchange manager, and E. Mandelbaum, president of the First National Exhibitors' Co. of Ohio, accompanied Mr. Cotton to Mt. Vernon and listened to the talk.

Edward Vanderhof, for the past three years head booker of the Cleveland Goldwyn exchange, has just been promoted to the position of office manager of the Cleveland office.

Nat Baruch, local Goldwyn exchange manager, spent the week out in the territory, not selling, but just acquainting the exhibitors with the fall Goldwyn product and the fall Goldwyn policies.

J. A. Koerpel, central Goldwyn division manager, stopped off in Cleveland on his tour of the territory last Friday, and left the same night by boat for Detroit.

Richard Weil has joined the Cleveland Progress Pictures family and will make this his headquarters for some time while he is putting over exploitation on "The Streets of New York" in northern Ohio.

J. S. Jossey, president of Progress Pictures, and H. Hirsch, his associate, are out in the territory this week—but not together. Jossey is calling on the exhibitors in the southern part of the state, and Hirsch is combing the northern section. Eventually they will meet and compare results.

Norman C. Vibbard, manager of the Cincinnati branch of the Progress Pictures Co., spent the week-end in the Cleveland office.

Norman Moray, Pathe exchange manager, went up to Toledo last week to meet the old home folks. Moray springs from Toledo soil. He renewed old associations with Martin C. Smith, with whom he used to shoot marbles, and looked up a lot of other pals, many of whom have drifted into the picture business.

H. A. Bandy, central western First National division manager, president at a one-day sales convention, which was held in Cleveland last Sunday at the Hotel Cleveland. About forty were present, including exchange managers and salesmen from Pittsburgh, Detroit, Cincinnati, Indianapolis and Cleveland. R. H. Clark, eastern division manager, and Roy Seer, mid-west-

ern division manager, were guests of the Cleveland office. The object of the gathering was to announce the fall First National product and to outline the fall policies.

Abe Warner of the Warner productions was in Cleveland last Thursday and was being chaperoned around town by Harry Charnas of the Standard Film Service Co.

George Revells, manager of the Cinderella theatre, Coshocton, was in the city last week, giving dates on previously booked First National pictures.

James Dunlavey of the Strand theatre, Akron, was in town last Monday to attend a meeting of the Joint Arbitration Board, of which he is one of three exhibitor members. Dunlavey says that the Joint Arbitration Board is not only in operation, but that it's hitting on all cylinders.

Nat Charnas left the Strand theatre, Toledo, to the mercies of a burning sun while he made a short visit to the shores of Lake Erie in Cleveland.

E. F. Reynard, head of the Marion Theatres' Corporation, controlling the Orpheum and Oakland theatres in Marion, brought his booking sheet and a sharp pencil to Cleveland last Wednesday and made a tour of the exchanges.

T. G. Evans of the Van Wert Amusement Co., which operates the Strand and Lyric theatres, Van Wert, was a guest of the local exchanges one day this week.

Jim Scoville and Percy Essick constitute two-thirds of the firm of Scoville, Essick & Reiff, who operate a chain of ten or more neighborhood motion picture houses in Cleveland. Because Reiff is putting on weight, Scoville and Essick have kindly consented to turn over the active management of their houses to Reiff while they devote their time to golf. It's a fine division of labor.

It is reported that the American theatre at Elyria closes June 16th for the summer.

Speaking of Bill Raynor reminds us that there was a fire in Reade's Hippodrome one day last week. It started in the projection booth. A jet of flame shot out across the auditorium and frightened a lot of people, but the organist kept right on playing until the audience was sufficiently soothed to go out quietly. Several thousand dollars' damage occurred. Defective wiring was given as the cause of the fire.

Middlefield, a little town in Ohio, about 40 miles from Cleveland, is a great amusement center. About 60 per cent of the population belongs to a religious sect which bans motion pictures and automobiles and makes marriage at the age of 21 compulsory. Yet, in spite of this condition, where's an exhibitor who has the temerity to open a picture house in Middle-

field for two nights each week. He's playing regular pictures, and is making money.

Leo Selznick, connected with the local office of the American Releasing Corporation until that company's amalgamation with Select, is now managing a summer resort motion picture house at Mentor Beach, a lakeside resort about 20 miles from Cleveland.

Emile Gerstle, manager of Loew's Valentine theatre, Toledo, has started off on a four weeks' vacation trip through the Maine woods to shoot the elusive deer.

A. C. Hoganson, general manager of the Pantheon and Alhambra theatres, Toledo, is reported ill with ulcers of the stomach.

Howard Feigley, manager of Toledo's Rivoli theatre, told Norman Moray, Pathe exchange manager, that business was never better than it is today. If it were not generally known that the Rivoli is one of the most successful motion picture houses operating in the northern part of the state, Feigley's statement might be ambiguous.

Art Himmlein, manager of the Plaza, Toledo, is in New York.

W. E. Price of the Linwood Square theatre, Norwalk, says business is punk, but he's trying to forget all about it in the pursuit of the ever-vanishing golf ball.

Lemotto Smith of the Columbia theatre, Alliance, was here the end of the week and treated his interested listeners to a post-convention review of events.

Now we are going to find out just how much truth there is in this much-talked of power of the screen. Fifty-two local motion picture theatres have withdrawn all of their advertising from one of the leading daily newspapers because it sponsored a movement that hurt the business in those houses. The theatres say that they are doing just as much business as they did when they advertised every day. We are now waiting to learn if circulation of that particular daily has fallen off any since the withdrawal of those ads.

The Royal theatre, Akron, has notified local exchanges that it is closed for the summer months.

The Strand theatre, Maumee, formerly owned by Smith & Mouen, has been purchased by Messrs. Martin and Mouen.

Park C. Beatty is building a beautiful new 500-seat house in Carrollton and will have it ready to open early in August.

Included in the list of motion picture theatres which are closing for the summer are the King theatre, Cleveland, closing June 3; Princess, Kent, on June 10; Golden Eagle, Cleveland, on June 4; Rex, Toronto, June 10; and Rex, Youngstown, on June 25.

Photoplay Personals and Events in Southeast

WITH the city of Atlanta thronged with visitors attending the International Kiwanis convention, the theatres of the city enjoyed record business during the past week. The Howard and Metropolitan both reported banner business, as well as the Forsyth, Rialto and Grand. Exceptional programs for the entertainment of the throngs of visitors had been arranged by every manager.

The new Paramount exchange for Memphis, Tenn., will be open by July 1st and the Jacksonville office by August 1st, according to announcement by Fred Creswell, district manager of Famous Players who has just returned from an extensive tour of all exchanges and territories in the Southeastern states. Mr. Creswell announces that as managers for both of the new exchanges, men will be recruited from the sales force of Paramount, it being the policy of this organization to fill all such positions through promotions from their own ranks of employees. All employees who will open the two new branches are now being coached in other exchanges of the organization. New buildings are being constructed for both the Memphis

and Jacksonville branches it is also announced.

C. O. Mos of Norfolk, Va., has leased the Lahoma Theatre, Gibsonville, North Carolina, from C. W. Overman, who has conducted it for the past ten years. After extensive alterations it will be renamed the Haven Theatre and will reopen under the management of A. M. Hardin.

Mrs. May Thorpe, formerly connected with the Atlanta Veterans' Bureau, has been appointed whole-time executive secretary of the new organized Atlanta Film Board of Trade, and has already taken up her duties in the new quarters of the Board, 307 Haas-Howell building.

Mrs. George S. Clegg, who has been in Atlanta while Mr. Clegg was auditing the local Universal exchange has returned to New York with her daughter. Mr. Clegg will go from here to the Jacksonville office.

M. J. Sparks, manager of the Atlanta office of American Releasing Corporation until it was taken over by Select, has gone to Covington, Tenn., to spend some time with relatives and will later visit California.

C. A. Schley, of the Crescent, Mt. Airy, North Carolina has purchased the Broadway theatre, Statesville, North Carolina.

Enrico Leide, director of presentation at the Howard theatre, Atlanta, had the honor of leading the Yaarab Million Dollar band at the Shriner convention in Washington.

Dr. F. E. Webb, of Piedmont, Alabama, announces the early completion of a 500-seat theatre in that town. He visited Atlanta the past week to arrange for film service.

E. F. Lae, of Sanford, Florida, and W. D. Patrick of Elba, Alabama, were among the theatre owners attending the Kiwanis convention last week.

Robert J. Murray, manager of the Charlotte Fox office was married on Thursday of last week to Miss Anna Simson, of Boston, from which city Mr. Murray came to Charlotte recently. Several members of the film fraternity witnessed the ceremony and Mr. and Mrs. Murray will make their home in Charlotte.

Fred H. Kirby has been transferred from the Charlotte Branch of F. B. O. to Atlanta succeeding C. B. Whitehead in Alabama territory.

Albany Notes and Eastern New York Briefs

THE past week witnessed two important changes in the management of motion picture theatres in Schenectady and Troy. Edwin O. Weinberg, who has been managing the State, in Schenectady, which recently went into the hands of a receiver, left the Electric City on Saturday for Buffalo, to become the manager of Renown's exchange in that city. The work will be something new to Mr. Weinberg who has always managed houses, first in Troy, and later in Buffalo and Syracuse, coming to Schenectady several months ago, when the new half million dollar State was opened to the public.

In Troy, H. E. Wilkinson is no longer manager of the Lincoln theatre. It is understood that Mr. Wilkinson has gone to New York and may later on tie up with some venture in Rochester. He is very well known through this section of New York State, having at one time managed the Select exchange here.

Colby Shaw, directing the Strand orchestra, in Albany, appeared in white flannels the other night, his associate musicians being in Palm Beach suits. The combination made a hit with the audience.

James Ruane, former accessory manager and later salesman at the Paramount exchange, in Albany, has resigned to become manager of John Sullivan's Empire theatre, in North Adams, Mass.

Everyone around the First National exchange in Albany, is happy these days, for Alec Herman, the manager, is still ahead in the contest with S. E. Field leading the salesmen, and Ed Lewin, in third place. Looks like a piece of change for these three.

The Mark Strand is planning to stage a children's benefit, while playing "Daddy" for the week of June 25.

John Birkenhauer, former assistant branch manager for Fox, in Albany, now handling the Fox exchange in Salt Lake City, arrived in Albany, Monday, and received the glad hand along Film Row.

Uly Hill, an old timer in the business, now managing both the Mark Strand in Albany, and the Troy, in Troy, doesn't pass up a bet when it means extra business. The other day, when the mercury stood in the nineties, Mr. Hill heard a patron remark that it was a pleasure to go to the Strand in summer, as it was the coolest place in all Albany. Next day's papers quoted the patron.

Arthur Whyte and George Trilling, of the Peerless Booking Corporation, were up from New York during the week, and drove over to Amsterdam one day with Marvin Kempner, manager for Paramount there.

Elmer Crowninshield, owner of the Bijou in Troy, will manage the bathing beach and dancing hall at Lake George this summer, while

Mrs. Crowninshield will stay in Troy and look after the theatre.

There was a small fire in the office of the Strand, in Schenectady, one night the past week. Its origin is unknown. There had been two attempts to force the safe in this theatre during the last month.

Talk about honest employees, the Mark Strand, in Albany, has one in Peter Lawrence, its porter. Recently, Mr. Lawrence found a diamond ring in the house, and upon its being returned to its owner, received a fifty dollar reward. On another occasion, he received a ten dollar reward for the return of a small diamond ring.

Marvin Kempner, of the Paramount exchange, is in New York this week.

G. A. Woodward, who manages the Fox exchange in Albany, is in New York this week, attending a managers' convention at the Pennsylvania Hotel.

Oscar Perrin, manager of the Leland and the Clinton Square theatres in Albany, certainly had good reason to feel proud of his young son the past week. The boy was one of the pages at the big minstrel show given in connection with the Elks' Convention, and also led a division in the parade.

Mr. and Mrs. Charles Bailey, who have been employed in the Fox exchange here, left Saturday for Detroit, where he has another position.

Railroad trains have no place in the life of Frank Bruner these days. Mr. Bruner, manager of the Pathe exchange in Albany, recently bought a new car and makes all trips, big and little, by motor. He was in Oneida and Coopers-town the past week.

The Movie Home Journal, which was started at the Leland, by Oscar Perrin, is growing by leaps and bounds, and now has a subscription of something over 1,500.

Morris Silverman, of Schenectady, was along Film Row last week and looking for just one thing, and that was summer prices.

The Elks' Convention brought many an exhibitor to town during the past week. George Davis, of the Stratford, in Poughkeepsie was here, while Walter Roberts, handling the Troy, put in his first appearance since taking over this house. Mr. and Mrs. Lew Fischer were down from Ticonderoga, while Louis Schine appeared in the parade with the Gloversville Elks. C. H. Moyer was down from the Liberty, in Herkimer, while Sharon Springs was represented by O. E. Egan, of the Academy.

Gardner Hall, of Troy, owned by Armstrong and Miller, following its usual custom, closed on June 3 for the summer.

Gasper Battaglia, who runs the Lansing and the Monroe theatres in Troy, is spending the month of June in Delaware, buying berries.

Mr. Battaglia is in the fruit business, as well as the motion picture, and makes trips each year to Delaware.

George Tetrault's Grand, in Watervliet, will close on Tuesdays and Thursdays during the summer.

Between packing ice and running for film, Manager Gardner, of the Pine Hills theatre in Albany, is busier than a one arm paper hanger these days. Incidentally, Mr. Gardner has been heard to whisper that he is making more money out of his ice cream business than the pictures.

Friends of Marjorie Miller, cashier at the Albany theatre, are congratulating her these days. The event occurred on June 2, and the honeymoon will occur a little later.

The Avon theatre, which recently changed hands in Watertown, brought \$275,000.

There is one boy who was the cynosure of all eyes in the Elks' parade. His name is Harry McNamara, owner of the Valatie theatre, who led the Hudson delegation. Tugged out in white flannels, and of superb build, Mr. McNamara attracted no end of attention.

"Doc" Frazier, of the Temple, in Richmondville, was in town last week, rearranging his summer program.

Gouverneur is to have one of the finest playhouses in northern New York. Harry Papanakos, proprietor of the Graylin theatre, was in New York the past week, in the interest of his business. The house is being entirely redecorated.

The street car strike continues in Schenectady, and as a result, the theatres in that city are badly crippled these days.

Louis Buettner, who led the Cohoes delegation of Elks in the parade, wears a broad smile these days for his fellow townsmen lugged off first prize. The only trouble with Mr. Buettner was that every member of the Cohoes delegation, indulging in a short street parade before leaving home, absolutely insisted on passing their own houses. So far as can be learned, Mr. Buettner was unsuccessful in parading past his own home.

Charles McCarthy, of the new theatre in Hoosick Falls, is on a three weeks' motor trip to Cleveland.

Jake Rosenthal, of the Rose, in Troy, is doing a land office business on Saturdays, and one that is costing him but little. Each week, Mr. Rosenthal ties up with some clothing merchant or other business house in Troy, and after furnishing 2,000 tickets to this person, which are given out with every purchase made, accepts them as admission without charge on Saturday.

R. V. Erk and his father, running the Big Ben in Ilion, were shopping for pictures in Albany during the week.

William Hanley, a shipper at the Universal exchange, became ill last Tuesday, but is back.

Theatre and Exchange Briefs from Canada

ART JOHNSON, formerly with the American Releasing Corp., until its absorption by Selznick, has been selected as assistant manager of the Des Moines, Ia., Film Booking Offices of America branch.

The personnel of the Kansas City Selznick office since the merger with the American Releasing Corp. will be "as you were," as far as the managership is concerned. M. A. Tanner will retain his position as branch manager, it was announced this week.

H. E. Schiller, manager of Al Lichtman Kansas City branch and former manager of the Kansas City Educational office, started on his first trip into the territory this week. Before returning he will visit all the key towns.

Between \$40,000 and \$50,000 will be spent in remodeling the Hubbell Opera House, Trenton, Mo., by the Capitol Enterprises, which owns a large string of motion picture houses, with headquarters in Kansas City. The house is owned by W. A. Hubbell, who is financially interested in Capitol Enterprises. The remodeling plans include a ground floor lobby, which

will be of marble and tile up to the wainscoting line, providing for a second stairway opening, with the ticket office on the ground floor. Many attractive redecorative features have been decided for the exterior, in addition to the redecorating of the entire interior. A large canopy, brilliantly lighted and extended over the sidewalk, will be one of the improvements, as well as a huge electric sign.

The Quality theatre, Independence, Kas., has been purchased by Mark Wilson of the People's theatre, Chanute, Kas., who has taken possession of it and placed it under the direction of "Shake" Davidson, recently of the Kansas City Universal sales force. Mark Havenhill, of Manhattan, Kas., who purchased the Auditorium theatre at Burns, Kas., will open that house this week, while the City Hall theatre, Knobnoster, Mo., has been opened by Sam Wingert.

The Pastime theatre, Protection, Kas., holds the record in newspaper advertising, according to a consensus of opinion among Kansas City film salesmen. The latest issue of the Protec-

tion Post contains a half-page layout, featuring "Grandma's Boy" and mentioning coming attractions, in addition to a double column 9-inch Larry Semon cut and a half column news item referring to coming attractions.

The Kansas City Film Board of Trade will meet every other Monday for the remainder of the year, it has been decided. Many grievances already have been settled by the board this spring and the organization bids fair to function beneficially during the remainder of the year.

S. A. Davidson, of Cherryvale, Kas., "has the goods" on C. M. Pattee, veteran exhibitor of Lawrence, Kas., this time. Both men attended the national convention in Chicago. Since their return Mr. Davidson has lost no opportunity to tell of the "good" restaurant Mr. Pattee selected in Chicago. The fact that it was "good" is vouched for by Davidson, because of the fact that Pattee paid \$1 for a baked potato, but that is as much as he will tell.

Can a High Class Picture Be "Commercial?"

EDWIN CAREWE, who produced "Mighty Lak' a Rose" and "The Girl of the Golden West" for First National, and will screen "The Bad Man" for the same distributor, said in an interview this week:

"To the minds of many of the so-called intelligentsia, the phrase 'giving the public what it wants' denotes a lowering and prostitution of an art. If it were true that the public must be pandered to with ultra-sensational productions the accusation might be true enough, but I am quite confident that such a picture is not desired by the great motion picturegoing public.

"I am going to give the public what it wants. And at the same time I am going to make high class dramatic attractions. These two statements are absolutely reconcilable, as anyone who has made more than a casual examination of the recent screen successes will be able to understand.

"Give the public credit for a better sense of picture values. I rate them far higher than that director who fills a picture with hokum and plot absurdities and cheap melodrama and then attempts to label this opus 'commercial.'"

For the coming season Carewe is scheduled to supply one of the biggest productions to the First National program in "The Bad Man," a screen version of Porter Emerson Browne's play which was a Broadway stage success of 1921-22. For this production Holbrook Blinn, who starred in the play on the New York stage and for two years throughout the country, has been engaged to play the leading role. Blinn scored a personal triumph in this play in the picturesque role of the Mexican bandit who proves, in the end, good enough to bring a happy couple together and start them on the road to a happy future.

The screen rights to "The Bad Man" were purchased by Mr. Carewe after he had seen a performance of the play in Los Angeles. The director lost no time in offering to Holbrook Blinn an opportunity to interpret the part be-



Edwin Carewe.

fore the camera, and as a result, before the play had run in the California city three days, Mr. Blinn had been persuaded to desert the stage long enough to transplant his famous characterization to the silver sheet.

In producing a picturization of "The Bad Man," Carewe promises that he will not depend upon the sub-titles to "put over" the bright, satirical and philosophical sayings of the

central character, but will endeavor to obtain players whose work will be of such a quality as to interpret the humor, satire and philosophy with which the piece abounds without too much aid from the title writer, a fault that is often the case with the picturization of plays of the type of the Holbrook Blinn success.

"The Girl of the Golden West," is the most recent Carewe production to be released by First National.

Under the guiding hand of Edwin Carewe the famous characters of "The Girl," "Ramarrez," "The Sheriff," and the Mexican girl, live on the screen. Sylvia Breamer gives the screen the role first created by Blanche Bates, and J. Russell Simpson plays the part originated by Frank Keenan, and sung by Caruso on the operatic stage. J. Warren Kerrigan plays Ramarrez, the bandit, and Rosemary Theby the Mexican girl.

Totally different in theme and characterization from "Mighty Lak' a Rose," "The Girl of the Golden West" proves the versatility of the First National director. In the former he twisted the heart strings with a sweet, sad tale of the romance of a blind violinist. In the latter he takes his audience back to the days of '49, shows them the type of men, crazed with the thought and the hope of gold, who came from the ends of the earth and lived under crude laws and simple justice.

Edwin Carewe has permanently entered the fold of First National and a production to follow "The Bad Man" will be announced shortly. Meanwhile, he is making film preparations for the actual filming of the last named production. Holbrook Blinn will be surrounded with a capable cast of screen favorites, which are now being selected. Mr. Carewe has just recently returned to the Coast from a trip to New York and the recent Atlantic City meeting of the franchise holders of Associated First National when he screened "The Girl of the Golden West" before the entire gang.

New Stahl-Mayer Pictures for First National

JOHN M. STAHL, who brought to the screen "The Dangerous Age," will direct Louis B. Mayer productions for First National release during the coming season.

Mr. Stahl's previous First National pictures were "The Song of Life" and "One Clear Call." "The Wanters," a forthcoming Louis B. Mayer First National picture, has already been put into production.

"The Wanters" is a magazine story by Leila Burton Wells, and the picture is being made under that working title. In the leading feminine role will be seen Marie Prevost and Robert Ellis will enact the principal male part.

Following "The Wanters," Mr. Stahl will be given one of the cleverest Broadway plays of recent date to transfer to the silver sheet. This is "Why Men Leave Home," an Avery Hopwood play, which blends satire of the extravagant wife with tense drama and pathos.

In "Why Men Leave Home" he will have an assortment of modern, everyday, and universally known types.

For "The Wanters," Stahl announces that he has signed little Richard Headrick to play an important part. Richard, who is now only five years old, will be seen in the picture as one of those precocious youngsters who continually embarrasses his elders with his careless handling of the family secrets.

The return of Richard to the John M. Stahl production fold is very much in the nature of a home-coming, for it was under Stahl's direction that the little fellow scored his first big film hit in "The Child Thou Gavest Me." Since then he has played leads in a series of features, the most recent of which is "Chicago Sal."

A large list of stars has been assembled for "The Wanters," including among the principals: Marie Prevost, Robert Ellis, Norma



John M. Stahl and Louis B. Mayer.

Shearer, Gertrude Astor, Huntley Gordon, Richard Headrick, Lincoln Stedman, Lillian Langdon, Louise Fazenda, Hank Mann, Lydia Yeamans, Titus, Eddie Gribbon, and William Buckley. Leila Burton Wells wrote the story and J. G. Hawks and Paul Bern prepared the screen version. Ernest G. Palmer is chief photographer. Sydney Algier, who has been with Mr. Stahl on his last few successes, is serving as assistant director.

The actual shooting of "The Wanters" was started at the Mayer studio two weeks ago, with the filming of some interior scenes representing the action in the Long Island mansion of a New York multi-millionaire. Location work on beautiful estates in Pasadena and Santa Barbara

is planned for a later date. Owing to the elaborate scale on which the picture is being made and the many tense dramatic episodes involved, it is expected that the production will not be completed for at least three months.

American Pictures Lead in Brazil Market

Considerable notice of the film trade of American producers abroad, and the competition met is shown by the May 28th issue of "Commerce Reports."

Foremost is an account of the film trade in "The Sao Paulo (Brazil) Market for Motion Pictures." U. S. Consul E. M. Lawton at the city which is the capital and port of the same province, or state, writes that "American pictures are more popular, than any of our foreign competitors, about eighty per cent being of American origin." Factors contributing, he intimates, are: clearness of photography, elegance of scenery and artistic portrayal of the leading parts. "The only complaint made (and this comes from the Latin exhibitor)," he adds, "is that the film seems to wear out very quickly."

French films are next in popularity. The Pathe Freres and Gaumont subjects are in great demand, due to their treatment of French scenery, buildings, and history. German pictures run a poor third, but despite a large following, due to local German colonies, sent there by the ex-Kaiser for twenty years, they no way secure the approbation given American and French pictures.

Frank Lloyd to Direct Production Series

FRANK Lloyd has produced four First National pictures and was part way through a fifth when there came to him an opportunity to produce independently for First National release. And as a result of this contract, signed only a month ago, First National is able to



Frank Lloyd.

announce three, or possibly four, Frank Lloyd Productions during the coming season.

Of the five pictures which Frank Lloyd has directed for First National, four have starred Norma Talmadge and one Jackie Coogan. After completing "Within the Law" Mr. Lloyd was selected by Joseph M. Schenck to direct "Ashes of Vengeance." The total cost of this production, it is said will be high.

Lloyd has not selected his first picture which he will produce independently through First National. The direction of "Ashes of Vengeance" will keep him busy for some time to come, but immediately upon its completion he will start upon his first production under the recent contract.

Tourneur Producer of the Unusual on Screen

"A ROMANTICIST, a lover of the bizarre, the fantastic, the adventure that is unusual." Such is the description that has been applied to Maurice Tourneur, who is scheduled to produce a series of pictures for First National release. Tourneur, producer of "Lorna Doone" and "The Isle of Lost Ships," will next present "The Brass Bottle" through First National.

"The Brass Bottle" goes back to the time of Solomon, shows the glory of the days of old Egypt, and takes with him a weird genii, bringing him to modern London, where he shows Egyptian manners and customs in amusing conflict with British modernity. Incidentally this picture will mark Tourneur's debut as a director of comedy.

Three Younger Directors on First National List

IN addition to such directors as Frank Lloyd, Frank Borzage, John S. Robertson, George Fitzmaurice, Maurice Tourneur and Clarence Badger and others, all of whom will be represented on the First National schedule during the coming season, three of the most successful younger directors of the industry have been signed to pilot forthcoming First National productions.

Lynn Reynolds has already started work on "The Huntress," and to him will fall the task of introducing Colleen Moore as a First National star. Although only thirty-three years of age, Reynolds has already directed approximately sixty features.

James Young, a veteran in experience, although not in years, has been assigned to bring "Ponjola," Cynthia Stockley's stirring story of South Africa to the screen for First National. Young's experience includes everything from one and two reels to the biggest features.

For the leading role in "Ponjola" Anna Q. Nilsson has been selected. Production will start on this picture, under Young's direction, in a short time.

For "Flaming Youth," which will be Colleen Moore's second picture, for First National, Jack Dillon has been selected to direct. "Flaming Youth" is a screen adaption of Warner Fabian's sensational novel which is running in serial form in the Metropolitan magazine.

Borzage Productions for First National

FRANK Borzage, creator of "Humoresque," will shortly start work on his second production for First National, under the auspices of Arthur S. Jacobs. His first independent production, which has just been completed is "Children of Dust," adapted from the magazine story



Frank Borzage.

"Terwilliger" by Tristram Tupper. This heart interest story is laid in New York.

His second production for Arthur S. Jacobs for First National release will be "Dust in the Doorway," a Dixie Wilson magazine story published in McClure's Magazine. The continuity is now being prepared by Mary O'Hara and Borzage will shortly put it into production.

"A good director," states Arthur S. Jacobs, in speaking of his new pictures for First National and the young man who will direct them, "can make a mediocre story pleasing, entertaining and satisfying, but a big story or star with ordinary direction can never become anything but an everyday, unsatisfying production; just as a fountain never rises above its source."



A quartet of directors of First National pictures. From left to right they are: Maurice Tourneur, James Young, who will direct "Ponjola," John Francis Dillon, who will direct Colleen Moore in "Flaming Youth," and Lyn Reynolds, who will direct Colleen Moore in "The Huntress"

Two Katherine MacDonald Pictures Coming

TWO Katherine MacDonald productions will be part of the First National fall program. There will be period plays from Barthelmess and Norma Talmadge, an outdoor story in "The Huntress," with Colleen Moore, and from other First National producers an assortment of stories varied in the locales and themes, but it is left to B. P. Shulberg to present Katherine MacDonald in two domestic drama stories of modern American womanhood.

The two productions are entitled "The Scarlet Lily" and "Chastity." In both productions Miss MacDonald is directed by Victor Schertzinger and the supporting cast in the former includes Stuart Holmes, Orville Caldwell, Edith Lyle, Adele Farrington, Grace Morse, Jane Miskinin and Lincoln Stedman. The story of "The Scarlet Lily" was written especially for Miss MacDonald by Fred Sittenham.

The cast in "Chastity" includes Huntley Gordon, Edythe Chapman, Frederick Truesdall, Gordon Russell, Lew Mason and Verne Winter. The story is by Ernest Pascal adapted by Eve Unsell to the screen.

"The Scarlet Lily" gives Miss MacDonald the role of a sales lady in an art connoisseur's shop who is forced to accept the hospitality of a man whose intentions she judges as worthy. The man's wife eagerly seizes upon the heroine's actions as grounds for a divorce suit which she has long been contemplating. Seeking refuge in a country village, the heroine finds her true love and is happily married, only to discover her past raked up to bring doubt and distress into the heart of the man she loves.



Katherine MacDonald.

Those of Miss MacDonald's admirers who look to her for a sartorial display will not be disappointed in "Chastity." The story gives an insight into stage life and shows vividly the disastrous results which trail in the wake of gossip and misunderstanding, and in the course of the drama, Miss MacDonald appears in a number of gowns and cloaks which will delight the eyes of the feminine portion of the audience.

The story of "Chastity" is said to have been inspired by the tragic life of Gaby Deslys, once the favorite of Manuel of Portugal.

Edward Montagne Adapting "Swamp Angel"

"The Swamp Angel," Richards Connell's Collier's Weekly story, has been assigned to Edward J. Montagne, to be adapted to the screen. Mr. Montagne is former scenario chief of the Selznick forces, and scenarized such pictures as "The Common Law," "Rupert of Hentzau," and many others, in addition to writing original stories, among which were "A Man's Home."

"The Swamp Angel" is a story of a man who centers his love upon a girl far above him in education and culture. In his effort to make himself worthy he discovers that he has risen above her and instead of looking up to her, he finds that she is unworthy of him. With the completion of Mr. Montagne's continuity the picture will be assigned to a director and filmed for First National release during the forthcoming season.

"Circus Days" Jackie Coogan's Next Picture

JACKIE Coogan, who was discovered and rose to fame under the auspices of Sol Lesser and First National Pictures, will be seen next in "Circus Days" for First National.

Jackie Coogan has not been confined to one type or role, and it is this fact, probably more than anything else that has helped to manifest his true worth as a master of pathos as well as comedy. In "Daddy" for instance he handled several scenes of intense pathos in such a manner that handkerchiefs and accompanying sobs were in order throughout the New York Strand, where the picture had its New York premiere.

In "Circus Days," which will be his next production for First National, Jackie will, however, strive for laughter. It is frankly a merry, jolly story of a "kid"—a kid surrounded by the glitter and glamor of the circus, mingling with its freaks, its animals and its happy-go-lucky attachees. There are elephants, tigers, monkeys, the Fat Lady, the Sword-Swallower, the Barker, and dozens of the human and four legged actors—and Jackie.

Once more he is a whole-hearted natural, fun-loving, kind-hearted and aggressive American boy. The circus comes to town, and when it goes away Jackie goes with it. There is a mother at home who needs his help and Jackie argues that there must be money in a place that glitters and shines as does the circus and its equipment.

The rest of the picture shows Jackie, alias "Toby Tyler" as he wins his way into the hearts of these circus folks, proves his ability as an attraction in the ring, and finally, after ten weeks, becomes the star of the "big top."

"Circus Days," was directed by Eddie Cline, the director of comedy who has aided and abetted Buster Keaton in his rise to fame. It is an adaptation of the well-known book "Toby Tyler or Ten Weeks With the Circus" by James Otis. This book takes its place among the memories of childhood along with the happy recollections in contrast with his immortal characterization of the old swimmin' hole and the county



Jackie Coogan.

fair. The children of today are reading the book with as much avidity as their fathers and grandfathers displayed before them. Its circulation has not diminished over a period of fifty years and shows no signs of diminishing.

"Circus Days" will show Jackie's versatility still further, it is declared, when the role is considered in contrast with his immortal characterization of "Oliver Twist," which was brought to the screen under the direction of Frank Lloyd, now definitely aligned with the First National forces.

In "Oliver Twist" Jackie depicted one wistful aspect of childhood, and did it with great skill. It is pointed out that he will bring fully as vivid a characterization to the screen when he is seen in "Circus Days," according to advance reports on this latest vehicle for the starlet.

Famous Plays Among First National Releases

Four famous plays have been produced upon the silver sheet for First National to be included in the early releases of that company. They are:

"Within the Law," starring Norma Talmadge—the premiere "crook" melodrama. Written by Bayard Veiller in 1911, and produced by the Selwyns in 1912, with Jane Cowl in the leading role.

"The Girl of the Golden West," an Edwin Carewe production—written by David Belasco and produced by him in 1905 at the Belasco theatre. The cast included Blanche Bates, Frank Keenan and Robert Hilliard.

"Trilby"—Du Maurier's play produced on the screen by Richard Walton Tully. Written as a novel twenty-five years ago and later produced as a play, in New York and throughout the country.

Young to Head Lichtman Washington Exchange

Joseph Young will be the new manager of the Washington Exchange of the Al Lichtman Corporation, succeeding J. Howard Beaver, who resigned June 11. Mr. Young was formerly associated with the Selznick and Federated exchanges in the Washington territory and is thoroughly familiar with the capital's ization of "Oliver Twist," which was brought exhibitors and their problems.

Pre-release Reviews of Features

"Michael O'Halloran"

Porter-Hodkinson—Seven Reels

(Reviewed by Laurence Reid)

ANOTHER writer has come forward with a determination to see her story picture as it was written. It must be said, however, that Gene Stratton Porter's story of "Michael O'Halloran" makes much better reading via the printed page than it does adapted into terms of action. A story of young juveniles with the elements of sentiment and pathos unusually dominant, it fails to bring forth any balancing note of humor. There is no play of youthful prank. Rather is it a study of sadness which seems a trifle far-fetched, since most youngsters would play first and have a good cry afterward.

The picture is much too long. It could easily have been told in four reels, and tacking extra footage upon it only serves in showing up its shortcomings—lack of plot and incident. At best it could only detail a sketchy, episodic account of two little orphans, and when the action departs from the juvenile scenes one sees two distinct stories which bear little relation to one another. Naturally the continuity is jumpy in serving these two stories.

The sentimental side of the tale keeps it on an even key—and what the picture needs is comic relief—and plenty of it. As it is the action is of a sing-song character—with every detail in its place and sentiment and pathos ever being expressed.

We see an orphan, the title character, adopt a little cripple of the opposite sex. We see him radiating gladness to such an extent that it begins to pall before the seventh reel is reached. He has his benefactors, who carry him out of his environment, and the open spaces of the country give him a chance to develop his character further. The little girl joins him and an operation enables her to walk. There is a side plot concerning a wealthy man who registers hatred against his wife for neglecting her children. And a reconciliation is effected.

This part of the story has little in common with the juvenile interest—yet had it been eliminated the picture would have been unusually frail. As it is it is extremely slight—and the incident does not warrant the expenditure of so much footage. A very obvious tale, fairly well photographed and acted competently, but not much related to life. The subtitles are over-stressed with sentiment.

The Cast

Michael O'Halloran.....True Boardman
Peaches.....Ethelyn Irving
Nellie Minturn.....Irene Rich
James Minturn.....Charles Clary
Nancy Harding.....Claire McDowell
Peter Harding.....Charles Hill Mailes
Leslie Winton.....Josie Sedgwick
Douglas Bruce.....William Boyd
By Gene Stratton Porter. Directed by James Leo Meehan.

The Story—Orphan lives in squalid tenement and brings a crippled girl home whom he adopts as "his family." Lawyer becomes interested in him and through him the boy meets a wealthy family. The youngster runs away to the country where he is taken by kindly farmer. The latter becomes interested in his account of the crippled girl and she is sent to join him. An operation enables her to walk.

Classification—Human interest story of orphans.

Production Highlights—The sincere performances. The photography.

Exploitation Angles—Play up author who is a best seller. Tie up with book-dealers. Put on children's matinees.

Drawing Power—Author's name will attract audiences. Good for program theatres and small towns.

"Children of Dust"

Jacobs-First National—6228 Feet

(Reviewed by Laurence Reid)

SIMPLE little character study is "Children of Dust"—a character study punctuated with an equally simple romance which concerns two men and a maid, the pathos of enlistment for the war by the two buddies and the long, anxious wait by the girl 'til the boys come home again. There is nothing to it in the shape of plot; it merely tells of an elderly caretaker whose affection for an orphan mellowed his life. Indeed this caretaker is the principal character and is excellently portrayed with good understanding by Bert Woodruff.

The plot (if you can call it such) starts off by showing the old fellow being arrested for beating a small orphan. He is the caretaker for the enclosed and restricted space known as Gramercy Park. The opening reels introduce the other characters as young juveniles who eventually grow up and develop a romantic conflict. But as they grow up and mature, the old fellow refuses to advance in years. In fact, he looks just the same at the end of the picture as he did at the beginning, yet years have elapsed.

The orphan boy has a rival placed in better circumstances. Which, of course, establishes the conflict. There is much fuss made over a gold piece which the boys bury in the park. It starts all the rivalry. Then comes the war with a fairly good scene showing the old man attired in his uniform of gray, in which he fought for Lee, attempting to enlist. A shot or two of the boys in the trenches and another of the girl biding her time, awaiting their home-coming, takes up the action until the finish—when the youth of better circumstances comes back. The girl, the old man and the youth think the orphan is dead, but the audience knows better. And, true to form, he turns up and wins the affection of the girl.

It is a very slight plot which is sympathetically treated by Frank Borzage. He has brought out every ounce of sentiment and pathos and heart interest in it. It won't create much stir, but it will please a program audience. Outside of Woodruff, the other players don't have any acting opportunities.

The Cast

Old Archer.....Bert Woodruff
Terwilliger.....Johnnie Walker
Helen Raymond.....Frankie Lee
Harvey Livermore.....Pauline Garon
As the child.....Josephine Adair
Terwilliger's step-father.....Lloyd Hughes
By Tristram Tupper. Directed by Frank Borzage. Produced by Arthur H. Jacobs.

The Story—Tells of elderly caretaker who is adopted by orphan as his "father" after the latter serves a prison term for beating the boy. The youth loves a neighborhood girl and has a rival in another boy. The war comes and both boys enlist. The girl realizes that she loves the orphan who thinking that she loved his rival, assumed his guilt in a theft. Both boys come home and the girl is made happy with the orphan.

Classification—Human interest romance.

Production Highlights—The fine performance contributed by Bert Woodruff. The excellent local color. The enlistment scene.

Exploitation Angles—Put on prologue of city square with characters as nearly similar to those of story as you can select.

Drawing Power—Human interest will please most any picturegoer. Suitable for average house.

"Only 38"

Paramount—Six Reels

(Reviewed by Laurence Reid)

THE heart pangs of the advancing forties have their innings in this picture of a widow of thirty-eight summers who dashes into romance after the death of her puritanical husband. William De Mille, who has a flair to produce the simple things of life in contrast to his brother, Cecil, who has a flair to create bizarre and erotic productions, has done as well as possible with this adaptation of a play which lingered a short time on Broadway.

"Only 38" does not stir the imagination, nor stimulate the pulse. It is often dull and always obvious. Yet it is well executed. The fault is it carries no plot worthy of mention other than a conflict raised in the widow's home when her children object to her matrimonial ambitions.

Lois Wilson, who is not afraid of portraying a woman approaching middle age, and is to be commended for her courage, does not have much opportunity to get into character. Despite her efforts to appear the widow's age, she is forced to remind us that she is thirty-eight—and the kindly professor reiterates just as often that she is only thirty-eight. He is the accepted type of bookworm—a trifle absent-minded and never certain what he is going to do or say because his eyes are ever focused upon the pages of his books.

The widow may be said to have absorbed—mentally at least—a monkey gland or two because her rejuvenation provides the only sparkle of the picture. If she would dance the children object—if she would brighten up the house, the children offer their objections. But the professor proves to be a sort of heman under his quaint disguise—and once the widow robes herself in old-fashioned clothes, the children appreciate that she would be happy with the book-worm. And so she is allowed to wear what she pleases and conduct herself as the spirit moves her.

Not much to this picture, but its atmosphere and color and able interpretation give it a certain appeal. The spoken titles which are used by the professor are exceedingly trite. One would never imagine that he teaches English literature by reading them.

The Cast

Lucy Stanley, a college girl.....May McAvoy
Mrs. Stanley, her mother.....Lois Wilson
Professor Charles Giddings.....Elliot Dexter
Hiram Sanborn, Mrs. Stanley's father.....George Fawcett
Bob Stanley, Lucy's twin brother.....Robert Agnew
Mrs. Newcomb.....Jane Keckley
Sydney Johnson, a college student.....Lillian Leighton
Mary Hedley.....Taylor Graves
By A. E. Thomas. Scenario by Clara Beranger. Directed by William De Mille. Photographed by Guy Wilky. Produced by Famous Players.

The Story—Treats of a widowed mother, thirty eight years old, who longs for romance. Her children are shocked when she accepts the attentions of an admirer. To the mother it is a case of making a choice between her love for her children and the professor. She chooses the former, but in the end the mother's eyes are opened by her daughter's love affair and thus the way is paved to happiness for both.

Classification—Romantic comedy-drama.

Production Highlights—The capable work by cast—especially Lois Wilson. The human interest. The atmosphere. The light comedy moments.

Exploitation Angles—Treat of theme showing that love never comes too late. Link up with feminine apparel shops. Play up four leading players. Tell that it is adaptation of successful play. Treat it from the mother angle.

Drawing Power—Suitable for average house.

"Main Street"

Warner Brothers—Seven Reels

(Reviewed by Laurence Reid)

SINCLAIR LEWIS, the author of "Main Street," possesses a photographic mind. He never misses a single detail in his popular story. Thus is emphasized the inability of either stage or screen to record accurately his drab study of small town life. The book carries a psychological value which cannot be translated into terms of physical action. It is a story of words. And judging it from this basis the sponsors deserve unbounded praise for doing such a good job by it. No matter how they worked—speaking of the adaptor and director—they are sure to bring censure upon their heads. Some will kick because they haven't taken enough liberties—others because they have taken too many liberties.

It looks to us as if they have caught the salient episodes of the novel and handled the subject matter in a highly intelligent way. If it becomes somewhat dull toward the final scenes it is because the novel was dull and the sponsors did not want to destroy the fabric of the plot. The drab ugliness is well pointed and the characterization is deftly limned by Florence Vidor as Carol and Monte Blue as her physician husband.

The average small town is up in arms against Sinclair Lewis. The average villager thinks he is being indicted as a smug, complacent work-a-day individual without imagination or romance in his soul. As a result the picture will please the city patrons better than it will the villagers.

It isn't a picture of action. Nor can it be said to be burdened with words. It simply presents in a highly commendable manner what Mr. Lewis incorporates in his novel—a cross section of small town life as it is lived in Minnesota. The director had a monumental task upon his hands making it into a moving and compelling story. He has admirably sketched it with humor when it is inclined to become monotonous. But no director could possibly bring out the terrific indictment of the book, no matter how painstaking his work. It must be read to be appreciated completely. Yet we enjoyed the picture far better than the novel. Certainly the local color, atmosphere and characterization are highly praiseworthy.

Miss Vidor as the Minneapolis girl who was forced to give up her ideals and submit to small town smugness manages to suggest the part with the deepest understanding and sympathy, while Monte Blue as the genial, mild-mannered physician plays with admirable feeling. The other characters are as real. We recommend "Main Street." Whatever its faults rests with the author and not with the producers. It could be profitably shortened.

The Cast

Carol Milford..... Florence Vidor
Dr. Will Kennicott..... Monte Blue
Dave Dyer..... Harry Myers
Eric Valborg..... Robert Gordon
Adolph Valborg..... Noah Beery
Miles Bjornstam..... Alan Hale
Bea Sorenson..... Louise Fazenda
Mrs. Valborg..... Ann Shaefer
Widow Bogart..... Josephine Crowell
Ezra Stowbody..... Otis Harlan
Cy Bogart..... Gordon Griffith
Chet Dashaway..... Lon Poff
Luke Dawson..... J. P. Lockney
Sam Clark..... Gilbert Clayton
By Sinclair Lewis. Adapted by Julien Josephson. Directed by Harry Beaumont.

The Story—Treats of small town physician and his wife, the latter brought to the village from Minneapolis. She has ideals and would make Gopher Prairie over, but the natives rebel. They will stand for no outside interference.

Classification—Adaptation of Sinclair Lewis' small town study. Conflict of temperaments.

Production Highlights—The intelligent treatment. The atmosphere. The fine performances by Monte Blue and Florence Vidor.

Exploitation Angles—Put on prologue showing village quartette, girls in gingham, etc. Tie up with bookdealers on sale of book and other stories by author. Play it up big.

Drawing Power—Should be appreciated by intelligent audiences. Good for week's run.

"The Shock"

Universal—6738 Feet

(Reviewed by Laurence Reid)

ANY picture which gives Lon Chaney an opportunity to play the role of a cripple is destined to exact a great deal of sympathy from an audience—even if this very able character actor acts with so much realism that his characterization is often morbid. "The Shock" permits him to display his talent much after the fashion of "The Miracle Man."

As in that memorable story, this one introduces him as a crook who is redeemed through the guiding influence of a girl coupled with life in the open country. Without Chaney to do justice toward the role, the picture would not carry much substance. But his work is so finished—and he acts with such emotional fervor that he wins instant sympathy and admiration. Some will say that he plays the part too realistically. With those unduly sympathetic he will exact a full quota of tears.

The locale is San Francisco and the open spaces in the year of 1906, and the cripple is introduced as a member of a gang of crooks. He is sent to a little village by the feminine ring-leader to expose a bank president for theft. But before he can accomplish his mission he falls in love with the banker's daughter. This part of the story is saturated with pathos and human interest—the reason being the crook's unwillingness to believe that his romance is impossible of fulfillment. He saves the father from disgrace and is about to resign the girl to another man when the fair crook starts to "get" him. Her destructive plans are all prepared when the city starts to tremble, and the whole town becomes a blaze of flames as the result of the earthquake. The miniature effects are admirable and lend much color and suspense. The title finds its expression here—the shock of the disaster restores the use of his legs to the cripple and he proves successful in his love quest. The other man is shown up to be considerable of a rotter.

It's a dramatic story charged with melodramatic moments, as it concerns the underworld intrigue and is balanced with rich human interest. It may be overdone in places and appear somewhat improbable, but there is no denying that it possesses dramatic power and deep heart appeal. The story is well constructed, but should be shortened. Virginia Valli makes a charming heroine and Christine Mayo a colorful adventuress.

The Cast

Wilse Dilling..... Lon Chaney
Gertrude Hadley..... Virginia Valli
Jack Cooper..... Jack Mower
Mischa Hadley..... William Welsh
John Cooper, Sr..... Henry Barrows
Anne Vincent..... Christine Mayo
Olaf Wismer..... Harry Devere
Bill..... John Beck
The Captain..... Walter Long
By William Pelley and Charles Kenyon. Directed by Lambert Hillyer. Produced by Universal.

The Story—The cripple is tool of gang of blackmailers. He is sent to little village to expose a bank president who has stolen money, but is prevented because he falls in love with the banker's daughter. Under her guiding influence and the life in the open spaces he is regenerated. He saves the father from disgrace, but the blackmailers hear about his redemption and prepare to "get" him for double-crossing them. The San Francisco earthquake occurs and the crooks are victims. The shock of the quake restores the cripple to the use of his legs. He finds happiness with the girl.

Classification—Heart interest story of crook redemption.

Production Highlights—The marvelous character study by Lon Chaney. The heart interest. The romantic scenes. The moment when he catches his beloved in embrace with another. The appealing work by Virginia Valli. The local color. The miniature of the Frisco earthquake.

Drawing Power—Heart interest will appeal everywhere—in any house.

"Penrod and Sam"

J. K. McDonald—First National—6275 Feet

(Reviewed by Laurence Reid)

NO author can approach Booth Tarkington in the depiction of precocious youth. Every story written by him based upon juvenile high jinks has a ring of realism about it. When this vital factor is balanced with a strong vein of humor the entertaining qualities may well be imagined.

The author's "Penrod and Sam" is just as delightful on the screen as it is between the covers of the book. If the Tarkington phrasing is missing, compensation is established through the salient episodes, the unusually deft characterization and the exceptionally sympathetic treatment which the characters have received at the hands of William Beaudine, the director. Here is a man who has not lost touch with his own boyhood. He brings forth not only the vital Tarkington high lights, but manages to express the abundant buoyancy of youth.

Any spectator who has outlived his childhood will be taken back through the years on a joy cruise of happy memories. If he sheds a wistful tear, it will mean that his boyhood is unusually dear to him. Such a picture as this is needed in this day, when the literary world is being searched for ideas. It is packed with delicious humor and high jinks. What is revealed is genuine. For example, look over the circus scene or the mischievous pranks of young brother when sister's beaux comes a-courtin'. Have a laugh over his discomfiture when dad comes in and asks him the time and he beats an awkward retreat from the house. There is a wistful appeal about the death of Penrod's dog and the burial scene. And the balancing note of humor (indeed the humor and pathos are admirably blended) is unforgettable when it expresses the two boys "on the carpet" before their fathers for refusing to admit the portly son of the village skinflint to their lodge.

Call it episodic if you will. Yet you must admit that it holds your interest with no thought occurring that it is sketchy. It is a true, accurate slice of childhood—childhood with all its exaggerated frivolities, sadness, spirit, sentiment and charm. There isn't a scene out of balance nor over-emphasized. And there are plenty of scenes which carry enough variety to appeal to any spectator. Somewhere among these high jinks he will find one which will strike home.

The acting is exceptional. There is little Ben Alexander (Ben is growing up, now, and you wouldn't recognize him as the child wonder of "Hearts of the World") playing Penrod to the life—Penrod with all his color and vitality—gladness and sadness. Joe Butterworth makes an excellent foil as Sam, while Rockliffe Fellows as Father Schofield is thoroughly in character.

The Cast

Penrod Schofield..... Ben Alexander
Sam Williams..... Joe Butterworth
Rodney Bitts..... Buddy Messinger
Georgie Bassett..... Newton Hall
Marjorie Jones (Penrod's sweetheart)..... Gertrude Messinger
Herman and Verman (colored brothers)..... Joe McGraw and Gene Jackson
Father Schofield..... Rockliffe Fellows
Mother Schofield..... Gladys Brockwell
Margaret Schofield..... Mary Philbin
Robert Williams (Margaret's sweetheart)..... Gareth Hughes
Deacon Bitts..... William V. Mong
By Booth Tarkington. Scenario by Hope Loring and Lewis Leighton. Directed by William Beaudine.

The Story—Treats of two inseparable boys, who typical of their age, put on a circus and a fraternity initiation. The hero delights in teasing his sister and parents. And once in a while he leaves the boys alone to play with his little sweetheart.

Classification—Picturization of Tarkington's delightful story of boyhood.

Production Highlights—The sympathetic treatment of story. The fine performances by Ben Alexander, Joe Butterworth. The circus scene.

Drawing Power—Should draw anywhere.

Opinions on Current Short Subjects

"Crystal Jewels"

(Fox—One Reel)

THIS subject graphically depicts the huge task of supplying fresh water to over six millions of people. While dealing specifically with the system that brings water from the Catskill Mountains to Greater New York and therefore of special interest to big city audiences, this Fox educational, because of the fine handling of the subject, will probably possess a much wider appeal and will very likely go well in houses where entertaining educations are popular, irrespective of locality. The highlights of the subject are: the interior of the Shandaken tunnel, which when completed, will route the water of Lake Schoharie over eighteen miles and under the Catskill range to the great Ashokan reservoir; views of the Ashokan reservoir; the aerifying fountains that help purge the water of impurities; the laboratory tests under microscope; and the animated diagram showing the actual course that the water takes from the mountain springs to the houses of the metropolis.—E. F. SUPPLE.

"Pathe Review No. 24"

(Pathe—One Reel)

THIS number of the Pathe screen magazine opens with an interesting photographic study of sea-fog effects under the caption "Hidden Shore." "Pavement Pounding" gives a glimpse of the workings of a shoe factory and reveals the dispatch with which our boots are fashioned from the raw materials and put on display for our admiration and choice. This is all educational in force but also carries a decided element of entertainment. Birds and babies always possess an appeal of their own, and both species find representation in this number. The Kingfisher family are shown under the heading "The Emperor of the Brook," while "A Leaf from Life" depicts the round of duties that fall on the shoulders of the nurse. If the shots showing the baby ward and one of the little tots getting his daily "shower" don't get a pleasurable reaction from your audience then we haven't begun to learn our "A, B, C's" of human nature yet. The Pathecolor contribution is a series of pretty rural views of "Old New Jersey."—E. F. SUPPLE.

"Taking Orders"

(Universal—Two Reels)

THIS Century comedy presents Baby Peggy in the settings of a dental parlor and a restaurant. Both establishments are owned by Peg's father, and much of the comedy incident at the beginning consists in showing how Peg contrives to make the restaurant boost the declining business of the dental shop. The baby star registers with her customary appeal in the cute make-up of a pretty waitress and assistant to the chef. In the dental parlor, pa's laughing gas administered in lavish doses by the generous hand of Peg sends the patients floating ceilingward. A thrill is injected along with the comedy towards the close when father's enemies put dynamite in the apples waiting to be baked. Peg puts them in the oven with resultant disaster to herself and the kitchen. However, she manages to keep the diners from leaving by staging a hula hula dance on the counter for them. The fadeout shows Peggy in the amusing pose of a successful restaurant manager vainly trying to straighten out her income tax return.—E. F. SUPPLE.



J. Warren Kerrigan in a scene from "Man's Man," an F. B. O. attraction.

"Better Than Gold"

(Universal—Two Reels)

THIS is another of Universal's "Tales of the Old West" with Roy Stewart in the featured role and Gertrude Olmsted opposite. The story is built around a gold rush incident of the early West. Mr. Norris owns the general store in Deer Point. Business is poor because prospectors have struck no gold in the district, and Mr. Norris closes down on credit purchases, selling only on a strictly cash basis. John Kingdon, a confidence man, buys a half interest in the shop. In collusion with an Indian he launches a false report of a gold strike. Business boom, the stock of Deer Point's general store being entirely sold out, presumably on a credit basis. Norris's pretty daughter and Phil Barton's (played by Stewart) sweetheart, enacted by Miss Olmsted, repulses Kingdon's advances. As a result, Kingdon tells the disappointed prospectors that Norris started the false rumor to boom his store's business. Kingdon's Indian confederate, however, recognizing Barton, Miss Norris's fiancé, as the man who once saved him from a lynching party, exonerates Mr. Norris and exposes Kingdon as the person responsible for the false report. The story is weak in spots as to logical structure and rather obvious as to its outcome. Not so good as some of the other subjects seen in this series.—E. F. SUPPLE.

"Fare Enough"

(Universal—Two Reels)

THIS is a Century Comedy presenting Jack Cooper and Marjorie Marcel in the featured roles. The fun revolves in the main around the competition waged between two rival conveyances—one a trolley car operated by Cooper in the role of a promotor and the other an auto-truck, carrying an elevated framework of seats, operated by Miss Marcel. The methods resorted to by the operators of the two competing vehicles to get the public's patronage will furnish some good laughs while keeping the action moving at a fast clip. There is no attempt to weave any well-constructed story here, the subject consisting of a string of slapstick "gags" which are worked in as the incident permits. At the beginning, Cooper, concealed inside of a mail bag, scares the baggage handlers at the village station, and then after being catapulted from a hand-truck to the top of a pile of trunks on an express wagon hangs on for dear life as trunks and wagon careen madly down the thoroughfare. The close shows a run-away trolley with the principals aboard come to disaster in a collision with a powder warehouse. The elongated Jack Earl adds to the fun, his unusual height being effectively taken advantage of to provide some laughs. On the whole, a good comedy of the slapstick order with plenty of action from start to finish.—E. F. SUPPLE.

"Backfire"

(Educational—Two Reels)

HERE is an action comedy of superior calibre. Made by Jack White and presenting Lige Conley in the featured role, this subject offers almost as many thrills as laughs and an abundant quantity of both. The action centers largely around an auto road race, in which Conley drives as close an approach to a genuine "tin can" on wheels as we have ever seen on the screen or elsewhere. However, it has to all appearances all the endurance of a Whippet tank and the amphibious qualities of a submarine as well. At one point a stream intervenes but in it plunges, its apparent course across under water being marked by the wake it leaves on the surface. At another point it runs off the road and goes hurtling down the hillside, end over end, until it lands on the road at the bottom "on all fours" so to speak. With a perceptible shake of its tin body it is off again like a streak. At still another place dynamite explodes underneath it. Just as the spectator expects to see the contrivance come showering down in pieces from the sky it is seen to limp up out of the mine hole and resume the race. No matter what the obstacles, like the "little old Ford" it "rambles right along." And the close introduces a surprise twist of humor that ought to get a genuine shout of merriment anywhere outside of a graveyard. In addition to the main action occasional side-plays are worked in that add to the thrills and humor of the subject. A top-notch comedy that will go well in any class of house.—E. F. SUPPLE.

"Lonesome Luck"

(Universal—Two Reels)

FOR adventuresome horsemanship this is by far the best two-reel western that we have seen in some time. Jack Dougherty, in the role of "Happy" Jack Morgan, gives a truly thrilling performance. The story gets under way in a rather odd fashion for a western, as the hero appears as a hobo resting in a hammock swung under a rapidly-moving freight car. After his forcible ejection at the mining town of Cactus, however, we are presented with all the ingredients of a screen western. Richard Barton is planning to gain control of the valuable oil lands belonging to Betty Lind, the pretty lunch-room proprietress. "Happy" Jack, who has been made driver of the stagecoach, is entrusted with the delivery of a trunk full of money to a neighboring town. The trunk is lost when the horses drawing the stage run away. Barton next accuses "Happy" Jack of stealing the trunk. Betty agrees to sell her land to Barton in order to get the necessary cash to compensate Jack's creditors for the loss of the money in the missing trunk. At this juncture a telegram reaches the sheriff for the arrest of Barton as a swindler. His arrest and exposure follows. The thrill moments are staged, first when "Happy" Jack pursues the run-away stagecoach horses and brings them to a halt by leaping from his own madly galloping steed to the top of the coach; and secondly when he races after the fleeing Barton and his accomplice and literally hurls both men from their mount by a flying tackle from the back of his own horse. If you want an action two-reeler in western setting don't miss this one.—E. F. SUPPLE.

Production - Distribution Activities



Esther Ralston, who has been advanced by Universal to leading roles in feature plays. She recently completed the feminine lead in "Blinky."

"Loyal Lives" Scenes All Completed

With the shooting of the scenes of the interior of the mail train at the Whitman Bennett studios this week, the mailman melodrama, "Loyal Lives," was fully completed as far as the actual making is concerned, and the film is now being cut and edited and being made ready for early release through Vitagraph.

Charles Giblyn, the director, says that the production was the smoothest he ever directed. The story was filmed, he says, without the slightest hitch in the pre-arranged schedule and not a single delay or mishap was encountered during the entire period of filming. This, he says, has resulted in over twenty-five reels of solid useable action and the problem that now confronts him is trimming this down to feature length.

Expert Lauds Johnson Animal Picture

The following letter reached the Metro New York offices last week from Hal G. Everts, well known expert in bird and big game photography after Mr. Everts had viewed Mr. and Mrs. Johnson's picture, "Trailing African Wild Animals," at the De Luxe theatre, Hutchinson, Kansas:

"This picture stands out unique as the best in its line. Everyone should see it. It's a most remarkable record of wild game in its natural haunts. The picture flows so smoothly that the spectators are apt to overlook the difficulties under which it was taken, the months of waiting, the countless disappointments, the persistence and patience of the Johnsons. It is indeed a most remarkable picture."

"Trailing African Wild Animals" is distributed by Metro Pictures Corporation.

"Human Wreckage" Premiere Set

New York Opening Scheduled for July 1st is Changed to June 27th

THE Film Booking Offices announce this week that Mrs. Wallace Reid's photo-drama, "Human Wreckage," which opening was scheduled for July 1st at the Lyric theatre, New York, will open before that date. Wednesday evening, June 27th, has now been selected for the premiere of the anti-narcotic production in the east.

The opening, which will be a de luxe affair, will be attended by Mrs. Wallace Reid in person. She will leave the Coast this week, where she was in attendance at the opening of the picture at the Ackerman-Harris Century theatre, San Francisco, on Saturday, June 9th. Never before, in the history of the Golden Gate city, has the opening of a picture caused the agitation and publicity that marked the opening of "Human Wreckage" in that city, it is claimed. The town was circused with paper. The newspapers, through sympathy for Mrs. Reid in her fight on narcotics, turned over half pages of free space, while the city authorities joined hands by the proclaiming of a narcotic week.

Mrs. Reid's appearances on the streets in connection with several public demonstrations were one round of riotous applause. Thousands of people witnessed the public burning of drugs on one of the main thoroughfares, under the supervision of Louis Zeh, of the Bureau of Pharmacy.

Mrs. Reid arrived from Los Angeles accompanied by several dramatic critics of that city. On her

arrival she was met by a committee of the Pacific Coast Press Women's Association. At a luncheon at the St. Francis Hotel Mrs. Reid was voted the support of this organization in her campaign against narcotics. Following this she appeared before the Rotary Club and directly before a special matinee performance of the production she was presented a key of the city by the acting mayor who, in a speech of welcome, stated, "Just as the fabled Joan of Arc led the embattled forces of France to triumph, so you, Mrs. Reid, are leading the forces of humanity to the light. You are, indeed, a modern Joan of Arc and in behalf of the city of San Francisco, I bid you God speed."

During the four weeks' run of "Human Wreckage" at the Century theatre James Kirkwood, George Hackathorne, Claire McDowell, Robert McKim and others prominent in the cast of the picture will make personal appearances at the theatre.

Final arrangements have been completed for the showing of the picture at the Lyric theatre in New York. With a prologue outlined and planned by Sid Grauman the picture will open on June 27th to a formal audience, which will consist of stage and screen stars, public spirited people and many notables in public life. Mrs. Reid is also to make a personal appearance at the New York opening, as she has done at San Francisco, Los Angeles and Chicago.



Martha Mansfield, who is playing an important role in "Potash and Perlmutter" which Samuel Goldwyn is producing for First National.

Baltimore Women See "Famous Mrs. Fair"

A special presentation of Metro's "The Famous Mrs. Fair" was given at the Century theatre, Baltimore, last Monday. There were present the officers of the thirty-nine units of the Federation of Women's Clubs. A specially engraved invitation issued by Thomas D. Soriero, manager of the Century theatre, and an accompanying letter stating the unusual importance of the production had an immediate and successful response.

On the Saturday preceeding the showing, Mrs. Matthew E. Gault, president of the local federation, addressed a general meeting of Women's Clubs during which she urged the members to accept the invitations. Special showings of "The Famous Mrs. Fair" has been held in several other cities and news of this having preceded the actual showing the invitations were not wholly unexpected. This is part of the nation-wide exploitation scheme outlined on this picture.

"The Famous Mrs. Fair" is a Fred Niblo production for Metro-Louis B. Mayer forces. It was adapted by Frances Marion from the American play by James Forbes.

"Heart of Wetona" Is Popular

First of Selznick Sixteen Revivals Said to be Getting Many Bookings

"THE HEART OF WETONA," the first of Selznick's sixteen super revivals, according to David R. Blythe, director of sales for Selznick Distributing Corporation, is enjoying a remarkable booking. It was an unprecedented event for Sid Grauman's million dollar theatre in Los Angeles to use a revival. This is where "The Heart of Wetona" had its "re-premiere" during the week of May 28th. Mr. Blythe reports that Mr. Grauman is only one of many representative accounts which have booked these revivals.

Commenting on the picture, one reviewer in a Los Angeles paper claims that "It is better to see

good old pictures than poor new ones." A statement which carries a lot of meaning.

Norma Talmadge always carries conviction in her acting, but in "The Heart of Wetona," she displays a depth of expression that is seldom reached in the cinema. Norma and Thomas Meighan in the same picture are a treat for a double list of fans. The story is delightful in its romantic values. Suspense is held throughout skillfully.

Mr. Blythe declares that "The Heart of Wetona" is an excellent example of the Selznick sixteen super revivals, all of them having been selected from the best pictures ever made by the company.

E. K. LINCOLN
IN

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"Enemies of Women" Makes Record

THE Cosmopolitan production, "Enemies of Women," made from Vicente Blasco Ibanez's latest novel by Alan Crosland, has the record long-run of the Roosevelt theatre, Chicago, Last Saturday night it closed an engagement of seven consecutive weeks, a run never before equalled at that big, modern picture theatre in the Loop District.

The photoplay did a consistently big business at the Roosevelt for the entire seven weeks, it is said. The popularity of its appeal was enormous.

"Enemies of Women" is continuing its run at the Cameo theatre, New York, after being seen at three other Broadway theatres. It is now in its eighth week in New York.

"Loyal Lives" First of Bennett Features

"Loyal Lives" has been chosen by Vitagraph and Whitman Bennett as the name of the first of the six Bennett productions which will be released by Vitagraph. It is said to be a human interest story woven around the unsung heroes in Government service—a post office mail carrier and a railway mail clerk.

The United States Post Office Department, through Harry S. New, Postmaster General, is said to be cooperating with the producer and lending every facility to accurately portray the duties of the employees of the department.

Charles Giblyn is directing the picture at the Whitman Bennett studios at Yonkers. The drama was written by Charles G. Rich and Dorothy Farnum and the cast is an all star one headed by Brandon Tynan, Mary Carr, Faire Binney, "Buster" Collier, Blanche Craig and Charles MacDonald.

Prepare for "Shooting of Dan McGrew"

With the arrival of Bert Ennis in Hollywood this week, Arthur H. Sawyer will begin immediate preparations for an intensive campaign in behalf of "The Shooting of Dan McGrew," the next S-L picture to be produced as a fall special for Metro release. From now until October a barrage of post cards, letters and broadsides will be used to acquaint exhibitors and the public throughout the country with the picturized version of Robert W. Service's world famous poem.

This campaign on the part of Sawyer and Lubin will dovetail with a series of trade paper and national publication advertisements issued by Metro Pictures Corporation six weeks prior to the release date of the film. Actual filming of the story will not begin for several weeks, pending the return from Italy of Barbara La Marr, who will play the role of "The Lady known as Lou." She is engaged in Italy in making "The Eternal City," through the courtesy of Arthur H. Sawyer, her professional manager.

"Green Goddess" Taking Shape

Spectacle of Distinctive Will Be Distributed by Goldwyn in Fall

AFTER six months of steady production work, "The Green Goddess" is rapidly assuming shape at the New York studios of Distinctive Pictures Corporation, and promises to be one of the great spectacles for fall release. Distinctive will furnish eight special features for Goldwyn-Cosmopolitan distribution next season. "The Green Goddess" is third on the list, the first two already having been delivered, "Backbone" and "The Ragged Edge." "The Steadfast Heart" will be the fourth.

"The Green Goddess" is the production which will bring Alice Joyce back to the screen in support of George Arliss. With them will be David Powell, Harry T. Morey, Ivan Simpson and Jetta Goudal. It is said to be the biggest special ever undertaken by Distinctive. Interior and exterior sets now occupy approximately 75,000 square feet of space on the Distinctive premises in the Bronx—the old Biograph property. Sidney Olcott, who directed "Little Old New York," which is also on the list of Goldwyn-Cosmopolitan releases, is directing "The Green Goddess" from Forrest Halsey's adaptation of William Archer's famous stage success. The play ran for two

years on Broadway and played another year on the road to capacity houses.

Distinctive also announces its decision to put Alfred Lunt in a farce comedy, and to this end has purchased "Second Youth," a novel by Allan Updegraff. Lunt will undertake a role which will give him a chance to display the abilities which made him famous as "Clarence." Albert Parker has been engaged to direct this picture, in which Mimi Palmeri will appear for the second time. Miss Palmeri established herself as a new film beauty by her work with Lunt in "The Ragged Edge."

Jobyna Howland will take the part of a boarding house keeper. Walter Catlett will be one of the masculine funmakers and Herbert Cortell will be another.

It is probable that George Arliss will begin work in "The Adopted Father" for Distinctive immediately after he has finished with the part of the Rajah in "The Green Goddess." This is the Edgar Franklin story purchased especially for Mr. Arliss and adapted by Forrest Halsey, who has specialized in the preparation of the Arliss scripts.

"Shriek of Araby" Commended

New York Reviewers Give Praise to Ben Turpin and His Latest Comedy

BEN TURPIN'S forty-five degree eyes and his fine comedy in "The Shriek of Araby," Mack Sennett's latest five-reel burlesque feature, kept the Capitol theatre audiences in an uproar when this Allied Producers and Distributors Corporation release had its first showing on Broadway June 10.

"Ben Turpin, the cross-eyed actor, achieves some fine moments of comedy and makes this latest record of the strange technique of a simple desert love, a very funny film," said Helen Pollock in the Morning Telegraph.

"The army of citizens at the Capitol did a great deal of laughing right out loud, and seemed to be having a good time," said P. W. Gallico in the Daily News.

"Ben Turpin's colliding orbs speak for themselves; their team work was as terrible as ever," said the critic for the New York World. "There was one of the greatest chases in the annals of lion-hunting,—it being understood that the lion was doing the hunting."

"'The Shriek of Araby' is sufficiently ludicrous to tickle the risibles of most people," said the Times' review. "Just seeing Turpin clad as a Sheikh is enough to make anybody laugh."

"'The Shriek of Araby' creates many shrieks on Broadway—shrieks of laughter—for Ben Turpin has never been so funny as in this Mack Sennett burlesque of the desert film picture," says the Evening Telegram.

Church Selects "Nero" to Raise Funds

REV. SETH C. CRAIG, pastor of the Northminster Presbyterian Church, New York, selected "Nero," the spectacle Fox production, from an array of several hundred pictures as the photoplay to be shown for a number of evenings in the drive to raise funds for the Daily Vacation Bible School. The film will be loaned by Fox Film Corporation.

Lesser Closes Deal for Super Five Series

Irving M. Lesser, vice-president and general manager of distribution of Principal Pictures Corporation, has sold the rights to his Super Five series and "Mind Over Motor" for the Inter-Mountain territory to the Mountain States Film Co. of Denver. E. J. Drucker, general manager of the latter concern, was the one to sign on the dotted line.

Since reopening, the Mountain States Co. has specialized in the Principal product, having bought the rights to nearly all the former output offered by Mr. Lesser, including "Environment," "The World's a Stage," "Flesh and Blood," and the Dick Hatton and Lester Cuneo series.

Will Present "Stormy Seas" July 1st

J. P. McGowan and Helen Holmes are declared to outdo their best previous work in "Stormy Seas," the offering which Associated Exhibitors is presenting July 1. This picture is described as straight-out melodrama.

The selection of a midsummer date for the release of "Stormy Seas" appears to have been particularly timely, for the bulk of the action is on the deep, making the offering especially appropriate for hot weather use.

Pervading the entire story, which is by Arthur W. Holmes, is said to be an element of deep and throbbing heart interest, with suspense and romance mingling with the recurring thrills, and the picture drawing to a surprise climax.

C. B. C. HAS BIG PLANS

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Funnier Series of

HALLROOM BOYS COMEDIES

For the Fall



Old Theatre Reproduced for "Scaramouche"

FOR his Metro production of "Scaramouche" Rex Ingram has had built in the Metro west coast studios a complete reproduction of the famous theatre Feydoux in Paris. In the latter part of the eighteenth century the Feydoux was considered the highest development of theatre architecture and construction. It is chiefly notable for the now discarded principle of building the stage floor at an angle of ten degrees with the floor slanting upward toward the rear wall.

The scenario for "Scaramouche" was prepared by Willis Goldbeck. It is a Rex Ingram production for Metro and is being filmed by special arrangement with Charles L. Wagner. John F. Seitz is cameraman.

Lee-Bradford Announce Plans Will Distribute About Eighteen Features on State Rights Market

ARRANGEMENTS have been made with the Associated Authors Productions of Orlando, Fla., to distribute their first feature production, entitled "The Broad Road," featuring May Allison, Richard Travers and Ben Hendricks, as an early Fall release. The Associated Authors are now planning to make a series of pictures which will be released early in the Fall.

Indications are that the Lee-Bradford Corporation will release about 18 pictures on the state right market during the coming season. The majority of these will be made under the personal supervision of Mr. F. G. Bradford, vice-president of the Lee-Bradford Corporation.

Contracts have been signed with the Carl A. Theobald Producing Company of Dayton, Ohio, to make six pictures. Production on the first one will be started the middle of July.

There are three pictures to be made by the Roamax Film Corporation, in which Dorothy Chappelle \$75,000 each.

Lloyd Hammond of the D. M. will be starred. There are two to be made by George L. Clarke, the pictures to approximately cost Film Corporation of Detroit, who recently made "Is Money Everything?" featuring Martha Mansfield, Miriam Cooper and Norman Kerry, which is now being released by the Lee-Bradford Corporation, has signed contracts to make a series of six productions for the coming season for Lee-Bradford.

Contracts were also recently signed with Arthur Donaldson and Joseph Levering to make one big special. Mr. Donaldson left New York last Wednesday, after signing the contract, to pick out locations for the story which has been decided upon and which will be announced at an early date.

F. B. O. House Organ Grows in Popularity

THIS week marks the issue of the first general edition of the Film Booking Offices house organ, published under the name of the F. B. O. News. Until recently the sheet consisted of one page, two columns, but has been gradually increased to four pages, five columns. It is now being printed to the number of ten thousand weekly, eight thousand of which are distributed to theatres and two thousand to publications throughout the country.

The matter it carries is a happy medium between fan and trade news, with picture layouts, and acquaints the exhibitor with F. B. O. news as well as the daily publications. The F. B. O. News is edited by Nat. G. Rothstein and Ed Hurley.

"Enemies of Women" Press Book Ready

The exhibitors' service book which the Goldwyn advertising and publicity department has prepared for Cosmopolitan's picturization of Vicente Blasco Ibanez's novel, "Enemies of Women," to be distributed by Goldwyn-Cosmopolitan, is just off the presses. It is crammed full of ideas and suggestions to the exhibitor. It was prepared by Silas F. Seadler and the staffs of the art and publicity departments.

The front cover is a reproduction, in color, of the striking, black and red window card. The back page shows, in color, the picturesque and impressionistic posters each one of which is so far out of the ordinary that it will command the eye wherever posted.

The series of drawn newspaper advertisements occupy four pages of the booklet. Four pages are devoted to newspaper stories—feature articles, advance notices, brief reviews. One page is devoted to stories for the woman's page of the newspaper.

The page of exploitation ideas is unusually rich in suggestions from merchant tie-ups to lobby displays.

Chicago, L. A. Boost "Safety Last"

Police Reserves Called to Control Crowds at Lloyd Feature Showings

"DID you hear the riot at Orchestra Hall last night?" asks the Chicago Herald-Examiner reviewer at the top of his column printed on May 29 and carrying the head, "Riot on Boulevard Is Caused by 'Safety Last'." "If you were within two blocks of the theatre you undoubtedly heard shriek upon shriek of laughter, followed by shrill screams of fear, and then more hilarious shouts.

"It was just the opening of Harold Lloyd in 'Safety Last.' What you heard was the audience enjoying the picture. If you ever saw a crowd of people go crazy with delight it was last night. . . . 'Safety Last' is the funniest comedy and shudderest thriller ever put on the screen. It isn't often you have these two combined. The result is one howling success—with everyone in the house howling at the same time."

Following are significant utterances of Los Angeles critics contained in extended reviews of "Safety Last":

Florence Lawrence, in the Examiner: "Lloyd's comedy mounts in ecstatic amazement—as it mounts in actual physical ascent. The sky's the limit for him, and when it lies just over the upper cornice of a twelve-story building he proves himself a 'climber' who would put the average nouveau riche society woman entirely out of the running. . . . The new film is without doubt the topnotch in hysterical culture."

Evening Herald: "It is a fitting thing that 'Safety Last' tells one of the most charming love stories ever presented on the screen. As the boy head over heels in love, Harold gets into the most trying difficulties. . . . I never saw so many thrills in a film in all my life. Real thrills, I mean. And in a comedy."

Grace Kingsley in the Daily Times: "As for Lloyd, we always knew he was funny, but we never realized how funny until this one. It isn't only that he does funny stunts, his comedy method itself is perfect of its own original kind."

"Brass" Has Preview in San Francisco

Charles G. Norris, author of "Brass," was the guest of honor at a banquet and preview of the Warner Brothers screen adaptation of the novel, at the San Francisco Hotel St. Francis, on Tuesday evening, May 22. More than 400 motion picture exhibitors of Northern California and Nevada attended.

The preview preceded the regular showing of "Brass" at the Granada theatre the following Saturday. A feature of the affair, which was sponsored by George A. Oppenheimer, Inc., Film Exchange, was the novel entrance to the ballroom. The guests entered through doorways formed by a reproduction of the cover of the book in mammoth size, and another huge cut-out poster showing the wedding ring of brass, from which the story takes its cue.

Notable among those present were Mrs. Kathleen Norris, author of "Lucretia Lombard," which Warner Brothers will adapt to the screen; Harry M. Warner; Harry Rapf, who produced "Brass"; Irene Rich and Monte Blue, stars in the picture; city officials and many associated with picture production.

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C. B. C. Feature Pleases

Edward Belasco Production Is Approved at Premiere on West Coast

"**H**ER ACCIDENTAL HUSBAND," the C. B. C. Film Sales Corporation Edward Belasco Production featuring Miriam Cooper, Forrest Stanley, and Mitchell Lewis, went over with a bang on the occasion of its West Coast premiere, which was given at the California theatre, San Francisco, last week according to C. B. C. The newspapers there were unanimous in praising the production.

The San Francisco Examiner said: "Bound to please even the most fastidious. An offering of the thrilling kind."

"Fine cast, big sets, realistic action," was the opinion of the Chronicle.

"Belasco Picture royally received," read the head on the story in the News. "Mr. Belasco and his associates might be pardoned for patting themselves on the back. Received praise on all sides—praise which is fully deserved.

Well above average, holding interest from start to finish. Full quota of thrills. Characters well drawn and splendidly acted. Efficiently produced and carries conviction of realism that is highly commendable.

The Bulletin described the feature as "most spectacular in setting. Arouses direct interest. A splendid entertainment, has a novel plot, good action, and every requirement for an ideal motion picture, not forgetting an excellent cast."

Local interest in the film was especially high in that Mr. Belasco is a native of San Francisco, and the added fact that many of the social elect in San Francisco appeared as "extras" in the cabaret scenes, which were made in the Palace Hotel in San Francisco. The opening was described as something of a big social event, and Mr. Belasco, who was in San Francisco, was lionized.

Triangle Re-issue Schedule

Twenty-four New Editions Include Fairbanks, Hart and Talmadges

TWENTY-FOUR new editions of the greatest successes of the Triangle Film Corporation will be issued by Tri-Stone Pictures, Inc., this coming season, according to Oscar A. Price, president. The list includes four starring Fairbanks, three starring William S. Hart, three starring Norma Talmadge, two starring Lillian Gish, two starring Charles Ray, one each starring Alma Rubens, Constance Talmadge, Dorothy Gish, Bessie Love, Frank Keenan, Dorothy Dalton, Jane Grey and William Collier, Jr., and two special productions, one made by Allan Dwan and the other by Christie Cabanne.

H. E. Aitken, vice-president and general manager of Tri-Stone and former president of Triangle, selected a list, from the Triangle sales books, of the greatest successes of the stars who are popular today, and then made up the releasing list only of those in which the negatives are in perfect condition.

Each of the productions will be carefully re-edited and re-titled to conform to present usage, and entirely new advertising accessories will be prepared. Anita Loos and John Emerson have already completed the work in making new editions of two of the Fairbanks features, and probably will prepare the other two. Equally noted editors will handle the others.

It is planned to release them at the rate of two a month beginning June 15th. The following list, while subject to change in some of the distributing territories, indicates the order in which they will be available:

Douglas Fairbanks in "The Americano;" Alma Rubens in "I Love You;" William S. Hart in "The Bargain;" "The Food Gamblers," an Allan Dwan production, with Wilfred Lucas, Hedda Hop-

per and Elda Furry; Charles Ray in "The Pinch Hitter;" Norma Talmadge in "The Devil's Needle;" "The Mayor of Filbert," a Christie Cabanne production; Frank Keenan in "War's Women;" Douglas Fairbanks in "The Good Bad Man;" William S. Hart in "Hell's Hinges;" Lillian Gish in "The Lily and the Rose;" Jane Grey in "Let Katy Do It;" Dorothy Dalton in "The Flame of the Yukon;" Norma Talmadge in "The Social Secretary;" Douglas Fairbanks in "The Half Breed;" Charles Ray and Frank Keenan in "The Coward;" William S. Hart in "The Disciple;" Bessie Love in "The Sawdust Ring;" Douglas Fairbanks in "Manhattan Madness;" Constance Talmadge in "Betsy's Burglar;" Dorothy Gish in "Atta Boy's Lost Race;" Norma Talmadge in "50-50;" William Collier, Jr., in "The Bugle Call," and Lillian Gish in "Daphne, the Pirate."

Lesser Signs Beauty to Long Contract

Sol Lesser, president of Principal Pictures Corporation, this week laid aside all laws and customs regarding girls having to work up in the movies, by signing pretty June Marlowe, aged 17, of Minneapolis, to play important roles in forthcoming Principal Pictures Corporation productions.

The contract covers a three year period and Miss Marlowe, who had never before been in studio work, was called on for immediate work in the Harold Bell Wright story, "When a Man's a Man."

Lesser feels she possesses unusual camera capabilities.

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"Youth Triumphant" Is Due Soon

Fischer Will Close Negotiations For World's Distribution Within Two Weeks

DISTRIBUTING arrangements for "Youth Triumphant," the initial production made by Victor B. Fisher at the Hollywood Studios, will be announced within the next two weeks.

Mr. Fisher will leave Los Angeles shortly with the master print, to close negotiations for the world distributing rights. Practically every big distributing company has submitted an offer, it is announced, and as soon as a definite decision is made by the executives of the Fisher organization, Mr. Fisher will go to New York to close the deal. Arrangements will also be made for an elaborate New York premiere and according to present plans Virginia Lee Corbin and several other members of the cast will appear in person at the opening run of the picture.

While in the East, Mr. Fisher will also close for a number of new stories to take care of the increased producing schedule which will be started within the next few weeks. Negotiations for several prominent players to be placed under long term contracts, are also under way.

The second Fisher production following "Youth Triumphant" will be selected from three stories which the company purchased during the past two weeks including two popular books and one New feature's release date.

York stage success. Adaptations of these stories are now in work under the direction of Lillian Ducey, adapter and director of "Youth Triumphant." While Mr. Fisher is in New York, the producing activities will be under the charge of David Chapman, assistant supervising director, and James Dent, production manager.

"Youth Triumphant" has been cut to six reels in accordance with the Fisher policy recently announced, to keep all pictures within this footage as a result of the demands of exhibitors throughout the country. In the cast are Virginia Lee Corbin, Anna Q. Nilsson, Raymond Hatton, George Siegman, Eugenie Besserer, Joseph Dowling, Kate Price, Mary Anderson and others.

Special Book Edition on "Daughters of Rich"

Brentano's, New York publishers, are so impressed with the importance of the Al Lichtman Corporation's Preferred Picture, "Daughters of the Rich," that they are issuing a special motion picture edition of the novel by Edgar Saltus, from which the film is adapted.

A new jacket illustrated with stills from the photoplay is now being prepared and will be available through Brentano's by June 15, the

Clara Bow Appearing in Person

Clara Bow, who after winning the Fame and Fortune contest conducted by the Brewster publications, made her successful film debut in the ingenue role in Elmer Clifton's super-production for Hodkinson, "Down to the Sea in Ships," and who last week began work at the Pyramid Studios in Astoria, Long Island, as leading woman for Glenn Hunter, in "Grit," has been making personal appearances the past few days, in connection with the showing in several Brooklyn and Long Island theatres of "Down to the Sea in Ships," as well as in conjunction with a Screen Personality contest for Brooklyn and Long Island, which is being conducted as a part of a nationwide campaign in the interests of the India Relief Fund.

Carl Cochems, former grand opera star, well remembered because of his work with the Chicago Grand Opera Co., who last week signed a contract to play a leading role in a forthcoming India Pictures Corporation production, also appeared in a number of the Brooklyn theatres and lent his services in the Screen contest drive.

George O'Hara at Work on Two Pictures

George O'Hara, featured player in the Witwer "Fighting Blood" series released on the F. B. O. program starts in this week on another Witwer feature production for a fall F. B. O. release entitled "Life, Liberty and —." O'Hara is now working on the second series of the "Fighting Blood" two-reelers.



Metro Pictures Corporation presents "The Fog," a Max Graf production, from which these scenes were made.

Selznick Is Releasing "Monkey's Paw"

"THE MONKEY'S PAW," a new mystery picture from the story by W. W. Jacobs has been released by Selznick Distributing Corporation.

It is said to be a tale of rural life, entwined with strands of Indian magic.

It offers exploitation angles with a good title, Indian magic and mother love.

The Selznick Distributing Corporation has also announced the early release of "Rupert of Hentzau" and "The Common Law." Both are Myron Selznick masterpieces and are the biggest productions ever made by Selznick.

Song "Just Like Woman" to be Broadcast

More than 200 radio stations throughout the United States will broadcast the fox trot ballad, "Just Like a Woman," written by Milt Hagen and Grace Haskins, producer of the picture of the same name recently released through the W. W. Hodkinson Corporation.

The song, which is the theme of the production produced by Miss Haskins, known as the youngest female producer in the motion picture field, is released for motion picture and broadcasting use without any charge or license fees.

Campaign Book Out for "Counterfeit Love"

Copies are now being distributed of the campaign book on "Counterfeit Love," the Playgoers Special presented by Murray W. Garsson, which has just been released. It is in eight pages, each about the size of a newspaper page, and with a cover in two colors.

An unusual amount of space is devoted to publicity stories, ready for reproduction in newspapers, and there is an extensive display of scene and advertising cuts, both of which are available to exhibitors in sizes ranging from one to four columns.

Special attention is paid to the presentation of exploitation ideas, of which a large number are offered, all designed to be of highly practical use as well as inexpensive.

Postal Chiefs Approve "Loyal Lives"

Vitagraph's coming Whitman Bennett production, "Loyal Lives," devoted to the men in the mail service will have the cooperation of the entire postal department, it is claimed. Harry S. New, Postmaster General, is said to have endorsed the story, and Walter S. Rydell, general superintendent of the railway mail service is said to be giving his personal attention to the direction of the train scenes.

Direction of the feature is in the hands of Charles Giblyn. The cast is headed by Brandon Tynan, while those supporting him are, Mary Carr, Faire Binney, "Buster" Collier, Blanche Craig and Charles Mac Donald.

Neilan Will Present Russian Story

Anticipating the demand for Russian stories on the screen, Marshall Neilan some two months ago purchased the rights to "The Rendezvous," a tragic Russian romance by Madeline Ruthven, student of the Russian drama and unknown as a motion picture author. This picturization is now nearing completion at the Goldwyn studio.

"For the past few years the Russian drama has been sadly neglected as far as motion pictures are concerned," said Mr. Neilan. "Here is a field of colorful motion picture material that has hardly been scratched.

"The wonderful success of Russian stage plays in New York I have felt for some time is bound to create a wide demand among film producers for this type of play."

In the leading characters of "The Rendezvous" are Conrad Nagel, Sydney Chaplin, Lucille Ricksen, Emmett Corrigan, Richard Travers, Kathleen Key, Elmo Lincoln, Eugenie Besserer and other popular players.

"Spider and Rose" Is Sold Abroad

Max Roth, manager of the foreign department of Principal Pictures Corporation, announces the consummation of two important transactions during the past week, each involving the sale of territorial rights to "The Spider and the Rose."

Pathe Freres Cinema, Ltd., of London, has acquired the rights to this picture for the entire United Kingdom. The other purchaser was Reginald Ford, who bought the rights for France, Belgium, Switzerland, Spain and Portugal for the same production.

"Unknown Purple" Being Produced by Carlos

BECAUSE of some slight confusion in the publication of the announcements relative to the production being made by Carlos Productions, Inc., for Truett distribution on the independent market, M. H. Hoffman, vice-president and general manager of Truett Film Corporation states that the picture being made is adapted from the stage play, "The Unknown Purple," written and produced by Roland West and Carlyle Moore, played for two seasons in New York with Richard Bennett, Helen MacKellar and Earle Brown in the principal roles.

The confusion arose from the fact that it was variously announced that the picture being made was adapted from "The Deep Purple," which is not so.

Cast in the principal roles of "The Unknown Purple" are Henry B. Walthall, Alice Lake, Helen Ferguson, Rosemary Theby, Stuart Holmes, Brinsley Shaw, James Morrison and Frankie Lee.

POST TRAVEL SERIES

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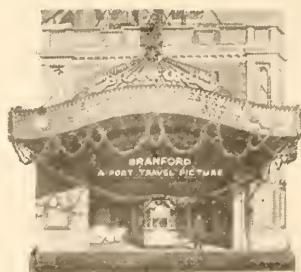
Jacob Fabian,

who operates the Branford, the showhouse of Newark, where Jerseyites first see Norma and Constance Talmadge, Chaplin, Barthelmess and the Gish sisters, has chosen the POST TRAVEL SERIES to balance his program at this theatre.

Super features need super short subjects, and the new POST TRAVEL SERIES of forty subjects comprising, Children of Other Lands, Cities of Other Lands and In Other Lands, constitute the finest pictures of their type ever photographed.

Fabian booked the first series of POST TRAVEL PICTURES to play not only the Branford but also his other fine theatres—the Garden and Regent in Paterson and the Regent in Elizabeth.

Theatres desiring first run exhibition of the POST TRAVEL SERIES, or circuits of theatres desiring exclusive exhibition rights, will kindly communicate with us direct.



On the programs of the
World's Leading Theatres

The BRANFORD
Pride of New Jersey

"Captain Applejack" is Completed

ACCORDING to news from the coast Fred Niblo is expected to complete the filming of "Captain Applejack" within another week. The picture will go into the cutting room immediately to be prepared for an early presentation.

"Captain Applejack" is from the New York and London stage success by Walter Hackett. Wallace Eddinger who created the role in the New York stage production is now said to be playing "Captain Applejack" to capacity audiences in the various leading cities in the country. The play was adapted to the screen for Mr. Niblo by Bess Meredyth and Alvin Wyckoff is in charge of all photographing. "Captain Applejack" is the second Fred Niblo production for the Metro-Louis B. Mayer forces and will be distributed by Metro Pictures' Corporation.

It is reported that a new story is being prepared by Bess Meredyth for Mr. Niblo's third production for Metro-Louis B. Mayer.

Metro Company Leaves for Location

Director Edward Sloman, with a company of 30 players and technicians and 22 horses, has left the Metro studios for Bishop, California, where some of the most important scenes of Metro's "The Eagle's Feather," will be photographed.

A realistic cattle stampede will be staged in the vicinity of Mammoth Lake, after which the company will move up into the snow country to secure some winter sequences.

The featured players who are on this three week location trip are Mary Alden, James Kirkwood, Elinor Fair, Lester Cuneo, George Seligmann, William Orlamond, Charles McHugh and John Elliott.

"The Eagle's Feather" is a story of the West by Katherine Newlin Burt and was adapted to the screen by Winifred Dunn. It will be the first of the new series of Metro all-star special productions to be released during the coming season.

"Under Red Robe" Troupe on Location

Alan Crosland and twenty members of the "Under the Red Robe" company left Stamford, Ct., where they have been on location for two weeks, for Ausable Chasm, near Plattsburgh, this week, where one of the big scenes in Cosmopolitan's picturization of Stanley Weyman's story will be filmed. This scene is said to depict a realistic battle between Gustav von Seyffertitz and George Houseman on one of the high cliffs overlooking the famous Ausable Chasm.

George Barnes and Ira H. Morgan will do the shooting. Robert B. Mantell, John Charles Thomas and Alma Rubens are the featured players.

Max Graf Sees Picture Changes

Says Demand of Public Is Far More of Human Element on the Screen

MAX GRAF, supervising director of the Graf Productions, who recently completed "The Fog" distributed by Metro Pictures Corporation, finds that the tendency of the film industry today is to get away from the machine made product.

"The demand of the public is for the human element on the screen, for a real transcript of life, for actors who produce their effects without recourse to theatricals, conducting themselves like human beings," declared Mr. Graf recently before an informal meeting of the executives of the moving picture industry on the west coast.

"The best pictures of the year have had almost no story at all. But they were real pictures of life as it is and this was the cause of their success. Such a one I should say is 'The Covered Wagon.'"

"Hackneyed love stories, too, will no longer suffice. The public

demands originality. And they want to get away from the eternal parading of youth, youth, youth. They like a mixture of ages in the casts—because in life it takes people of all kinds and all ages to make things go round.

"Then there is too much unjustifiable exploitation. All-star casts are very well but the picture is the thing in the analysis for success—not casts. The public has its favorites, true, but these are often miscast merely to have their names on the billboards and electric signs. This day is fading fast."

Mr. Graf's recently finished picture, "The Fog," will be distributed by Metro Pictures Corporation. Among others in a notable cast were Mildred Harris and Cullen Landis. It was directed by Paul Powell under the personal supervision of Mr. Graf. The story is by William Dudley Pelley and was adapted to the screen by H. H. Van Loan and scenariorized by Winifred Dunn.

Endorsement for "Alice Adams"

Cleveland Women Give Approval to Feature of Associated Exhibitors

FOLLOWING a preview, the Cinema Club of Cleveland, Ohio, an organization of 150 representative women, has just given its endorsement to the Associated Exhibitors feature, Florence Vidor in "Alice Adams." Official action was taken declaring the picture admirable and the work of Miss Vidor and of Claude Gillingwater, who plays the role of Virgil Adams, as superb.

Mrs. Elmer G. Derr, who is president of the Cinema Club, was one of the speakers at the recent national convention in Chicago of the M. P. T. O. A. The club is in close touch with the exhibitors in opposing the Ohio censorship law, the women believing that the passing upon the merits of pictures is a function which should be handled by local communities.

Approval of "Alice Adams," as proof that a novel can be adapted to the screen without distorting the author's story or misrepresenting his characters, is given by the Butte Miner, which says:

"Seeing Florence Vidor in 'Alice Adams' was like having your imagination visualized. The picture painted in your mind by Booth Tarkington's words was unfolded on the screen before your amazed eyes. 'Alice Adams' is irrefutable evidence that a novel can be filmed as written. Florence Vidor proves, also, that the mental and spiritual processes of a character can be registered for the camera without explanatory sub-titles. Her face reflects all the fleeting thoughts of Alice, that very real young person who was so foolish, yet so brave—who tries to make so little seem like so much. As Miss Vidor portrays Alice you see beneath all her pretense and forced gayety the bravery and heartache of the girl

who wanted to make her life seem as happy and prosperous as she wished it were."

Lincoln Returns to N. Y. for Visit

E. K. LINCOLN returned from California last Thursday, and will remain in the East for a number of weeks. He has been starring on the Coast in "The Right of the Strongest," by Frances Nimmo Greene, author of "One Clear Call." Katherine Hilliker is now titling the picture.

"A Wife's Romance" Is Near Completion

"A Wife's Romance," Clara Kimball Young's newest starring vehicle, to be presented through Metro by Harry Garson, is rapidly nearing completion at Metro's Hollywood studios. Unusual care is being taken by the director, Thomas Heffron, to preserve the true Spanish atmosphere of H. W. Roberts's fascinating novel, "La Rubia," on which the photoplay is based.

The cast for this photoplay includes such players as Lewis Dayton, Louise Bates Mortimer, Albert Roscoe, Lillian Adrian, Wedgewood Nowell, Arthur Hull, and Robert Caution.

The novel was adapted to the screen by Frank Beresford. The art direction is under the supervision of Joseph C. Wright, and the production is being photographed by Charles Richardson.

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Universal City Host to War Secretary

UNIVERSAL CITY played host to Secretary of War Weeks, and the Congressional party visiting the Pacific Coast to view National defenses and strategic points, when the law makers and chief executives of the United States Army put in a day sightseeing at the big studio.

The party saw the making of pictures in detail, visiting the sets on which Herbert Rawlinson, Gladys Walton, Virginia Valli, Jack Mower and Eileen Sedgwick and Lon Chaney were working, and watching scenes filmed from "Railroaded," "The Untameable," "A Lady of Quality," "Daniel Boone" and "The Hunchback of Notre Dame."

The great set for "The Hunchback of Notre Dame," in which Lon Chaney is being starred, impressed the party particularly, and the Congressmen were loud in their expressions of wonder at the size of the spectacle.

Arrow Has "Little Red Schoolhouse" Novelty

What should be an attractive novelty comes to hand from the Arrow Film Corporation in the form of a beautifully printed booklet, telling, in word and picture, the story of the play, "The Little Red Schoolhouse," the Arrow Special which was made from Hal Reid's stage success of the same name.

This booklet is an excellent souvenir of the play. It is also available for use as a herald by the theatre, the inside back cover providing space for the exhibitor's advertisement.

The booklet, so Arrow states, is extremely inexpensive, due to the nature of the process by which it was made and the extremely large quantities Arrow has had prepared.

Theatre Named After Norma Talmadge

In honor of Norma Talmadge, the West Coast Theatres, Inc., which controls a chain of more than 100 photoplay houses on the Pacific Slope, has decided that their 3,000-seat house in Oakland will hereafter be known as "The Norma Talmadge theatre." The house is now being remodeled and redecorated.

The success of the Norma Talmadge pictures has induced executives of the big chain of motion picture houses to bestow upon the star this special honor.

Fox Offers Summer Attractions Has Long List of Special Productions Now in Distribution

With the tail end of the current season coming with the summer, and the 1923-24 program of special releases by Fox Film Corporation now in preparation, exhibitors are offered unusual opportunities for profitable runs on many of the big productions now in distribution.

Among the super-dramas which the Fox office claims provide excellent summer attractions and entertainment are: "Monte Cristo," with John Gilbert, the Alexander Dumas' masterpiece; "A Fool There Was," Peter Emerson Browne's stage success; "My Friend the Devil," based on the famous French novel, "Dr. Rameau," "The Face on the Barroom Floor," "Silver Wings," with Mary Carr; "The Town that Forgot God," "Lights of New York," "Who Are My Parents?" "Nero," Lincoln J. Carter's "The Fast Mail," Lupino Lane in "A Friendly Husband," "The Village Blacksmith," from Longfellow's famous poem, and "The Custard Cup," another special, with Mary Carr.

The star series offer "Tom Mix

in Arabia," "Just Tony," "Do and Dare," "Romance Land," "3 Jumps Ahead," "Catch My Smoke," and "Stepping Fast," "John Gilbert in "Honor First," Calvert's Valley," "The Love Gambler," "Truxton King," "A California Romance," and "The Madness of Youth," Charles Jones in "West of Chicago," "Bells of San Juan," "The Footlight Ranger," "Snowdrift," "Skid Proof," "Boss of Camp 4," Shirley Mason in "Youth Must Have Love," "Lovebound," "Shirley of the Circus," "Pawn Ticket 210," and "The New Teacher."

William Russell has "Mixed Faces," "The Crusader," "The Great Night," "Man's Size," "Good-by, Girls," and "Boston Blackie." Those with William Farnum are "Moonshine Valley," "Without Compromise," and "Brass Commandments." Dustin Farnum has appeared in the following features: "Oathbound," "The Buster," "The Yosemite Trail," "While Justice Waits," "Three Who Paid," and "Buckling the Barrier."

Irene Rich to Appear in C. B. C. Feature

IRENE RICH has been secured by the C. B. C. Film Sales Corporation for an important role in "Yesterday's Wife," the first of the Columbia Pictures series which that company will distribute on the Independent Market this fall. Miss Rich's engagement for this feature is in line with the C. B. C. announcement that its casts for the coming year will be distinguished by players who, in the seasons past, have shown a steady forging ahead in strength of portrayal and public esteem. In securing her in addition to Eileen Percy they will have two players whose personalities have come to mean much to the film goers.

Miss Rich's reputation was won by hard work and a variety of interpretations. Her most recent success was in Warner Bros. "Brass," and she also has an important part in Mary Pickford's newest feature, "The Street Singer."

"Safety Last" Packing Two L. A. Houses

Harold Lloyd's "Safety Last" is now said to be packing both the California and Miller theatres in Los Angeles. Placing the picture in the second house became necessary because of its popularity.

The Los Angeles newspapers all commented on this enlistment of another theatre, day and date, in the California's "Safety Last" extended run. In the Express, Pearl Rall's double-column leader started with the following:

"For the second time in the history of Los Angeles Filmdom, and of the Miller houses particularly, a picture has proved so popular that two houses have been necessary, and both the California and Miller's have been impressed into service for the wider exhibition of a screen story. Harold Lloyd's 'Safety Last' takes its place alongside Mary Pickford's 'Tess of the Storm Country.'"

Goodman Is Completing Equity Special

While Daniel Carson Goodman is titling and editing his next Special production to be distributed by Equity Pictures Corporation, Louis Baum, vice-president and general manager of that corporation announces that inquiries from many independent buyers are coming into the office regarding it.

The cast includes Mary Carr, Mildred Harris, Charles Emmet Mack, Clara Bow, and "The Gingham Girl" chorus.

"Mark of Beast" Is Due Shortly

Thomas Dixon Production Will Be Distributed Through Hodkinson

ANNOUNCEMENT is made by the W. W. Hodkinson Corporation that they will distribute "The Mark of the Beast," which is a picturization of the novel, "The Beast," by Thomas Dixon. It was produced personally by Thomas Dixon. He was also responsible for the direction and the continuity. In a statement made by the author of "The Birth of a Nation," as soon as the distribution rights with the W. W. Hodkinson Corporation had been made, he said that his effort to produce and direct his own story was decided upon in order to give absolute freedom to the author in the filmization of the story.

In a brief address made to a specially invited audience at the Town Hall, New York, recently, preceding the showing of "The Mark of the Beast," Mr. Dixon admitted that this production would not have any unusual sets, big spectacles, such as snow storms, forest fires and other motion picture sensationalisms, in fact there would be no resorting to the popular "hokum" to get the production across. In this respect it is stated that the success of the entertainment value of the story would depend entirely upon its own dramatic merits and plot.

matic merits and plot.

It is felt by the Hodkinson officials that this dependency is not misplaced when it is considered that Thomas Dixon's reputation in the publishing world has proved him to be one of the greatest authors in developing dramatic situations.

"The Mark of the Beast" is a story of the sub-conscious mind and that mystic power within which impels human beings to strange actions over which they have no control.

The continuity was arranged by Mr. Dixon who was also responsible for the direction with William C. Thompson as his assistant. Harry Fishbeck did the photography. The interiors were filmed at the Tilford Cinema studios. A strong cast was selected to interpret Mr. Dixon's unusual characterizations. Madelyn Clare plays the role of the girl. Robert Ellis enacts the part of Dr. David Hale and Warner P. Richmond plays the difficult role of Donald Duncan, "The Beast." Helen Ware and Gustav Von Seyffertitz also present strong characterizations.

"The Mark of the Beast" is scheduled for release June 17 by the W. W. Hodkinson Corporation

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P. M. ABBOTT

TECHNICAL EDITOR

Unusual Architecture Embodied in Theatre

Grauman's Metropolitan Combines Gothic, Persian, Greek Aztec, Oriental, Etc.

ARCHITECTURAL designs emblematic of many sections of the world have been used in the designing of Sid Grauman's Metropolitan theatre, Los Angeles.

The Metropolitan is the fourth and by far the largest house to bear the name of Grauman in Los Angeles, and, like the cinema temple at Third and Broadway, the Rialto, near Eighth street, and Hollywood Egyptian, this magnificent auditorium for the exhibition of motion pictures has individuality, and it is safe to predict that anyone visiting this place will never forget its beauty and attractiveness.

Seating Capacity More Than Four Thousand

The theatre, having a seating capacity of more than four thousand, will have three entrances and more than three times that many exits. The main entrance is from Broadway, forty feet in width and extends through the half block and over an alley by a ramp to the promenade floor of the theatre. On one side of this entrance eventually will be three or four small shops built on the arcade design, and adding beauty to the general character of the long lobby. The second entrance of importance is that on Sixth street. The building on this side is set back ten feet from the property line with the exception of the box office, which fronts on the property line,

The Importance of Architecture

THE architectural design embodied by a motion picture theatre is becoming of utmost importance in the successful operation of the house.

The physical characteristics make a decided appeal to the clientele. The theatre herewith described features periods of architecture which makes the general effect most unusual and striking. A great amount of study and thought is warranted in determining the physical characteristics for the theatre and good judgment should be made in selecting a competent architect with whom the ultimate responsibility rests.

The future holds forth interesting developments for the architecture of motion picture theatres. Each year marks an advancement. The motion picture theatre is affording the opportunity for the development of architecture in America.

adding prominence to this highly important part of the theatre. This entrance is 62 feet wide and has a depth of 28 feet. The Hill street entrance is smaller, being about 20 feet square. Both the Sixth and the Hill street entrances lead to the main foyer, which is 28 x 126 feet. From this there are three entrances to the main floor promenade and stairways on either side to the mezzanine and balcony floors. The main floor auditorium is 126 x 144 feet in depth, while the balcony is the same width and but 90 feet deep. The stage, by far the largest west of Chicago, is 126 feet in width, 40 feet in depth and has a proscenium arch 60 feet in width and 80 feet in height. Immediately inside of this is the orchestra platform, 56 feet in width and of sufficient depth for sixty musicians, which is placed upon an elevator and may be lowered or raised 15 feet.

The theatre, designed and built under the supervision of William Lee Woollett, is spoken of by the designer as metropolitan, but, in the opinion of the writer, it should be referred to as cosmopolitan. Gothic, Persian, Greek Aztec, Oriental and every other known style of architecture, it seems, has been used to advantage. The theatre may be termed an architectural melting pot. In every direction it is different. In every room there is an individual color design, but in each instance this color design is augmented by lighting effects encompassing the three complementary colors. Gray predominates throughout the entire edifice.

Of particular significance is the artistic manner in which the required asbestos drop curtain has been treated. This usually drab feature of a theatre, in this instance becomes

a wonderful and exotic thing of beauty. On it has been painted a satire on the early chapters of Wells' book, "The Outlines of History." At the bottom are shallow waters which Wells tells us were life's beginning. From this two noble figures spring and hold aloft a human heart from which branches the tree of life. A red cross typifies the emblem of mercy, thus recalling the deeds of valor and Flanders Field, and at the left Adam kneels before the wily serpent.

There are but four pieces of drapery used decoratively, two hanging on either of the side walls. The remainder of the walls take on the appearance of being covered with drapes, which in reality are paintings that have a tapestry appearance. The designs and studies in these conform to the architecture of each individual room.

Projection Department Well Equipped and Designed

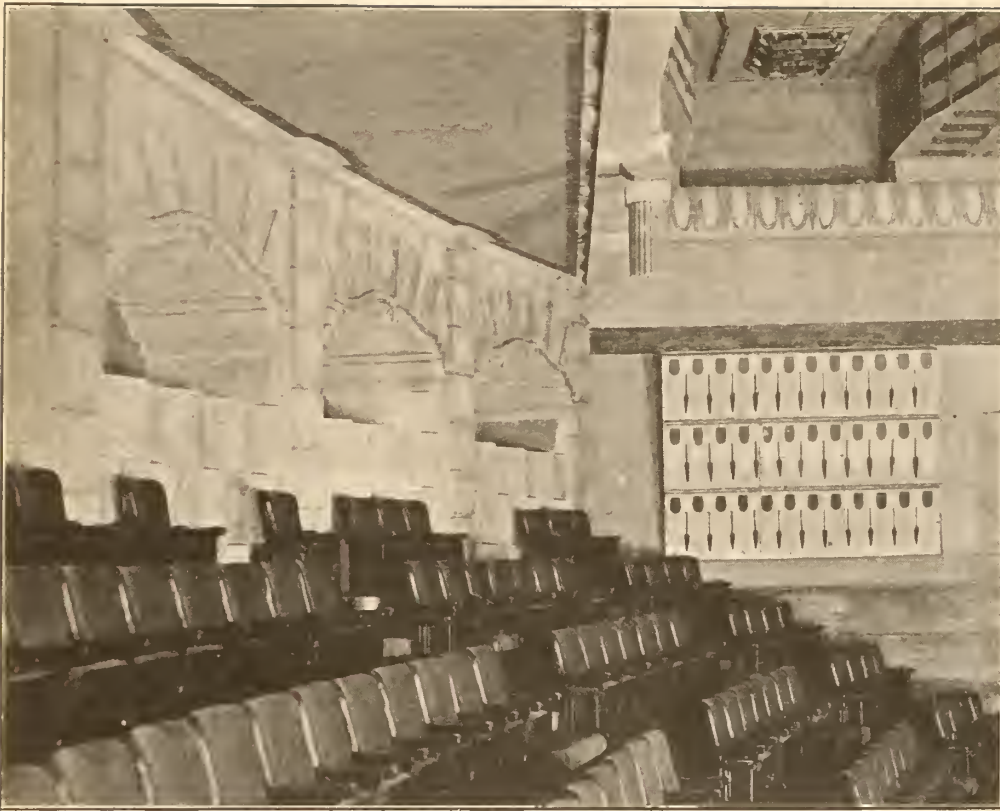
The projection room, 40 feet in width and 15 feet deep, is located in the center back of the balcony. The equipment includes Powers projectors of the latest type, stereopticon spot lights and fireproof automatic rewinders. The switchboard, 10 feet in height and 18 feet in length, was specially built upon the stage to meet the requirements of the theatre. All lights are on a dimmer system and to every section of the building the separate wiring of the colored lights has been extended.



The Mezzanine Lobby entrance, Grauman's Metropolitan theatre, Los Angeles, Cal.



Grauman's Metropolitan theatre, Los Angeles, Cal., showing a beautiful portal on the Mezzanine floor leading to the balcony



A striking view which shows the rear section of the balcony of Sid Grauman's Metropolitan Theatre, Los Angeles, California

Bar Room Set Can Make Appeal

Important Points on Prologues that Should be Considered by Exhibitors

Article by Lee S. Ferguson

SOMETHING that seems to have a universal appeal is a log cabin set or a bar room set, and the latter as a background for a prologue is what Managing Director Edward L. Hyman of the Brooklyn Mark Strand used for "The Girl of the Golden West." Another good reason for its use at this time was because anything of like nature had not been put on at the Brooklyn Mark Strand for quite some time, and thus it would not be a repetition. That is a thought for all showmen to keep in mind—don't repeat too frequently, because when monotony comes in at the stage door the customers leave by the front door and forget to come back. Old ideas dressed up can pass as new, but still there is so much that can be created—so much that has not yet been created—that repetition is excusable only upon public demand.

There may be exhibitors who are afraid to try a bar room set for various reasons. Some think it may revive thoughts of pre-Volstead days that may be unwelcome to the public. Some think it may injure the tone of the house. But, the fact that this idea can be used successfully at the Brooklyn Mark Strand, which theatre is second to none in the country in class, proves that those beliefs are wrong. To be sure, a great deal depends upon the way in which it is done. The set is only a background, just atmosphere. What you present with it is what spills the beans or brings home the bacon. In doing a prologue of this nature it should be lifted up out of the commonplace and made a real presentation that can take its place with the artistic things of life, despite its locale.

Thus, in planning this prologue, the song number, "The Girl of the Golden West,"

was made the feature, and a lovely girl to represent "the girl," of secondary importance. The Criterion Male Quartette, one of the best known singing organizations in this country, was engaged to do the "vocalizing." As can be noted from the cut accompanying this story, the quartette was costumed as miners of the days of '49, in keeping with the story of the picture. They sang to the girl, who resembled Sylvia Breamer and stood behind the bar. At the second chorus the lights began to dim down and at the finish were out altogether, with only an orange spot covering the girl's head and shoulders. A

serim was in front of the set, and the picture, "The Girl of the Golden West," was flashed on at the close of the song and while the girl was still in tableau, making a very complete and effective tie-up between prologue and picture.

A log cabin set or bar room set is what is needed for this prologue or one of similar nature. The former is more quickly associated with the old West in the average mind. The "props" include two or three small tables, four chairs, a bar, two skins to hang on the wall, a small beer keg and faucet, a hanging oil lamp, and plenty of bottles. Of course, the hanging lamp is wired for electricity—and the bottles are empty. The bar is made of a skeleton covered with painted canvas, and the shelves behind the bar are plain. Immediately behind the girl is a window, mainly for lighting purposes. This set was lighted in orange and blue, using borders, foots and spots, with a flood coming in through the window behind the girl. Note that but one painted sign was used, as several would in a way tend to cheapen the prologue. This, however, is an elastic matter governed by the class of the house and the class of the patronage. Backing up this prologue set was a black cyclorama, which adds another point to our story which appeared in MOTION PICTURE NEWS of June 9.

New Theatre for Staten Island

The Johnson & Moses Theatrical Company which controls a group of theatres in Staten Island, N. Y., announced this week that they had awarded the contract for their new theatre to be built in Port Richmond, Staten Island, to M. Shapiro & Son of 1540 Broadway. The work is going ahead immediately, ground having been broken on the new project. The new theatre will seat 2,400 and will be the finest in equipment that money can buy. It will be ready for opening some time next November. A picture and vaudeville policy will feature the new theatre, following the style of the Liberty theatre which is now the leading theatre in Staten Island.

The name of the new theatre will be picked by the theatregoers of Staten Island themselves. The Johnson & Moses Theatrical Company will conduct a public contest through the Staten Island newspapers and through the theatres now operated and whatever name is suggested by the most people will be chosen.



Making the bar room set fit in with any type of house. View of setting used in the Brooklyn Mark Strand

LEVIATHAN

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Views of Grauman's new Metropolitan theatre, Los Angeles, California. On left is shown Sid Grauman at the Eighteenth Amendment Fountain on the Promenade floor. The right view shows the left side of the proscenium arch. (Photographs by the Edw. S. Curtis Studios, Inc. Los Angeles)

The Capitol, Des Moines' Newest House, Replica of Spanish Art

THE CAPITOL is to be the name of the new theatre in the Alhambra Building, now nearing completion, on Grand Avenue between Fifth Street and Sixth Avenue, Des Moines, and will be twelve stories high when completed.

The new theatre is just across the alleyway from Des Moines' largest motion picture house, the Des Moines. The Capitol has a stage and dressing rooms such as to make it available as a legitimate house. Its seating capacity will allow 2,000 people to be handled comfortably. It is not decided as yet whether the Capitol will be a house for motion pictures or vaudeville and pictures.

Norman Vorse of Vorse, Kraetsch & Kraetsch, is the architect and says that every feature of the house was copied from one of the old Spanish renaissance buildings.

The spacious lobby will indicate the style of architecture which is carried out inside the theatre. The floors and wainscoting will be of tile and the ceiling will be of highly-colored plaster work. Two wide staircases will lead up to the lounge, which will occupy the entire front of the building. It will be fitted with Spanish rugs, tapestries and lamps, according to present plans.

The entrance to the balcony will be on the same floor level as that of the lounge, doing away with further steps. The balcony will be spacious and luxuriously fitted.

The stage will be large enough to provide for any sort of entertainment. The proscenium will be 36 feet wide, permitting the use of regulation 35-foot drops. The color scheme of the inside of the theatre has not yet been definitely decided, but if the plans now made are followed it will be a riot of colors corresponding to the Spanish buildings.—Phillips.

Theatre Deal Is Made in Providence, R. I.

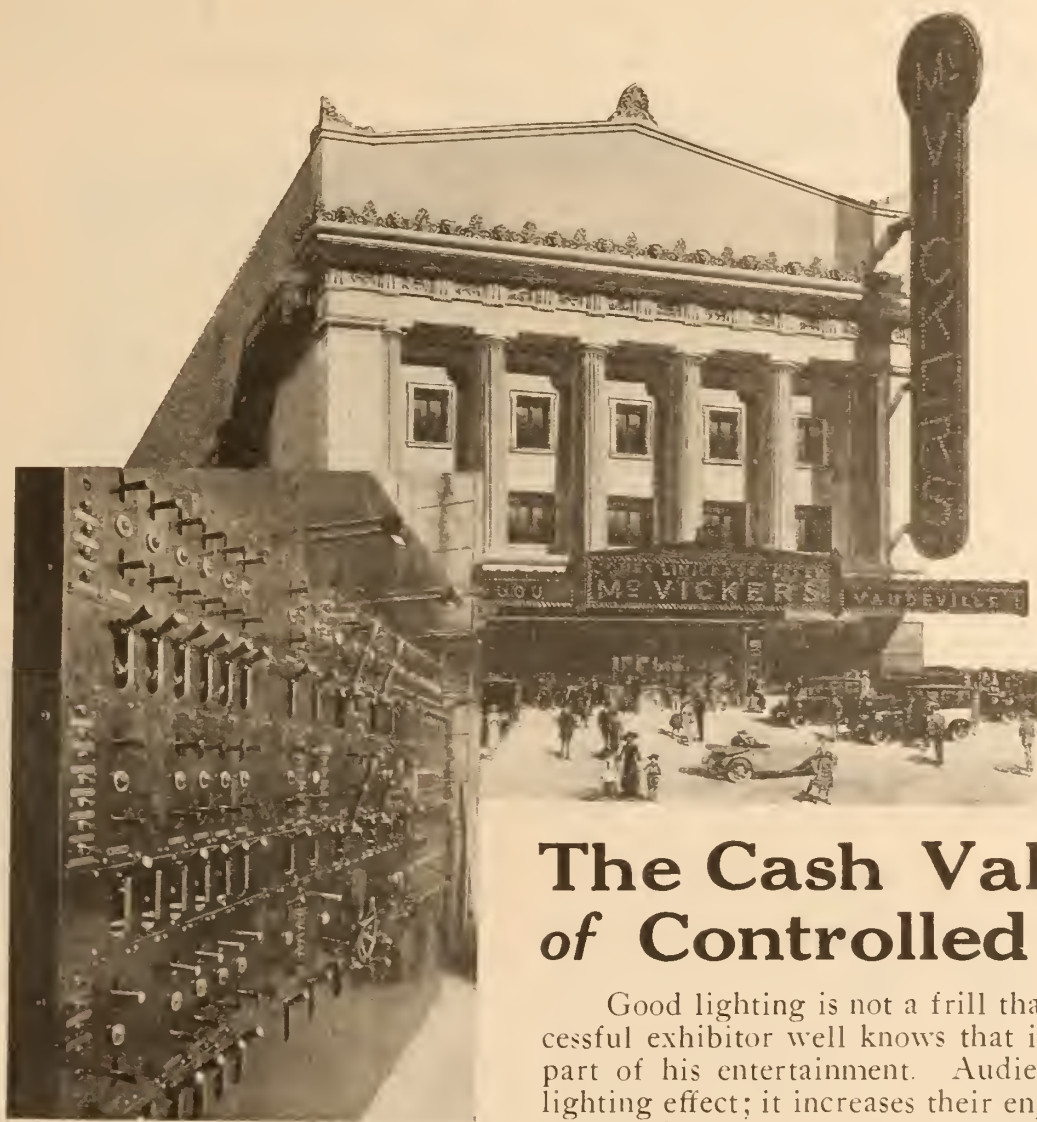
Max Nathanson, owner of the Modern theatre, Providence, R. I., and Archibald Silverman, Charles Silverman, Manuel F. W. Williams, Louis Robinson, J. Monte Robinson, and Isaac Rose and the National Realty Company, owners of the Strand theatre building, Providence, have bought the stock of Burton A. Emery in the Emery Amusement Company, amounting to 38 shares.

The purchase does not alter the control of the Emery company, it was said. The general management of the Emery Amusement Company will continue as heretofore under the management of Alton C. Emery, secretary-treasurer of the corporation, and Martin R. Toohey, general manager, who has heretofore been manager of the Emery theatre, and who on behalf of the Emery Amusement Company is also associated with the new Leroy in Pawtucket.

New Leroy, Pawtucket, R. I., Opens

The new Leroy Theatre, Pawtucket, R. I., costing nearly \$1,000,000., opened recently with an audience of more than 3000. The three men behind the venture were Jude, Charles and Clinton Payne. The Paynes plan to show motion pictures during the summer season. In the fall the Leroy will present vaudeville and pictures.

There are no posts or other obstructions in the entire theatre, a full view of the stage and huge organ being permitted from any seat in the house. The walls are lined with silk damask of mulberry and gold, adding to the warmth and effect of the general coloring. The richly colored and handsomely furnished circular promenade in the balcony and the proscenium arch, said to be among the largest in the country, are attractive features of the house. The theatre was two years in process of construction. The temperature of the house is controlled by automatic regulators. By this system, fresh air is taken from out-of-doors and passed thru tempering coils, an air washer, reheaters and then into the plenum space under the auditorium floor whence it enters the building thru openings in the floor at the end of each row of seats. Thus a constant flow of air is distributed throughout the auditorium. Edwin D. Hirtle of Pawtucket was superintendent of construction and supervised the entire erection under the direction of the architect, Arthur Brounet, nationally known artist of New York City.—Strong.



McVicker's Theatre, Chicago
 Thomas W. Lamb, Architect
 Henry L. Newhouse, Resident
 Architect

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Good lighting is not a frill that you throw in; the successful exhibitor well knows that it is as important as any part of his entertainment. Audiences respond to artistic lighting effect; it increases their enjoyment of the performance, and that means they come back.

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Direct Current Machinery

LESSON VI—PART IV

Field Windings



IRECT current machines are usually distinguished from each other by their field winding. This applies to both generators and motors so there should be no need to repeat in future chapters dealing with motors what will be said now.

The field winding usually furnishes the means for controlling the operation of the machine. This is quite logical since the field winding is responsible for the flux threading the armature coils and the flux in turn, other things being constant, practically controls the current induced in the armature. In the case of a motor the flux controls the speed of the armature as will be shown later.

There are two general groups into which all D. C. machines fall with respect to their field windings. These are:

1. Separately excited machines.
2. Self-excited machines.

Separately Excited Machines

A separately excited generator is one which has its field coils excited by some external source of supply and does not rely in any way on the current generated in the armature for the necessary exciting current. Such a machine is shown in Fig. 67 where E represents the line voltage and R the variable control resistance regulating the current following through field coils. As the current through the field coils is increased from zero the flux will also increase in almost direct proportions. That is if the current is doubled, the flux will also be doubled. This will continue until a point is reached where the iron path through the machine will be able to hold less and less flux. A point will finally be reached, as the exciting current is increased where apparently little further increase in flux is obtained and

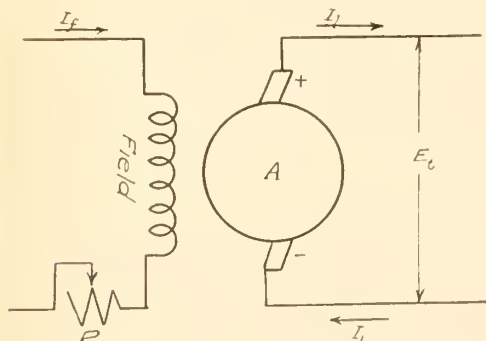


Figure 67

the machine is then said to be *saturated*. As the flux is increased, the voltage induced in the armature is also increased.

If, however, the excitation (flux) of the machine is held constant and the machine is loaded the terminal voltage will begin to fall off and decrease as the load increases. This drop in terminal voltage in the case of a

separately excited machine is due to two things:

1. Armature Reaction drop.
2. Armature Resistance drop ($E - IR$).

The reason for the drop due to armature reaction was explained in last week's article and the drops due to the resistance of the armature conductors should be familiar to the projectionist. As the load is increased, obviously, the line current also increases and hence the IR drop along with it. And the more current flowing through the armature coils the greater will be the *demagnetizing effect* of the armature reaction.

Self-Excited Machines

Self-excitation depends upon the *residual magnetism* of the iron path in the generator. By residual magnetism is meant the small

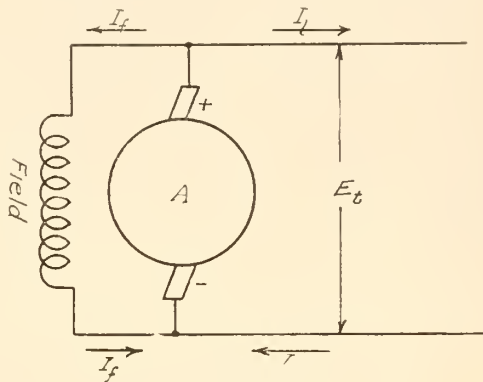


Figure 68

amount of magnetism left in the iron after the current is thrown off. This magnetism is used to *start* the induction of voltage in the armature and as load is applied part of the current drawn from the generator is *shunted*, or switched to the field coils to further excite the coil and so build up the flux. A machine of this type is shown in Fig. 68.

What was said regarding the increase of magnetizing flux with increase of exciting current in the case of separately excited generators also applies to shunt machines. That is, the flux will increase almost proportionally with increase of exciting current until saturation begins when any increase in current will produce only a small increase in flux.

As a shunt generator is loaded, however, a greater drop in terminal voltage will occur than would be the case if a separately excited machine were used. Instead of having only two voltage drops there are now *three*. These are:

1. Armature reaction drop.
2. Armature resistance drop.
3. Drop due to decrease in excitation.

The third drop is really the result of the first two because as the terminal falls the current through the shunt field, which is dependent upon this voltage, also falls and this in turn decreases the excitation.

It is a property of shunt generators that they protect themselves on short circuit. If a short circuit occurs, the terminal voltage drops to

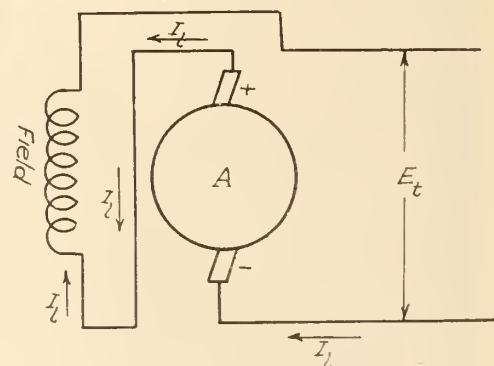


Figure 66

zero and since the exciting current depends upon the voltage, it, too, will drop to zero and the only current flowing through armature will be that due to residual magnetism which is quite small.

Series Machines

If the field coil of a direct current generator is so connected in the circuit that the same current which flows through the armature also flows through and excites the field, the machine is called a *series generator*. This type of machine was quite commonly used for supplying energy to the arc lamps of street series lighting systems and by means of a regulator, furnished a *constant* current to the lamps. It is practically obsolete now, however. Such a machine is shown in Fig. 69.

The voltage drops in this machine number two and consist of the drop due to *armature section* and that due to *armature resistance*.

Compound Machines

A very useful form of direct current generator is obtained by combining both the shunt and series types of machines in one. Thus if a shunt winding and series winding be placed on the same machine, the result will be a *compound generator*. There are two such types depending upon how the windings are connected. These are known as the *short shunt* and *long shunt* compound wound generators. Fig. 70 shows both of these connectors. The connection for the long shunt machine is shown by the dotted line while that for the short shunt is shown by the full heavy line.

The principal purpose of compound generator is to control the terminal voltage as the load on the machine increases. This is done by varying the number of series turns. Thus a large number of series turns will produce a large drop in terminal voltage (Continued on page 3004)

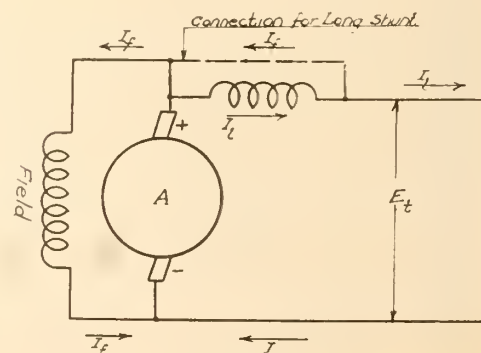


Figure 70

The Land of the Covered Wagon



World Theatre, Omaha, Nebr.



Main St. Theatre, Kansas City, Mo.



Newman Theatre, Kansas City, Mo.



Broadway Theatre, Council Bluffs, Ia.

is now dotted with hundreds of prosperous cities and towns. Millions of acres of field and meadow, with stretches of friendly woodland in between, extend from horizon line to horizon line, and joining all in a very network of lines, crossing and recrossing in every direction, run many thousands of miles of rail and automobile roads, living arteries of busy trade and social intercourse. Great indeed has been the transformation from the wilderness of that early day. The dreams of the brave pioneers are being realized. Civilization has overtaken and overcome the wild.

So it comes that today the luxuries and refinements of the great metropolitan centres are taken quite as a matter of course in both the public and the private life of the people of this entire region, whether "South" or "North of 36."

Especially notable in the cities are the beauty and luxuriousness of the newer theatres and auditoriums, vying with the finest in the country in architectural beauty and richness of furnishings.

In the important matter of correct and comfortable theatre seating, through the nationwide services of the American Seating Company, the West need take no "back seat" to the East. For through this company the best in Theatre Seating is available and welcomed throughout the entire West from the Mississippi River to the Coast.

The four theatres here illustrated are representative recent American Seating Company installations in this region.

Other theatres considering remodeling, or new theatres in contemplation could hardly do better than follow the example of these leaders in their field.

Address all inquiries to the General Offices of the

American Seating Company

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Theatre Construction on Heavy Schedule

Plans for Building in Most Sections of Country Showing Increase

The following is a partial list of new projects reported:

CALIFORNIA

El Monte—Work has been commenced on the new theatre and post office building on Main St., which is being erected by Walter P. Temple. Building will cost \$50,000. Walker & Eisen of Los Angeles are the architects. Lot occupies 83 feet on Valley Blvd. Exterior will have face brick.

San Anselmo—The Tamalpais Community Associates, Inc., are building a \$100,000 theatre and business block to be erected in Lincoln Park on Main. The theatre will be 75 x 200 and be used as a community hall. Seating capacity will be 1,000. S. Heiman of Ross and R. Stoneman of the Lang Realty Co. are architects.

San Pedro—Construction is well under way on the theatre, store and office building being erected by the Milwaukee Building Company, on 7th and Beacon Sts. Mrs. Rudecinda F. S. de Dodson is erecting the structure for the West Coast Theatres, Inc. Seating capacity is 1,700. Cost \$450,000. 86 x 157. Plans are for concrete structure and hollow tile exterior with concrete foundations, floors and roof.

CONNECTICUT

Hartford—It is reported that a new vaudeville and motion picture theatre will be erected on State St., to be built by a syndicate consisting of H. H. Hunt, N. A. Schatz, F. H. Atcheson, T. O'Neal, Wm. Hastings, J. Goldberg, H. M. Cohen and Barney Goldberg. Architect not yet selected.

ILLINOIS

Chicago—Newhouse & Bernham, 4634 Prairie Ave., are drawing plans for the fireproof brick theatre building on 63rd and Kedzie for the Fitzpatrick McElroy Co., 202 S. State St., Chicago.

INDIANA

Indianapolis—Famous Players-Lasky Corp.

are to erect a motion picture theatre in the south half of the Hotel English Block in Monument Circle. Building will be 5 stories high, seat about 3,500, will front 160 feet in Monument Circle, 87½ feet along Market St., and 188 feet depth in the alley.

Indianapolis—Architect J. Fred Brubaker, 157 E. Market St., is drawing plans for Michael J. Durrecy, 2223 Central Ave., for a one-story and basement theatre and store building on 200 E. St. Clair St., which will represent an outlay of \$30,000. Seating capacity will be 1,500, built of brick.

La Porte—Kocher & Laron, 6250 Halsted St., Chicago, Ill., is drawing plans for a two-story theatre building on 80 Lincoln Way, to cost \$150,000, for the Central Theatre Corp., care of O. K. Reddington, 901 Lincoln Way. The building will be of brick.

MASSACHUSETTS

Acushnet—A moving picture theatre is to be built by the Acushnet Amuse. Co., president, Raoul Proteau and J. D. Oliver, treasurer. The lot on the northwest corner of Slocum and Fairhaven Rds. has been selected on which to build the two-story brick building, to contain two stores and a theatre with a capacity of 650. Plans are being drawn by local architect.

Attleboro—The property on Union St. between the Elks' Home and the Attleboro Refinery was sold to the Bates Theatre Co., on which will be erected an up-to-date brick theatre. Lot has a 72-foot frontage and extends back 220 feet. Construction to start soon.

MICHIGAN

Bay City—John Ebersson, 212 E. Superior St., Chicago, Ill., is drawing preliminary plans for a three-story theatre, store and office building on Washington between 4th and 5th Ave. to cost \$500,000. Owner, Bijou Theatrical Ent. W. S. Butterfield, care of City Bank Bldg., Battle Creek, Mich. Structure to be of brick.

MISSOURI

Kansas City—Plans for a two-story theatre and store building are being drawn by architect, Wilkinson & Coans, 608 Interstate Bldg., for Frank Reber & Sons, 1745 Summit St. Structure will be 60 x 123, located on Troost, between 55th and 56th, seat 1,000, cost \$50,000, be constructed of brick and concrete.

St. Louis—Preston J. Bradshaw, International Life Bldg., is drawing plans for a 12-story theatre building on Grand and Morgan, for Wm. Goldman, 628 N. Grand Ave. Theatre to cost \$1,000,000, brick, fireproof.

NEW YORK

Batavia—Architect L. Lempert, Cutler building, Rochester, is drawing plans for the remodeling of the Family theatre, owner, N. Dipson, Family theatre, Batavia. Cost, \$30,000. Architect taking bids on general contract.

Elmira—Architect L. Lempert, Cutler building, Rochester, is drawing plans for the remodeling of the Mozart theatre, owner, S. Bernstein, 102 W. Market Street. Architect taking bids.

New York City—Morgan & Glaser, 2804 3rd Avenue, drawing plans for a frame open air theatre 113x169, on E. S. Boston Road, S. 180th Street. Owner, S. L. Building Company, president, S. Ninskoff, 1312 Clinton Avenue.

OHIO

Cincinnati—Zettel & Rapp, 1206 Mercantile Library building is drawing plans for the Paul Lawrence Dunbar Memorial Theatre Syndicate, Jerome M. Jackson, 609 Mercantile Library building, for a brick and stone theatre on northwest corner Ashland and Chapel streets, to cost about \$125,000.

Cleveland—Miles theatre Company, Charles H. Miles, president, 919 Huron Road, to build a theatre and commercial building on Euclid Avenue, to be brick, fireproof construction. Architect, withheld. Plans being drawn.

OREGON

Astoria—Black Cat, Inc., is to erect and operate a theatre on a lot 50x200 between 8th and 9th streets extending from Commercial to Duane street. Structure will be designed both for legitimate and moving pictures. Cost to total \$100,000. Architect not yet selected.

Vernonia—J. R. Rush announces the immediate construction of a new modern theatre building on the lot at the corner of Bridge and 3rd streets, known as the Crockett lot. Architect will be selected and ground broken shortly.

PENNSYLVANIA

Philadelphia—Michael Capbianco, 778 S. 7th Street, to plan remodeling of the theatre on 84th and Eastwick Avenue, one story, at a cost of \$6,000. Drawing plans.

Philadelphia—Architect R. R. Neely and E. W. Martin, 2301 Spruce Street, to alter the theatre on Fairmount Avenue and Lexington Street, to be two story, 40x60, brick and stucco built. Owner, S. Borowsky, 1610 S. Broad Street. Drawing plans.

WASHINGTON

Chehalis—G. R. Ruggles & Son, Lynn, are contemplating the erection of a modern theatre to cost about \$60,000. Preliminary plans have been drawn.

WISCONSIN

Eau Claire—C. W. & G. L. Rapp, 190 N. State Street, Chicago, are drawing plans for a 2,000 seat, one story theatre building, 80x135, constructed of steel. Owner, Eau Claire Theatre Company, M. Homs, 717 S. River Street, Eau Claire.

Sheboygan—E. A. Juul, 209 National Security building, drawing plans for a two story and basement theatre building, 70x140, to be constructed of brick and tile. Owner, withheld.



Interior view of the Rivoli theatre, Los Angeles, Cal., which has a seating capacity of 900 owned by the West Coast theatres, Inc.

EASTMAN POSITIVE FILM

With an emphatically long scale of gradation it carries through to the screen the entire range of tones from highest light to deepest shadow that the cameraman has secured in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words “Eastman” “Kodak” stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



A view of a Canadian house which illustrates a striking design for the stage, proscenium arch and ceiling. The lighting scheme in this house is so arranged as to bring out the architectural design to best effect

National Operating Co. Formed

A charter was granted by the Virginia corporation commissioner to the National Operating Company of Norfolk. H. J. Mooney is president; R. M. Chambers is secretary-treasurer; and Miss Rhoda Royal is the other incorporator, all of Norfolk. The maximum capital is \$10,000 while the paid up minimum is set at \$1,000. The charter permits them to conduct all kinds of amusement enterprises.



A rest room opening from the mezzanine with a fireproof window allowing a view of the projection room

The "Stratford" Being Renovated

The Stratford, Conn., theatre, only moving picture house in that town, has been bought by James M. Sullivan of South Manchester, Conn., from I. Alpert. Alterations and repairs are now in progress and the new owner announces he will reopen the house the 19th. Alpert closed the deal, whereby his interests in the theatre are transferred to Sullivan, several days ago but remained in possession until the night of the 12th. The theatre has passed through several ownerships during the past year, Harry Feldman having sold it to Edward Turner, who, on March 30, sold it to Alpert.

Novel Stunt for Radio Week

Manager Herschel Stuart of the Missouri Theatre, St. Louis, Mo., emphasized "Radio Week" by the origination of the following stunt:

A microphone was placed in one of the upper boxes. This microphone was connected to the broadcasting station of one of the newspapers, Station WMC. Several receiving sets with loud speakers were set up in various parts of the house, so distributed that one could be heard from every part of the house. With the equipment set as explained, pro-

grams, including solos by members of the orchestra, were played in this upper box. They were transmitted from there to the broadcasting station, there broadcasted, then received back in the theatre, where the entire audience received the number in great volume, the fact being both explained and demonstrated that the artist was transmitting his number not much louder than a whisper, the same being amplified by the broadcasting station.

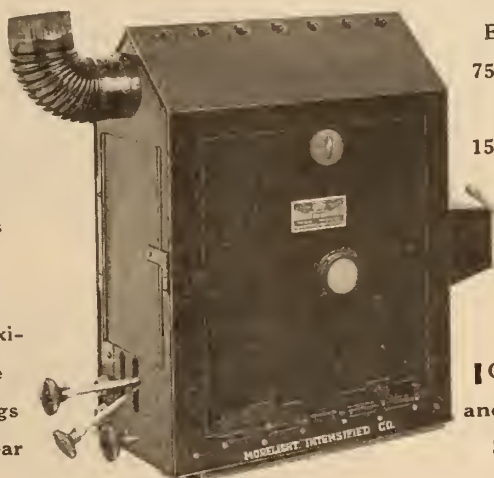


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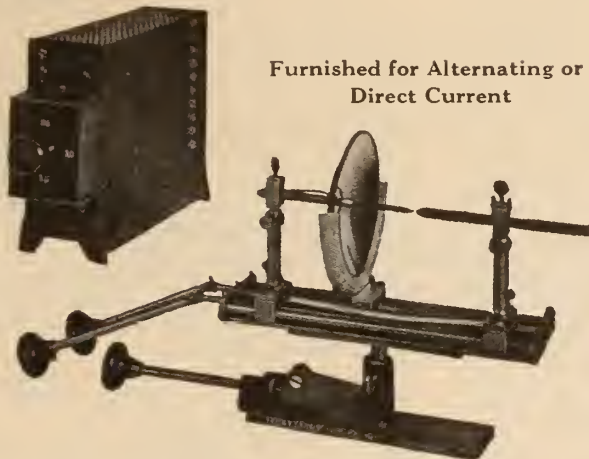


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A few other parks equipped with Heywood-Wakefield chairs are:

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Haverhill, Mass., Baseball Club
Portland, Me., Baseball Club
Hartford, Conn., Baseball Club
Springfield, Mass., Baseball Club
Syracuse, N. Y., Baseball Club
Grandstand of the Worcester Agricultural
Society, Worcester, Mass.
Open Air Theatre, Riverside Park,
Portland, Maine

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Philadelphia, Pa.
Portland, Ore.
San Francisco, Cal.
St. Louis, Mo.
Boston—Winter Hill

Heywood-Wakefield.
REG. U.S. PAT. OFF.

Smooth Movement of Pictures Explained

(Continued from page 2998)

duce what is called "over compounding." That is, the terminal voltage will rise as the load is increased due to the large current flowing through the series coil in comparison to that through the shunt coil. Over compound is resorted to by central stations in order to compensate for the IR drop due to line resistance.

If the voltage of the machine remains practically constant for a wide range of loads, the machine is said to be "flat-compounded." This type of direct current generator is much used for motor picture projection so that for any amperage up to about 100 the voltage remains practically constant. One common type used for projection has the arcs connected in multiple, so that the additional arc while being "warmed up" has no effect on the one projecting the picture. Compound machines are also much used for other purposes.

Good Work of N. A. M. L. Greatly Appreciated

We wish to tell you how much we appreciate the good work that the N. A. M. L. is doing. Enclosed you will find two membership blanks and fifty cents for two buttons. Please admit us to this wonderful league and send us blanks and every thing that goes with it.

We are under the heading of the High School theatre, and our performances take place in the auditorium of the local high school, which has a seating capacity of 810. We have two new Powers 6-B projectors with A. C. compensare, while a fourteen-inch exhaust fan in the top of the projection room gives us ample ventilation at all times. The projection room is also equipped with a 12-volt system for framing lights. We think that we have one of the best outfits of any theatre of this size in the vicinity, and try to give them the best projection possible.

We usually run the same show three or four times and we cut out all the misframes and punch-marks after the first screening.

We sincerely hope that the League will continue to grow and that there will be more real projectionists in the country.

Projectionally yours,

WILLIAM G. BLANCHARD,

ROBERT A. KNIGHT,

Greencastle, Ind.

Changes in the I.A.T.S.E.

S. S. Newman, of San Francisco, Local Union No. 16, resigned as an International Organizer for the I. A. T. S. E. several weeks ago. Roy Stephenson, a member of Local No. 33, Los Angeles, succeeded Mr. Newman April 16th., as an organizer for this state. He is well-known to the craft.—Trout

Dear Editor:

Being an old number, 604, of the League and have never written the Forum, guess I had better give an account of myself. I joined in 1918, then operating at the Catharine theatre at Monticello, Fla. But have been here at the Dixie since August, 1919. My equipment consists of two Simplex running on alternating current; size of operating room, 8 x 12-8 feet deep. Fulco fireproof rewind motor driven. My picture is as near perfect as I should want—my throw being 85 feet. Enclosed find 25 cents in stamps for new button, and please send me labels.

Many thanks from one that is going to do his part in improving film conditions.

J. H. GANDY, No. 604,
Dixie Theatre,
Pelham, Ga.

HONOR ROLL

(1968)	Edward Wright.....Astoria, L. I., N. Y.
(1969)	Frank Baird.....Auburn, Ind.
(1970)	Ryan Byrd.....Darlington, S. Car.
(1971)	J. E. Dozier.....Dawson, Ga.
(1972)	R. E. Peters.....Easton, Pa.
(1973)	R. G. Starley.....Fillmore, Utah
(1974)	Howard Leffel.....Ft. Meade, Fla.
(1975)	Albert Grinstead.....Greensburg, Ind.
(1976)	Doyle Sparks.....Heavener, Okla.
(1977)	W. H. Cottrell.....Hopewell, Va.
(1978)	Royce Hamil.....Homer, La.
(1979)	C. Dewey Barnes.....Huntsville, Ala.
(1980)	R. F. Thompson.....Keyser, W. Va.
(1981)	Jim Pugh.....Logansport, La.
(1982)	Coy Waller.....Marion, Kans.
(1983)	Wm. H. Holland.....Memphis, Tenn.
(1984)	A. R. Miller.....Millersburg, Pa.
(1985)	C. H. Aldrich.....New Albany, Ind.
(1986)	A. W. Walker.....New Kirk, Okla.
(1987)	E. A. Gaston.....Newport, N. Hamp.
(1988)	R. H. Gaston.....Paris, Ark.
(1989)	Clifford Aders.....Pikeville, Ky.
(1990)	R. E. Snow.....Shelby, Mont.
(1991)	Burkett H. Henry.....Vandergrift, Pa.
(1992)	B. J. Moody.....Webb City, Mo.
(1993)	Richard Wenrick.....Winchester, Ohio
(1994)	A. R. Steed.....Winters, Tex.
(1995)	Alton Ronning.....Woodstock, Ill.
(1996)	Chas. H. Boyse.....Red Deer, Alta., Canada
(1997)	Henry J. Fox.....Burkett, Tex.
(1998)	Walter Duping.....Jellico, Tenn.
(1999)	Andrew Scardino.....Bryan, Texas
(2000)	C. D. Black.....Cherryville, N. C.
(2001)	Guy Jaques, Jr.....Herrin, Ill.
(2002)	D. R. Townson.....Oneonta, Ala.

LOUISIANA

Gretna—Ground will be broken for a \$12,000 theatre the promoters of which are Thomassie & Cassou of Harvey. Lot at Newton & 3rd Sts., opposite the Knights of Columbus Home.

Reno Rialto Being Thoroughly Remodelled

Plans for remodeling the Rialto theatre at a cost of \$75,000 and changing the famous playhouse into a motion picture theatre were completed when the Reno stockholders in the T. & D. Jr. enterprises met with Mike Naify, general manager and Frank Costello, local manager of the company, and gave their O. K. to the plans with instructions to have plans completed at once and to start work at once.

The theatre is the largest in Reno and the remodeling plans call for enlarging the seating capacity, installing new seats, retinting and redecorating, the adding of two stores on either side of the entrance, one to be rented for a confectionery store, the placing of commodious offices on the mezzanine floor for the officers of the company and the installation of modern equipment for the showing of high class pictures. The entrance is to be changed in such a way as to make it more attractive and of value for advertising the attractions.

Two large electric signs are to be placed on either side of the theatre building and a large vacant lot adjoining has been leased by the company to afford parking space for patrons.

The T. & D. Jr., enterprises now control twenty-two show houses in Nevada and California and it is announced that within ninety days the company will add fifteen more to its holdings, buying theatres in a number of places and building new houses where it is deemed advisable.—Floyd

Grand Theatre, Hartford, Opens

With the opening of the Grand theatre, Hartford, Conn., has another motion picture house to cater to a high-grade and critical public. Philip Smith of Boston, Mass., who operates a chain of theatres in western New York and in Massachusetts, has secured a five-year lease on the Grand, with privilege of renewal, and will conduct the house on a modern scale, playing only feature films.

Ray S. Averill, general manager of the Smith chain of theatres, has been in Hartford supervising the installation of new projection equipment and new screen. The equipment will bring, it is claimed, the Grand on a par with the other motion picture houses of the city.

The theatre will run a continuous bill from 10.30 a. m. to 10.30 p. m., changing its program Monday, Wednesday and Friday, with a special Sunday evening program.

Mr. Averill, who will manage the house until it has been firmly established, is planning to organize a women's orchestra, which will play at all programs. Mr. Averill was identified with the Connecticut motion picture field prior to his going to Boston.

Economical and Efficient Equipment for Theatre COOLING and VENTILATING

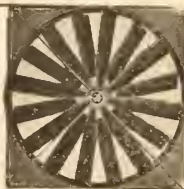
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Refer to the "News" for information on Theatre Equipment.

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Schenectady Ready for Another

Abe Devore has broken ground for his new theatre in Schenectady, N. Y., a 600-seat house in the residential section, and which will bring about, when completed, a fight for patronage with the nearby Cozy.

Additional Reports on Theatre Building

MISSOURI

Kansas City—Architect Lodge & Cornell, 1505 Commerce Bldg., drawing plans for one story and bal. theatre, 100x149 on 36th and Broadway for E. J. Willet, 806 Lathrop Bldg. To be of brick.

St. Louis—Architect Thos. W. Lamb, 644 8th Ave., N. Y. C. drawing plans and taking bids for theatre and store building, \$1,000,000, on Washington and 8th Sts., for Marcus Loew, 1493 B'way, N. Y. C. Theatre to seat 3,000, be of brick, fireproof and brick walls.

NEW YORK

Brooklyn—Deanstrauss Corp., Samuel Strausberg, 676 Willoughby Ave., to build theatre and loft building, five story, 60x80x70x100 on 47-51 Fourth Ave. to 376-82 Dean St., to cost \$500,000. Theatre will seat 1,600. Architect withheld.

Buffalo—Lewis & Hill, 892 Main St., have plans for two story theatre, store and office building, 65x150, \$70,000, on Bailey Ave. and Georgetown St., for James Cardina, 535 Grider St., to be of brick and steel. Owner taking bids on separate contracts.

Flushing—Thos. W. Lamb, 644 8th Ave., N. Y., drawing plans for one story theatre and stores on B'way corner Main St., for the B. F. Keith Co., Flushing. To be of brick. Architect taking bids.

New York City—Louis A. Sheihart, 192 Bowery, has private plans for theatre on N. E. Cor. 3rd Ave. and 64th St., 1091-5. Owner builds by separate contracts.

New York City—Andrew T. Cobe, Astor Theatre, B'way and 45th St., N. Y. C., to build ten story theatre and office building, 20x100, on 155 West 46th St. Architect, Geo. Keister, 56 West 45th St., starting plans.

Tupper Lake—Elmer LeBoluf, Faust St., to build two story theatre, 50x100, on Depot St., of brick and tile. Architect not selected.

Utica—Nathan Robbins, care of Avon Theatre, Inc., Utica, to build theatre, office and store building, six stories, \$500,000, cor. Columbia and Washington Sts., of brick, steel, terra cotta. Architect, E. C. Horn & Son, 1476 B'way, N. Y. C. Owner will call for bids on gen. contracts.

CALIFORNIA

Hermosa Beach—The Bank of Hermosa Beach will build on the southwest corner of 13th St. & Hermosa Ave. a two story building which will be used as a theatre and banking rooms. Theatre will have a seating capacity of 1,200 and cover a plot of 100x150, of terra cotta front and cost well over \$200,000.

Huntington Beach—The Huntington Beach Investment Co. will build a theatre costing \$50,000 which will be two stories high on Fifth and Olive Sts. with a seating capacity of 700. Directors are D. W. Huston, Joseph Vavra, R. L. Obarr, D. O. Stewart, W. J. Elliott, Chas. P. Patton, T. B. Talbert and H. T. Dunning.

Business Offerings

FOR SALE—In West Virginia, town of 5,000, Motion Picture Theatre. Reason for selling, wish to leave state. H. F. H., care Motion Picture News, New York City.

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Two Powers 6A machines and inductors in A1 condition. \$500.00 Cash.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva.....	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib.....	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?.....	Special Cast	Al Lichtman Corp.	6 reels	Mar. 17
Bolted Door, The.....	Frank Mayo	Universal	5 reels	Mar. 3
Brass.....	Monte Blue	Warner Bros.	9 reels	Mar. 17
Call of the Hills.....	Special Cast	Lee-Bradford-S.R.	5 reels	
Can a Woman Love Twice?.....	Ethel Clayton	Film Book. Offices.	6 reels	Mar. 10
Daddy.....	Jackie Coogan	First National	6 reels	Mar. 17
Does It Pay?.....	Hope Hampton	Fox		
Down to Sea in Ships.....	McKee-Court	Hodkinson	8 reels	Dec. 2
Driven.....	Special Cast	Universal	6 reels	Dec. 9
East Side, West Side.....	Special Cast	Principal Pict.	5 reels	Apr. 21
Fourth Musketeer, The.....	Johnnie W.Walker	Film Book. Offices.	6 reels	Mar. 31
Gallopin' Through.....	Jack Hoxie	Sunset Prod.	5 reels	
Glimpses of the Moon.....	Bebe Daniels	Paramount	7 reels	Apr. 14
Good-By Girls.....	William Russell	Fox	5 reels	Mar. 24
Good Men and Bad.....	Sais-McCormick	Selznick Dist. Corp.	4 reels	
Gossip.....	Gladys Walton	Universal	5 reels	Mar. 10
In the Devil's Bowl.....	Neal Hart	Wm. Steiner-S. R.	5 reels	
Isle of Lost Ships.....	Nilsson-Sills	First National	7 reels	Mar. 24
Is Divorce a Failure?.....	Leah Baird	Asso. Exhib.	6 reels	
Just Like a Woman.....	Special Cast	Hodkinson	5 reels	Mar. 17
Lamp in the Desert.....	Special Cast	C. B. C-S. R.	5 reels	
Leopardess, The.....	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner.....	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lion's Mouse, The.....	Standing-Marsh	Hodkinson	5 reels	
Lost and Found.....	Special Cast	Goldwyn	7 reels	Mar. 17
Luck.....	Johnny Hines	Mastodon-S. R.	7 reels	Apr. 14
Mad Love.....	Pola Negri	Goldwyn	6 reels	Feb. 24
Man and Wife.....	Special Cast	Arrow	5 reels	
Midnight Guest, The.....	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Dime.....	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The.....	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newboro, A.....	Viola Dana	Metro	6 reels	Apr. 28
Outlaws of the Sea.....	Marguerite Courtot	Selznick Dist. Corp.	5 reels	
Pilgrim, The.....	Charles Chaplin	First National	4 reels	Jan. 27
Racing Hearts.....	Special Cast	Paramount	6 reels	Feb. 24
Refuge.....	K. McDonald	First National	6 reels	Apr. 14
Scars of Jealousy.....	Special Cast	First National	6 reels	Mar. 17
Shriek of Araby, The.....	Ben Turpin	Allied Prod. & Dist.	5 reels	Mar. 3
Single Handed.....	Hoot Gibson	Universal	5 reels	Mar. 31
Smilin' On.....	Pete Morrison	Sanford Prod.	5 reels	
Success.....	Special Cast	Metro	6 reels	Feb. 24
Temptation.....	Special Cast	C. B. C-S. R.	6 reels	
Tents of Allah.....	Blue-Alden	Asso. Exhib.	7 reels	
Three Jumps Ahead.....	Tom Mix	Fox	5 reels	Apr. 14
Vanity Fair.....	Mabel Ballin	Goldwyn	8 reels	Mar. 17
Vengeance of the Deep.....	Special Cast	Selznick Dist. Corp.	5 reels	Apr. 28
Western Justice.....	Caldwell-Hill	Arrow	4 reels	
When a Woman Turns.....	Tom Kennedy	Norca Pict.-S. R.	5 reels	
Where the Pavement Ends.....	Special Cast	Metro	7 reels	Mar. 24
White Flower, The.....	Betty Compson	Paramount	6 reels	Mar. 10
Your Friend and Mine.....	Special Cast	Metro	6 reels	Mar. 31

APRIL

Feature	Star	Distributed by	Length	Reviewed
Abysmal Brute, The.....	Reginald Denny	Universal	8 reels	Apr. 21
Alice Adams.....	Florence Vidor	Asso. Exhibitors	7 reels	
Backbone.....	Special Cast	Goldwyn	7 reels	May 12
Bella Donna.....	Pola Negri	Paramount	8 reels	Mar. 31
Bright Lights of Bway.....	Special Cast	Principal Pict.	5 reels	
Bright Shawl, The.....	Dick Barthelmess	First National	8 reels	Apr. 28
Bucking the Barrier.....	Dustin Farnum	Fox	5 reels	Apr. 21
Clansmen of the North.....	Travers-R. Dwyer	Selznick Dist. Corp.	5 reels	
Cordelia the Magnificent.....	Clara K. Young	Metro	6 reels	June 2
Crashing Thru.....	Harry Carey	Film Book. Offices.	5 reels	Apr. 7
Dead Game.....	Ed Gibson	Universal	5 reels	Apr. 21
Flames of Passion.....	Special Cast	Independent Pict.	5 reels	Jan. 20
Forbidden Lover, The.....	Bedford-Sparling	Selznick Dist. Corp.	5 reels	
Go-Getter, The.....	Special Cast	Paramount	8 reels	Apr. 21
Grumpy.....	Roberts-McAvoy	Paramount	7 reels	Mar. 31
Her Fatal Millions.....	Viola Dana	Metro	6 reels	May 5
High Speed Lee.....	Reed Howes	Arrow	5 reels	
Jacqueline.....	Special Cast	Arrow	6 reels	Mar. 31
Law Rustlers, The.....	William Fairbanks	Arrow	5 reels	
Lost in a Big City.....	John Lowell	Arrow	7 reels	Jan. 27
Lovebound.....	Shirley Mason	Fox	5 reels	May 19
Madness of Youth.....	John Gilbert	Fox	6 reels	Apr. 28
Man From Ten Strike.....	Guy Bates Post	Principal Pict.	6 reels	
Nobody's Bride.....	Herbert Rawlinson	Universal	5 reels	
Old Sweetheart of Mine.....	Dexter-Eddy	Metro	6 reels	Apr. 14
Prodigal Daughters.....	Gloria Swanson	Paramount	6 reels	Apr. 28
Safety Last.....	Harold Lloyd	Pathe	7 reels	Mar. 3
Salty Saunders.....	Neal Hart	Wm. Steiner-S. R.	5 reels	
Slander the Woman.....	Dorothy Phillips	First National	6 reels	May 19
Snow Bride, The.....	Alice Brady	Paramount	6 reels	May 26
Snowdrift.....	Charles Jones	Fox	5 reels	June 9
Souls for Sale.....	Special Cast	Goldwyn	8 reels	Apr. 7
Sunshine Trail, The.....	Douglas MacLean	First National	5 reels	

Feature	Star	Distributed By	Length	Reviewed
Tansy.....	Special Cast	Burr Nickle Prod.	5 reels	
Temporary Marriage.....	Special Cast	Principal Pict.	6 reels	May 12
Tiger's Claw, The.....	Jack Holt	Paramount	5 reels	Mar. 31
Town Scandal, The.....	Gladys Walton	Universal	5 reels	Apr. 14
Trailing African Wild Animals.....		Metro	7 reels	May 19
Trail of the Lonesome Pine.....	Mary M. Minter	Paramount	6 reels	Mar. 31
Timmed in Scarlet.....	Special Cast	Universal	5 reels	Apr. 7
Westbound Limited.....	Ralph Lewis	Film Book. Offices.	7 reels	May 5
What Wives Want.....	Special Cast	Universal	5 reels	May 5
Within the Law.....	Norma Talmadge	First National	8 reels	May 12
Wonders of the Sea.....	Lulu McGrath	Film Book. Offices.	4 reels	Nov. 4
You Are Guilty.....	Kirkwood-Kenyon	Mastodon-S. R.	5 reels	Mar. 31
You Can't Fool Your Wife.....	Special Cast	Paramount	7 reels	May 5

MAY

Feature	Star	Distributed By	Length	Reviewed
Affairs of Lady Hamilton.....	Liane Haid	Hodkinson	8 reels	Apr. 28
Bavu.....	Wallace Beery	Universal	8 reels	Apr. 28
Black Shadows.....		Pathe	5 reels	June 2
Boston Blackie.....	William Russell	Fox	5 reels	June 2
Broken Violin, The.....	Special Cast	Arrow	6 reels	
Burning Words.....	Roy Stewart	Universal	5 reels	June 2
Crossed Wires.....	Gladys Walton	Universal	5 reels	May 19
Double Dealing.....	Hoot Gibson	Universal	5 reels	May 26
Fighting Strain, The.....	Neal Hart	Wm. Steiner-S. R.	5 reels	
Fog Bound.....	Dorothy Dalton	Paramount	8 reels	June 9
Fortune of Christina McNab.....	Special Cast	Playgoers	5 reels	
Fools and Riches.....	Herbert Rawlinson	Universal	5 reels	May 14
Girl of the Golden West.....	Kerrigan-Breamer	First National	7 reels	June 2
Girl Who Came Back.....	Special Cast	Al Lichtman Corp.	5 reels	Apr. 21
Little Red Schoolhouse.....	Special Cast	Arrow	6 reels	
Lonely Road, The.....	Kath. MacDonald	First National	6 reels	May 12
Man From Glangarry.....	Special Cast	Hodkinson	5 reels	Mar. 31
Me'er-Do-Well, The.....	Thos. Meighan	Paramount	7 reels	May 12
Power Divine, The.....	Special Cast	Independent Pict.	5 reels	
Ragged Edge, The.....	Lunt-Palmeri	Goldwyn	7 reels	June 16
Remittance Woman, The.....	Ethel Clayton	Film Book. Offices.	7 reels	May 19
Rip Tide, The.....	Special Cast	Arrow	6 reels	June 2
Rustle of Silk, The.....	Compson-Tearle	Paramount	7 reels	May 12
Sixty Cents an Hour.....	Walter Hiers	Paramount	6 reels	May 26
Soul of the Beast.....	Madge Bellamy	Metro	5 reels	Apr. 21
Stepping Fast.....	Tom Mix	Fox	5 reels	May 26
Sunken Rocks.....	Alma Taylor	Burr Nickle Prod.	5 reels	
Wandering Daughters.....	Special Cast	First National	5 reels	
Wolf Tracks.....	Jack Hoxie	Sunset Prod.	5 reels	

JUNE

Feature	Star	Distributed By	Length	Reviewed
Bargains.....	Special Cast	Burr Nickle Prod.	5 reels	
Below the Rio Grande.....	Neal Hart	Wm. Steiner-S. R.	5 reels	
Children of Dust.....	Special Cast	First National	5 reels	
Counterfeit Love.....	Special Cast	Playgoers	5 reels	
Critical Age, The.....	Special Cast	Hodkinson	5 reels	May 19
Daughters of the Rich.....	Special Cast	Al Lichtman Corp.	5 reels	
Desert Rider, The.....	Jack Hoxie	Sunset Prod.	5 reels	
Devil's Partner, The.....	Norman Shearer	Independent Pict.	5 reels	
Divorce.....	Jane Novak	Film Book. Offices.	6 reels	June 16
Don Quickshot of the Rio Grande.....	Jack Hoxie	Universal	5 reels	June 9
Exciters, The.....	Daniels-Moreno	Paramount	6 reels	June 16
Heart Raider, The.....	Agnes Ayres	Paramount	5 reels	June 16
Human Wreckage.....	Special Cast	Film Book. Offices.	5 reels	
Last Moment, The.....	Special Cast	Goldwyn	6 reels	May 19
Man of Action.....	Douglas MacLean	First National	6 reels	June 2
Michael O'Halloran.....	Irene Rich	Hodkinson	5 reels	
Mysterious Witness, The.....	Robert Gordon	Film Book. Offices.	5 reels	
Only 38.....	Special Cast	Paramount	6 reels	
Paddy - the - Next-Best Thing.....	Mae Marsh	Allied Prod. & Dist.	6 reels	May 26
Penrod and Sam.....	Special Cast	First National	5 reels	
Railroded.....	Herbert Rawlinson	Universal	5 reels	June 16
Sawdust.....	Gladys Walton	Universal	5 reels	
Sun-Dog Trails.....	Special Cast	Arrow	5 reels	
Trifling With Honor.....	Special Cast	Universal	5 reels	May 12
Western Blood.....	Pete Morrison	Sanford Prod.	5 reels	
Woman With Four Faces.....	Compson-Dix	Paramount	5 reels	
Youthful Cheaters.....	Glenn Hunter	Hodkinson	6 reels	June 2

JULY

Feature	Star	Distributed By	Length	Reviewed
Brass Bottle, The.....	Special Cast	First National	5 reels	
Circus Days.....	Jackie Coogan	First National	5 reels	
Desert Driven.....	Harry Carey	Film Book. Offices.	5 reels	
Dulcy.....	C. Talmadge	First National	5 reels	
Forbidden Range.....	Neal Hart	Wm. Steiner Prod.	5 reels	
Itching Palms.....		Film Book. Offices.	5 reels	
Man Between, The.....	Special Cast	Asso. Exhibitors	6 reels	
Man's Man, A.....	J. Karren Kerrigan	Film Book. Offices.	5 reels	
McGuire of the Mounted.....	William Desmond	Universal	5 reels	
Rapids, The.....	Astor	Hodkinson	5 reels	
Self Made Wife, A.....	Special Cast	Universal	5 reels	
Shootin' For Love.....	Hoot Gibson	Universal	5 reels	
Stormy Seas.....	McGowan-Holmes	Asso. Exhibitors	5 reels	
Trilby.....	Special Cast	First National	5 reels	

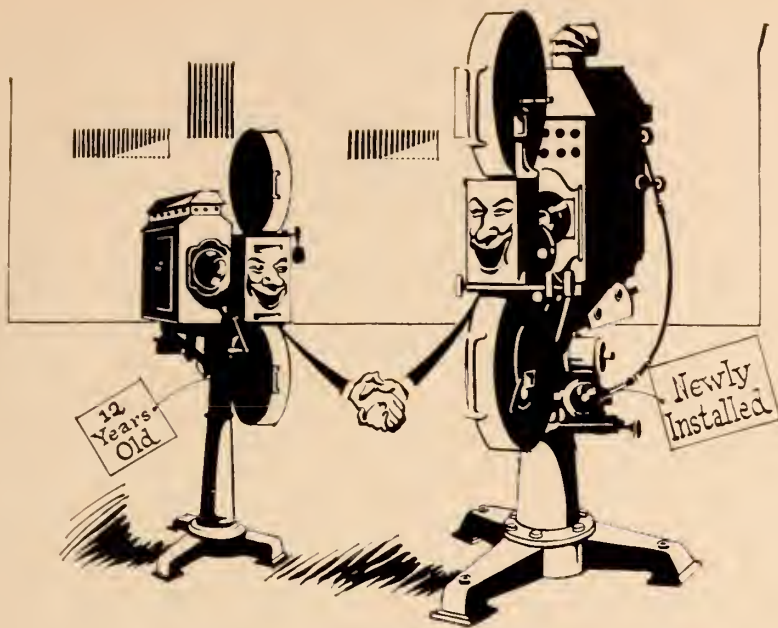
Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Ain't Love Awful		Universal	2 reels	May 26
Alley Cat, The	Aesop's Fables	Pathe	2/3 reels	Mar. 24
All Over Twist	Buddy Messenger	Universal	2 reels	
Amateur Night on Ark	Aesop's Fables	Pathe	2/3 reels	May 26
Author, The	Al St. John	Fox	2 reels	
Babies Welcome	Dorothy Devore	Educational	2 reels	Mar. 3
Back Stage	Children	Pathe	2 reels	June 2
Barnyard, The	Larry Semon	Vitagraph	2 reels	
Beauty Parlor, The	Aesop's Fables	Pathe	2/3 reel	
Before the Public	Snub Pollard	Pathe	2 reels	Mar. 3
Borrowed Trouble	Carter DeHavens	Film Book. Offices	2 reels	
Bowled Over	Paul Parrott	Pathe	1 reel	Mar. 24
Boys to Board	Children	Pathe	2 reels	
Broke	Jimmie Adama	Educational	1 reel	Mar. 3
Bum Grafters	Neely Edwards	Universal	1 reel	
Bum Slickers	Edwards-Roach	Universal	1 reel	
Burglar Alarm, The	Aesop's Fables	Pathe	2/3 reel	
California or Bust	Snub Pollard	Pathe	2 reels	Apr. 2
Chop Suey Louie	Joe Rock	Jo-Rok Prod.	2 reels	
Clothes and Oil		Fox	2 reels	May 26
Coal Dust Twins	Neely Edwards	Universal	1 reel	
Cold Chills	Louise Fazenda	Educational	2 reels	Apr. 28
Collars and Cuffs	Stan Laurel	Pathe	1 reel	
Courtship of Miles Sand-				
wich	Snub Pollard	Pathe	2 reels	
Covered Push-Cart, The	Aesop's Fables	Pathe	2/3 reel	
Col. Heeza Liar and the				
Burglar	Hodkinson		1 reel	
Col. Heeza Liar in Un-				
cle Tom's Cabin	Hodkinson		1 reel	
Col. Heeza Liar, Nature				
Fakir	Hodkinson		1 reel	
Col. Heeza Liar's Vaca-				
tion	Hodkinson		1 reel	
Dad's Boy	Buddy Messenger	Universal	2 reels	
Day By Day—In Every				
Way	Aesop's Fables	Pathe	2/3 reels	
Dogs of War	Children	Pathe	2 reels	
Day By Day—In Every				
Way		C. B. C.-S. R.	2 reels	
Don't Flirt		Pathe	1 reel	May 26
Don't Get Fresh	Buddy Messenger	Universal	2 reels	
Do Your Stuff	Paul Parrott	Pathe	1 reel	Mar. 3
Dude, The	Adams-Vance	Educational	1 reel	Apr. 14
Easy Terms	Neely Edwards	Universal	1 reel	
Exit Stranger		Educational	1 reel	
Fakers	Edwards-Roach	Universal	1 reel	
Family Troubles	Eddie Barry	Educational	1 reel	Mar. 31
Fare Enough	Jack Cooper	Universal	2 reels	
Farmer Al Falfa's Bride	Aesop's Fables	Pathe	2/3 reels	May 5
Fish Story, A	Aesop's Fables	Pathe	2/3 reels	
F. O. B.	Lloyd Hamilton	Educational	2 reels	May 5
For Art's Sake	Paul Parrott	Pathe	1 reel	May 26
For Safe Keeping	Paul Parrott	Pathe	1 reel	Mar. 17
Fortune's Wheel	Lewis Sargent	Universal	1 reel	
Forward March	Larry Semon	Vitagraph	2 reels	
Fourflusher, The		Fox	2 reels	May 5
Fresh Eggs	Paul Parrott	Pathe	1 reel	
Gambler's, The	Aesop's Fables	Pathe	2/3 reels	
Get Your Man	Paul Parrott	Pathe	1 reel	Mar. 31
Giants vs. Yanks	Children	Pathe	2 reels	Mar. 31
Good Riddance	Paul Parrott	Pathe	1 reel	Apr. 14
Green as Grass	Jimmie Adams	Educational	2 reels	Apr. 14
Handy Man, The	Stan Laurel	Metro	2 reels	
Helpful Hogan	Charles Murray	Hodkinson	2 reels	
Hold On	Engel-Earle-Marcel	Universal	2 reels	
Hold Tight	Lige Conley	Educational	2 reels	Mar. 3
Hot Water	Neal Burns	Educational	2 reels	Mar. 24
Imperfect Lover, The	Brownie (dog)	Universal	2 reels	
In Hock	Neely Edwards	Universal	1 reel	
Jazz Bug, The	Bert Roach	Universal	1 reel	
Jolly Rounders, The	Aesop's Fables	Pathe	2/3 reels	
Kick Out	Lige Conley	Educational	2 reels	
Kid Reporter, The	Baby Peggy	Universal	2 reels	June 9
Knockout, The	Lyons-Moran	Universal	1 reel	
Live Wires	Paul Parrott	Pathe	1 reel	
Love Nest, The	Buster Keaton	First National	2 reels	Mar. 24
Maid to Order	Lewis Sargent	Universal	1 reel	
Mouse Catcher, The	Aesop's Fables	Pathe	2/3 reels	
Movie Dare Devil, The	Hurd Cartoon	Educational	1 reel	Apr. 14
Mummy, The		Fox	2 reels	June 2
The Noon Whistle	Stan Laurel	Pathe	1 reel	May 5
No Wedding Bells	Larry Semon	Vitagraph	2 reels	Feb. 10
	McKee-Anderson-			
Nuisance, The	Murray	Hodkinson	2 reels	Feb. 17
Oh, Nurse	Marcel-Cooper	Universal	2 reels	May 26
Oh, Sister	Adams-Vance	Educational	1 reel	Mar. 3
One Hard Pull	Aesop's Fables	Pathe	2/3 reels	
Panic's On, The	Carter DeHavens	Film Book. Offices	2 reels	
Peanuts	Lewis Sargent	Universal	1 reel	
Peg o' the Movies	Baby Peggy	Universal	2 reels	
Pharaoh's Tomb	Aesop's Fables	Pathe	2/3 reels	
Pick and Shovel	Stan Laurel	Pathe	1 reel	June 16
Pill Pounder, The	Charles Murray	Hodkinson	2 reels	
Pleasant Journey, A	Children	Pathe	2 reels	Mar. 24
Please Arrest Me	Monty Banks	Federated-S. R.	2 reels	
Plumb Crazy	Bobby Vernon	Educational	2 reels	June 2
Pop Tuttle's Lost Nerve	Dan Mason	Film Book. Offices	2 reels	May 26
Pop Tuttle's Tactics	Dan Mason	Film Book. Offices	2 reels	
Private, Keep Off	Carter DeHavens	Film Book. Offices	2 reels	
Radio Romeo	Walter Forde	Universal	1 reel	
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels	June 16
Roaring Lions on Steam-				
ship	Fox		2 reels	

Feature	Star	Distributed By	Length	Reviewed
Roll Along	Jimmie Adams	Educational	2 reels	May 26
Salesman, The	Al St. John	Fox	2 reels	Apr. 14
Say It With Diamonds	Carter DeHavens	Film Book. Offices	2 reels	
Sheik, The	Aesop's Fables	Pathe	2/3 reels	
Shoot Straight	Paul Parrott	Pathe	1 reel	Mar. 17
Should William Tell	Edwards-Roach	Universal	1 reel	
Skeletons	Neely Edwards	Universal	1 reel	
Small Change	Eugene-Vance	Educational	1 reel	May 26
Smarty	Buddy Messinger	Universal	2 reels	
Smile Wins, The	Paul Parrott	Pathe	1 reel	
Snowed Under	Bull Montana	Metro	2 reels	
Sold at Auction	Snub Pollard	Pathe	2 reels	May 26
So This Is Hamlet	Charles Murray	Hodkinson	2 reels	
Speed Bugs	Fred Spencer	Universal	2 reels	
Speed the Swede	Paul Parrott	Pathe	1 reel	Apr. 28
Spider and the Fly	Aesop's Fables	Pathe	2/3 reels	
Spooks	Aesop's Fables	Pathe	2/3 reels	June 2
Spooky Romance, A	Jack Cooper	Universal	2 reels	
Springtime	Aesop's Fables	Pathe	2/3 reels	
Stork's Mistake, The	Aesop's Fables	Pathe	2/3 reels	
Sunny Gym	Brownie (dog)	Universal	2 reels	
Sunny Spain	Paul Parrott	Pathe	1 reel	May 5
Sweet and Pretty	Brownie (dog)	Universal	2 reels	
Sweetie	Baby Peggy	Universal	2 reels	Feb. 24
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taking Orders	Baby Peggy	Universal	2 reels	
This Way Out		Educational	2 reels	
Three Gun Man, The		Fox	2 reels	May 26
Tin Knights in a Hall-				
room		C. B. C.-S. R.	2 reels	
To and Fro	Neely Edwards	Universal	1 reel	
Traffic		Educational	1 reel	
Tramps of Note	Neely Edwards	Universal	1 reel	
Traveling Salesman	Aesop's Fables	Pathe	2/3 reels	
Two Auctioneers, The		Universal	1 reel	
Two Twins, The	Bull Montana	Metro	2 reels	Apr. 28
Under Two Jags	Stan Laurel	Pathe	1 reel	June 2
Uneasy Feet	Lloyd Hamilton	Educational	2 reels	Mar. 24
Vamped	Jack Cooper	Universal	2 reels	
Watch Dog, The	Snub Pollard	Pathe	1 reel	June 9
Where Am I?		Pathe	2 reels	Mar. 31
Where's My Wandering				
Boy This Evening	Ben Turpin	Pathe	2 reels	
Where There's a Will		Fox	2 reels	
Whiskers	Lewis Sargent	Universal	1 reel	
White Wings	Stan Laurel	Pathe	1 reel	
Why Dogs Leave Home	Brownie (dog)	Universal	1 reel	
Winter Has Came	Dorothy Devore	Educational	2 reels	May 5
Won't You Worry?	Bert Roach	Pathe	1 reel	

Short Subjects

Better Than Gold (Drama), Roy Stewart.....	Universal	2	reels.	
Broad Highway (Bray Romance).....	Hodkinson	1	reel.	
City of Dreams (Bray Romance).....	Hodkinson	1	reel.	
Crystal Ascension, The (Artfilm).....	Pathe	1	reel.	May 26
Don Coyote (Drama), Reginald Denny.....	Universal	2	reels.	
Double Cinched (Drama), Leo Maloney.....	Pathe	2	reels.	Mar. 3
Drifter, The (Drama), Harry Carey.....	Universal	2	reels.	
Duck, The (Rod-Gun Series).....	Hodkinson	1	reel.	
Eagle's Talons, The (Serial).....	Universal	15	episodes.	
Extra Seven, The (Drama), Leo Maloney.....	Pathe	2	reels.	Mar. 31
Fight for a Mine, A (Drama), Roy Stewart.....	Universal	2	reels.	June 9
Fighting Blood (Drama), George O'Hara.....	Film Book. Offices.	2	reels.	Feb. 3
Forgetting the Law, Jack Daugherty.....	Universal	2	reels.	
From the Windows of My House.....	Educational	1	reel.	
God's Law (Drama), Roy Stewart.....	Universal	2	reels.	
Guilty Hand, The (Drama), Roy Stewart.....	Universal	2	reels.	
Hard to Beat (Drama), Roy Stewart.....	Universal	2	reels.	
Haunted Valley (Serial).....	Pathe	15	epis'ds.	Apr. 28
Hyde and Zeke (Drama), Leo Maloney.....	Pathe	2	reels.	June 9
Immortal Voice (Bray Romance).....	Hodkinson	1	reel.	
In the Days of Daniel Boone (Serial).....	Universal	18	episodes.	
Jenkins and the Mutt (Wilderness Tales).....	Educational	1	reel.	Feb. 3
Knight in Gale (Drama), Geo. O'Hara.....	Film Book. Offices.	2	reels.	
Knight That Failed, Geo. O'Hara.....	Film Book. Offices.	2	reels.	
Land of Tut Ankh, Amen.....	Fox	1	reel.	
Lonesome Luck, Jack Daugherty.....	Universal	2	reels.	Feb. 3
Moon Blind (Wilderness Tales).....	Educational	1	reel.	
Naked Fists (Drama), Neal Hart.....	Universal	2	reels.	
Night Riders, The (Drama), Harry Carey.....	Universal	2	reels.	Apr. 28
One Hundred Per Cent Nerve (Leo Maloney).....	Pathe	2	reels.	
One of Three (Drama), Roy Stewart.....	Universal	2	reels.	
Oregon Trail, The (Serial).....	Universal	18	epis'ds.	Feb. 10
Outlaw and the Lady (Drama), Harry Carey.....	Universal	2	reels.	
Partners Three (Drama), Leo Maloney.....	Pathe	2	reels.	Mar. 17
Phantom Fortune, The (Serial).....	Universal	12	epis'ds.	Mar. 17
Radio Active Bomb (Drama), Roy Stewart.....	Universal	2	reels.	
Right of Way Casey (Drama), Neal Hart.....	Universal	2	reels.	
Romance of Life (Bray Romance).....	Hodkinson	1	reel.	
Roped and Tied (Drama), Neal Hart.....	Universal	2	reels.	
Secret Code, The (Drama), Roy Stewart.....	Universal	2	reels.	
Shooting the Earth (Hodge Podge).....	Educational	1	reel.	June 9
Six-Second Smith (Drama), Geo. O'Hara.....	Film Book. Offices.	2	reels.	Feb. 3
Some Sense and Some Nonsense.....	Educational	1	reel.	May 5
Speed Demons (Hodge Podge).....	Educational	1	reel.	
Tarpon Fishing (Hodge Podge).....	Educational	1	reel.	
Trail of No Return (Drama), Hart-Sedgwick.....	Universal	2	reels.	May 26
Under Secret Orders (Drama).....	Universal	2	reels.	
Unsuspecting Stranger (Drama), Pathe.....	Pathe	2	reels.	May 26
Wandering Two (Drama), Reginald Denny.....	Universal	2	reels.	
Weeping Waters (Artfilm).....	Pathe	1	reel.	May 5
When Fighting's Necessary, Leo Maloney.....	Pathe	2	reels.	Apr. 14
Widower's Mite (Drama), Reginald Denny.....	Universal	2	reels.	
Wings of the Storm (Drama), Leo Maloney.....	Pathe	2	reels.	



NOTE

The manager of this theatre in keeping with the general tendency toward the creation of a two-machine projection room has just added another Simplex projector to his equipment.

THE PRECISION MACHINE CO.

Presents its Favorite Sons

in a

TALKATIVE-TEARFUL-TALE
ENTITLED

"THE ILLEGAL OPERATION

or,

Wounded by One-Way Jiggins"

SCENE—Projection room interior.

TIME—Any time between shows.

PLACE—Hoosthis Theatre, Wheresthis,
U. S. A.

CHARACTERS { Twelve year old Simplex
Newly installed Simplex



New Simplex: "Say boy, that bird Oswald you told me about last week musta been a hot sketch. He sure had you tied up in a knot."

Old Simplex: "I'll say he did. But you know, at heart Oswald wasn't such a bad guy. That was just his way of learnin'. I don't mind a feller pullin' a bone if he learns somethin' by doin' it. It's the mean bimbos like this 'one-way' Jiggins that get me sore, with the miserable stunts they pull off and blame the machine for if they're caught at it.

"This boy Jiggins sure was a tight guy. The gang called him 'One-Way' because that's the only direction he ever allowed his money to go, just one way and that was 'in'—never 'out.' The boys used to say that Jiggins was so stingy, he'd only allow his watch to run during the day time. He shut it off at night; claimed it would last twice as long that way.

"Once, Jack our Operator was booked to go to an Operators' Convention and he arranged with Jiggins to substitute for him here for a few days. It seems that being nosey was one of Jiggins' failings along with all of his others, and the first thing he did after Jack went away was to take out my intermittent movement. Now Jack had me runnin' like a clock and he never would dream of pullin' me apart, but a little thing like that didn't worry Jiggins any. And while the poor nut was standin' there holdin' the intermittent movement in one hand, he began spinnin' the fly wheel with the other tryin' to adjust the star when all of a sudden—ZOWIE!!—the movement slipped out of his hand and crashed down on to the cement floor.

"Well, the result was a badly sprung star wheel shaft and a dented intermittent sprocket which Jiggins tinkered up enough so we could limp through the afternoon show. Then he dashed down to Spivens, the second hand supply king down in the film district, and he brought back a fake Simplex sprocket and

shaft. After a lot of sweatin' and swearin' and filin' he finally forced these fake parts into the intermittent and started me going.

"Oh, boy!! it fairly made me sick to feel my pin wheel strainin' and bumpin' its way over that poorly made star wheel. And you should have seen the picture on the screen. Say—that film was doin' a regular hula hula. The manager came rushin' up into the coop. 'What the sufferin' hoozis happened to the machine,' he roared at Jiggins. 'Why,' sez Jiggins, 'I had to put a new star and shaft on this afternoon,' and he presented the manager with a receipted bill for one Simplex star and shaft. He didn't tell the manager though, that the difference between the fake parts and what genuine Simplex parts would cost went into his 'one-way' pocket.

"'But why should new Simplex parts run such an awful lookin' picture?' sez the manager.

"'Why,' sez Jiggins without battin' an eye, 'BECAUSE THEY DON'T MAKE SIMPLEX PARTS AS GOOD AS THEY USTER.'"

New Simplex: "Sweet Patootie! But that guy Jiggins sure was a rough worker. But he and his friend Spivens will get an awful setback when they find that all new Simplex parts are being marked now."

Old Simplex: "I'll say they will. But Jiggins got set back enough when Jack came home. And judgin' from the color of Jiggins' left eye right afterwards, he couldn't have seen a trademark if it was hangin' down off the front of his hat."

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York





Rothacker-Aller Laboratories, Inc.
Hollywood, California



Ben Alexander
in
"Penrod and Sam"

J. K. McDonald presents
"Penrod and Sam." Screen
Adaptation by Hope Loring
And Louis D. Lighton—
Edited by Edw. McDermott—
Photographed by Ray June
And Edward Ulman. Titles
Suggested by Mr. Tarkington.
Directed by William Beaudine.
A First National Picture.
Rothacker Prints and Service.

Rothacker's

FILM MFG. CO. CHICAGO, U.S.A.

Look Better—
Wear Longer!



Founded 1910
by
Watterson R. Rothacker

JUNE 30, 1923

Motion Picture News

Reg. U. S. Patent Office

Jazz up your Box—
office with the best
Jazz picture of the
year

GLENN HUNTER
in
"YOUTHFUL CHEATERS"

by Townsend Martin

by Townsend Martin
directed by
Frank Tuttle
Photographed & Supervised
by Fred. Waller Jr.

a FILM GUILD
production
HODKINSON
PICTURES

"THREE AGES"



PON the completion of Buster Keaton's first feature-length comedy, "Three Ages", Lou Anger wrote STANDARD FILM LABORATORIES: "I want to compliment your organization upon its excellent service in the daily laboratory work upon this picture.

A producer wants just two things from a laboratory: proper developing; and prompt, dependable service. STANDARD FILM LABORATORIES have given us both in the production of 'Three Ages'. We appreciate the many advantages of your institution."



S General Manager of Buster Keaton comedies, Lou Anger knows motion picture production. He realizes the laboratory's importance in bringing to the screen the producer's conception of his story, be it comedy or drama. His recognition of the excellence of STANDARD SERVICE means much, because he knows the value of that service to producers.



HE corresponding excellence of STANDARD PRINTS means much to distributors and exhibitors. A steadily increasing number of the West's foremost producers have learned that their pictures are best presented to the public through our camera-to-screen service. They have learned that their best guarantee of exhibitor satisfaction is the name, STANDARD PRINTS.



Standard Film Laboratories

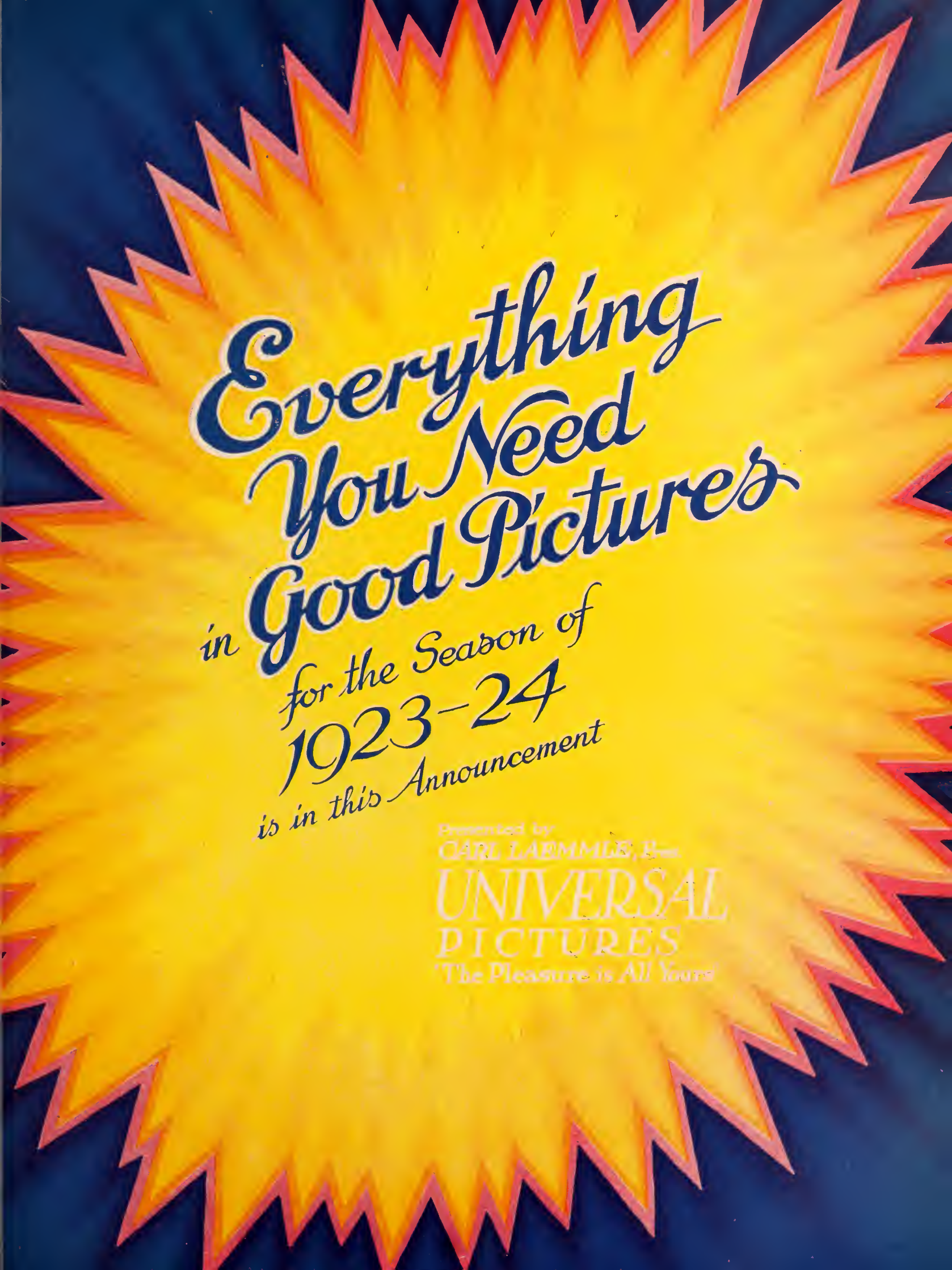
John M. Nickolaus

S. M. Tompkins

Phone
Hollywood
4366

*Seward and Romaine Streets
Hollywood, California*

Standard Prints



*Everything
You Need
Good Pictures*

*in
for the Season of
1923-24
is in this Announcement*

Presented by
CARL LAEMMLE, Pres.
UNIVERSAL
PICTURES
"The Pleasure is All Yours"



Carl Laemmle

*announces for the
Season of 1923-1924*

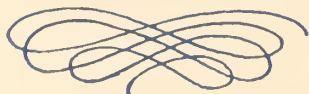
*The Greatest Array of
Feature Productions*

in the History of Universal

The
Universal Sixty

in addition to

7 GREAT CHAPTER PLAYS
52 TWO-REEL CENTURY COMEDIES
Fourth Series of 6 LEATHER PUSHERS
12 TWO-REEL GUMP COMEDIES
52 TWO-REEL WESTERN DRAMAS
52 ONE-REEL COMEDIES
104 INTERNATIONAL NEWS REELS



It's love that makes
the world go'round—
it's love that makes

MERRY GO ROUND

"ALL the world loves a lover"—and all the world will love "MERRY GO ROUND," for here is the most stupendous love drama ever told on the screen. Over a year in the making, this mad whirl of life, love and luxury cost a fortune. The result is worth it.

We quote below one of the critics who witnessed this masterpiece at a special showing in Los Angeles:

Says Emm Ell in "Closeup":

"'MERRY GO ROUND' IS DESTINED TO HAVE A PHENOMENAL SUCCESS. We see the life of the Prater, the Coney Island of Vienna, in all its boisterousness, gayety and heartaches. If you seek emotion, you will find it here aplenty. If in search of humor, there are touches here and there to amuse you. If you are a snob and desire to delve into high court circles and society, affection and snobbery, it is here that you will receive a liberal education. 'Merry Go Round' is a vital thing for every human heart.

"There is one paramount thought now in mind—and that is THAT 'MERRY GO ROUND' WILL STAND OUT AS THE CINEMATIC ACHIEVEMENT IN THE YEAR 1923."



The Cast Includes:

MARY PHILBIN
NORMAN KERRY
George Hackathorne
Maude George
Caesare Gravina
George Siegmann
Dale Fuller
Dorothy Wallace
Spottiswoode Aitken
Sidney Bracey
Anton Vaverka
and many others

Directed by
RUPERT JULIAN

*Nationally advertised in the
Saturday Evening Post*

UNIVERSAL
SUPER JEWEL
P I C T U R E S
"The Pleasure Is All Yours"

A LADY of QUALITY

Starring
VIRGINIA VALLI
with
Milton Sills

The cast includes:

Earl Foxe
Mary Philbin
Lionel Belmore
Margaret Seddon
Dorothea Wolbert

To the millions who have read the book and seen the play, the announcement that Universal is now producing this beautiful and fascinating romance in sumptuous style will come as great news indeed. Under the directorial genius of Hobart Henley, who produced "The Flirt," "The Abysmal Brute," and many other successes, this famous story will prove one of the truly great screen productions of the coming season.

Adapted by Frances Marion
From the play and novel by Frances Hodgson Burnett
A HOBART HENLEY PRODUCTION

UNIVERSAL
JEWEL
PICTURES
The Pleasure is All Yours



*Nationally advertised in the
Saturday Evening Post*

LOIS WEBER'S production of

A CHAPTER IN HER LIFE

Based on the story of "JEWEL."
By Clara Louise Burnham

Surpassingly beautiful sets, magnificent photography—a cast of famous actors—the foremost woman director—a famous story, read by millions throughout the world—these are only a few of the powerful elements, all making for success at your theatre, that went into the production of this, one of the sweetest stories of life ever told.

*Nationally advertised in the
Saturday Evening Post*



The Cast:

Claude Gillingwater
Jane Mercer
Robert Frazer
Jacqueline Gadsden
Fred Thomson
Eva Thatcher
Ralph Yearsley
Beth Rayon

UNIVERSAL
JEWEL
PICTURES
The Pleasure is All Yours

WHITE TIGER

Starring

PRISCILLA DEAN

with Wallace Beery,
Ray Griffith
Matt Moore



Not since "Outside the Law" has Priscilla Dean's dynamic personality had such opportunities to shine as in "White Tiger"—a tense, dramatic story of the underworld played in the upper strata of society. An exceptional cast, splendid settings and a powerful, enthralling story all tend to make this an exceedingly strong production for any theatre.

Directed by TOD BROWNING

*Nationally advertised in the
Saturday Evening Post.*

UNIVERSAL
JEWEL
PICTURES
"The Picture is All Yours"

The ACQUITTAL

with

CLAIRE WINDSOR

(Courtesy Goldwyn Pictures Corp.)

Norman Kerry



Claire Windsor

From the play by Rita
Weiman as produced
by George M. Cohan.



Norman Kerry

It has been many years since the New York public experienced as great a sensation as this stage success. It will be many years before the theatre-going public will forget the tremendous, unusual situations in this powerful drama that thrilled all who saw it (so universally recognized for its tremendous possibilities as a great screen production that Universal had to outbid every large picture producing company in purchasing this powerful play). With the greater facilities and larger scope it will receive in picturized form, you can readily imagine the big screen sensation this play will prove to be. In the role made famous by Ann Mason will be one of the most beautiful women on the screen—Claire Windsor. Playing the male lead opposite her will be Norman Kerry, one of the handsomest and most highly talented of actors. Another of the great pictures you will get from Universal this coming season.

Directed by CLARENCE BROWN.

Nationally advertised in the Saturday Evening Post.

UNIVERSAL
JEWEL
PICTURES
"The Picture is All Yours"

DRIFTING

starring

PRISCILLA DEAN

with Wallace Beery

Matt Moore

and an exceptional cast



As produced by Wm. A. Brady with Alice Brady in the leading role, "Drifting," from the able pen of John Colton, co-author of "Rain," one of the greatest play sensations New York has known in a decade, proved a big popular hit. There was something in this play for everybody. In short, it had that peculiar quality that makes for popular appeal. Interpreted by an extraordinary cast in its screen version, it is bound to prove even bigger.

Directed by TOD BROWNING

*Nationally advertised in the
Saturday Evening Post.*

UNIVERSAL
JEWEL
PICTURES
The Pleasure Is All Yours

the SIGNAL TOWER

By Wadsworth Camp

Each year Edward O'Brien publishes in book form a compilation of the best short stories of the year. This has come to be recognized here and abroad as a standard work. Among the top ranking stories in O'Brien's best short stories for 1922 was "The Signal Tower" by Wadsworth Camp. Universal recognized in this masterpiece a rare, dramatic thriller—a gem of the first water—one that would lend itself ideally for a tremendous box office success. This story will shortly go into production with an all-star cast soon to be announced.

Nationally advertised in the Saturday Evening Post

UNIVERSAL
JEWEL
PICTURES
The Pleasure Is All Yours

UP THE LADDER

One of the biggest popular stage successes in recent years and which scored a great hit in Chicago during the present season is "Up the Ladder." This play was written by Owen Davis who has just been presented with the Pulitzer Prize in recognition of his latest success, "Icebound."

Carrying an appeal that is almost universal, this comedy drama will be produced under the direction of Harry Pollard, the man who directed "The Leather Pushers" and "Trifling With Honor" for Universal. The cast is now being selected and when announced will prove a surprise sensation. "Up the Ladder" is another guarantee of the worth-while pictures, packed with tremendous pulling power that Universal is offering exhibitors for the season of 1923-24.

*From the play
by Owen Davis*

*Directed by
HARRY POLLARD*

*As produced
by Wm. A. Brady*

*Nationally advertised in the
Saturday Evening Post*

UNIVERSAL
JEWEL
PICTURES
"The Pleasure is All Yours"

the TURMOIL

A Special ALL STAR Production of
BOOTH TARKINGTON'S Great Novel



Millions have read this famous novel by Booth Tarkington, who wrote "The Flirt," one of the truly great pictures of the past year. Powerfully dramatic, keen in its insight into human nature, and with a beautiful love story of the type that only Booth Tarkington can tell, this is bound to prove—while totally different—a successful successor to "The Flirt." Hobart Henley, successful director of many great productions, will wield the baton over the all star special cast which will portray this masterpiece for the silver sheet.

A HOBART HENLEY PRODUCTION

*Nationally advertised in the
Saturday Evening Post*

UNIVERSAL
JEWEL
PICTURES
"The Pleasure is All Yours"

Four Reginald Denny

JEWEL PRODUCTIONS



No better news—surely none of more importance—can come to gladden the hearts of exhibitors and their patrons than Universal's announcement that Reginald Denny, the brilliant, handsome star, will appear in four Jewel Productions. This extraordinarily popular star of "The Leather Pushers," "The Kentucky Derby" and later "The Abysmal Brute" has created for himself a following that ranks with the topmost. Stories by famous authors that will fit his striking, dashing personality are now in preparation and will be shortly announced. Another powerful argument why exhibitors should keep dates open for Universal productions for the season of 1923-24.

*Nationally advertised in the
Saturday Evening Post*

Four Mary Philbin

JEWEL PRODUCTIONS



Mary Philbin, whose remarkable work in "Merry Go Round" will prove one of the real sensations of the coming year, will be presented by Carl Laemmle in four beautiful Jewel productions. Several stories are now being prepared for this beautiful, gifted actress, who will be surrounded by casts of rare excellence under the guidance of a proven director. Mark these words well—before many moons have passed, exhibitors and public throughout the country who will have seen her in "Merry Go Round" will be clamoring for productions starring Mary Philbin. Universal will have them. Another reason why you will want to keep time open for Universal's great array of big pictures.

*Nationally advertised in the
Saturday Evening Post*

THUNDERING DAWN

with

J. WARREN KERRIGAN

(who plays the leading role in "The Covered Wagon")

ANNA Q. NILSSON

TOM SANTSCHI



**J. WARREN
KERRIGAN**

ANNA Q. NILSSON

TOM SANTSCHI

Java—Pearl of the Pacific!

Also—melting-pot of the Orient, pitfall for souls who forget civilization and all that it means!

This strange land of many nations and as many dramas, cloaked under a mantle of brilliant glamour is the setting for "Thundering Dawn," the Universal Jewel spectacle being directed by Harry Garson; a photoplay new to the screen, bringing to the pictures a kaleidoscopic array of humanity in a story startlingly real and daring. Interpreted by a brilliant cast, this is bound to prove another great drawing card for theatres throughout the land.

Directed by

HARRY GARSON

*Nationally advertised in the
Saturday Evening Post*

**UNIVERSAL
JEWEL
PICTURES**
"The Pleasure Is All Yours"

DAMNED

"Dedicated to the devil in everyman that has roused me to the writing of this book."
—The Author.

**A Powerful Production of the Year's Biggest
Sensational Novel**

Dolores Trent as the plaything of Fate ran her earthly course along Fifth Avenue. "Grief to Men," they called her. She was young, beautiful, innocent—and because of that men pursued her. Her sex appeal was irresistible. And this in one who sought only love. . . . "If my heart is a rose that you wish to pluck, take it, crush it, sift its petals through your fingers. Waste me, if you call love waste. I am satisfied to be the rose of your day—to give off my fragrance to you." Here is a powerful love drama of passionate tenderness that will thrill you with its realism and fire. You must keep open time for this big one!

*Nationally advertised in the
Saturday Evening Post*

**UNIVERSAL
JEWEL
PICTURES**
"The Pleasure Is All Yours"

Baby Peggy

in

WHOSE BABY ARE YOU ?



From all parts of the country letters have poured in from patrons and exhibitors requesting to see Baby Peggy in a big feature. After a careful analysis, Universal found that a big production featuring Baby Peggy would prove a box office boon to exhibitors. To satisfy this demand, Universal will offer Baby Peggy in her first big production, "Whose Baby Are You?", a comedy drama packed with action, big moments and humor. Surrounded by a capable cast and with the vast resources of Universal City to draw upon, this Baby Peggy production will be one of the real, big money makers of the coming season. Another reason why exhibitors and public will say, "Universal has the pictures for 1923-24."

The cast:

Betty Francisco
Dorothy Hogan
Carl Stockdale
William Conklin
Frederick Esmelton

Directed by KING BAGGOT

*Nationally advertised in the
Saturday Evening Post*

UNIVERSAL
JEWEL
PICTURES
The Pleasure Is All Yours

*The Greatest
Two Reel Features
Ever Made!*

The 4TH Series **LEATHER PUSHERS**

What the first three series of "The Leather Pushers" did at box offices all over the country is known to every exhibitor. They were short features of the first magnitude. The fourth series will in every way duplicate the remarkable showing made by the former "Leather Pushers." Nothing bigger or better in two reel features has ever been offered exhibitors in the history of the business. Let your competitor do the worrying—get ready for the fourth series of "The Leather Pushers" by saving dates now.

From the stories by H. C. WITWER

Nationally advertised in the Saturday Evening Post

UNIVERSAL
JEWEL
PICTURES
The Pleasure Is All Yours

The GUMPS

From the stories by their famous
creator, SIDNEY SMITH.



Millions of men, women and children have, day after day, sat in the front row seats of their homes and laughed at and with the Gump Family. For years the rousing overture preceding their entrance on the screen has been played in the columns of newspapers the country over. And now Universal raises the curtain to let the Gump Family—Andy, Min, Chester, Uncle Bim and the others—as portrayed by a sterling cast, headed by Joe Murphy and Fay Tincher, bring the millions who wouldn't miss one issue of their antics in the newspapers to the theatres wherever they are shown.

Samuel Van Ronkel Productions.
Directed by NORMAN TAUROG

Twelve in a series. Nationally advertised in the Saturday Evening Post. Two reels each.

TWO-REEL WESTERNS

Fifty-two Dynamos of Entertainment.
Action — Thrills — Romance!

Universal in the past has earned the enviable reputation for producing and offering exhibitors the best Two-Reel Westerns on the market. Not content to stand still or rest on its laurels, Universal promises for next season fifty-two Two-Reel Westerns featuring well known, popular stars in stories packed with action, thrills and romance. The same resources, the same attention and care that is given to the feature product will enter into the production of each and every one of these Two-Reel Westerns.

Released one a week.

104 Issues—Two Issues Every Week

INTERNATIONAL NEWS

The world's greatest news reel, produced by the
world's greatest news gathering organization.
Nationally advertised in all Hearst daily papers.

Universal

6 Big Stars

WM. DUNCAN
EDITH JOHNSON

Recognized everywhere as the greatest continued feature star in the picture business—William Duncan. Universal plans to offer exhibitors three chapter plays starring William Duncan with Edith Johnson. To attempt to tell exhibitors what Duncan means to the box office would be like trying to tell exhibitors that they can't run a picture show without film.

JACK MOWER
EILEEN SEDGWICK

! These two big stars have made good with your audiences and at your box offices time and time again in the past. They will be presented next season in two chapter plays, each carrying every new device and thrill that will make new customers as well as make your opposition hustle.

FRED THOMSON
ANN LITTLE

Fred Thomson, the world's greatest athlete, and Ann Little, the most daring woman on the screen, have shown by their splendid work in "The Eagle's Talons" what can be expected of them in the two chapter plays in which they will be starred next season. Their names in a chapter play are a guarantee of sure fire box office appeal.



Chapter Plays

7 Great Continued Features—15 episodes each

Next season Universal will offer seven great chapter plays, fifteen episodes each, with six big stars; at least two stars in each chapter play. When you see them you will agree that they are the biggest and most thrilling chapter plays that have yet been produced. In them you will find a mighty winning combination of great stars, big stories, successful directors, all welded together to make sure-fire successes

“THE STEEL TRAIL”

starring

Wm. Duncan and Edith Johnson

Two chapter-play stars known to every movie fan in the world in a lightning-actioned chapter play that teems with action, romance and thrills.

“THE LAST SUBMARINE”

starring

Fred Thomson and Ann Little

From New York to the Mediterranean, this story of a master criminal looting the treasures of land and sea is enacted in a series of romantic, adventurous, breath-taking episodes.

“BY RIGHT OF CONQUEST”

starring

Jack Mower and Eileen Sedgwick

Here is an historical chapter play adapted from the famous novel by G. A. Henty. Every red-blooded man and boy has read it. It glitters with color, abounds in thrilling, suspenseful, romantic situations and will be lavishly staged.

“ARM OF THE LAW”

starring

Wm. Duncan and Edith Johnson

A lightning fast mystery chapter play that will thrill while it enthralls. Suspense, action and mystery to the Nth degree.

“THE FAST EXPRESS”

starring

Wm. Duncan and Edith Johnson

As fast as its name implies! It gives those two world famed chapter-play stars, William Duncan and Edith Johnson, the big, thrilling situations and suspense-laden moments that make 'em stand up and cheer!

“BEASTS OF PARADISE”

starring

Fred Thomson and Ann Little

A South Sea Island story of romance and adventure that combines scenes of beauty with lightning-actioned speed, daring stunts, thrilling chances and breath-taking climaxes.

“THE GHOST CITY”

starring

Jack Mower and Eileen Sedgwick

The story of a smashing fight for a Western gold mine of fabulous riches. It will keep them sitting on the edge of their seats from the first to the last moment. The last word in suspense with smashing climaxes that will lift them from their seats.

A Wonderful Variety UNIVERSAL for 1923 —



**HOOT
GIBSON**

**GLADYS
WALTON**



**HERBERT
RAWLINSON**



**JACK
HOXIE**

Just a Word

For next season Universal plans to offer exhibitors Hoot Gibson in eight special productions; eight pictures starring Gladys Walton; Herbert Rawlinson starred in eight productions; and Jack Hoxie also featured in eight pictures. In addition, Universal will present eight box office melodramas, each with a striking exploitation angle, packed from start to finish with wonderful possibilities for the exhibitor. Every one of these pictures will have a star, the cast, the story, the direction and the settings that will make them stand out head and shoulders above their nearest competitors. Each picture will carry with it the advertising, publicity and exploitation that have made Universal paramount in these important fields, so vital to the success of your theatre. All these things are cash assets at your box office; guarantees of consistent, reliable, patronage-building business. Look at the cold, hard facts—then act.

*Nationally advertised in the
Saturday Evening Post.*



of Stars *and* Stories in **STAR SERIES** — 1924

EIGHT HOOT GIBSON Productions

Due to popular demand, Universal offers Hoot Gibson next season in eight special productions. They are bigger and finer in every way. Watch for his first one—"BLINKY."

EIGHT GLADYS WALTON Productions

Gladys Walton will appear in modern girl, society stories, portraying all the thrills, ambitions and adventures of the modern American girl—beautifully gowned, splendidly mounted.

EIGHT HERBERT RAWLINSON Productions

When it comes to gentleman-adventurer roles, Herbert Rawlinson stands in a class by himself. You will be able to offer him to your patrons in eight adventurous romances that will make him a bigger and stronger drawing card than ever.

EIGHT JACK HOXIE Productions

A winner every time—that's Jack Hoxie. Hard riding, sure fire, rugged outdoor dramas of action and romance—watch for them!

EIGHT BOX OFFICE MELODRAMAS

Every one of these eight melodramas will surprise you and delight your audiences. The stars, casts and directors will be chosen to fit the requirements of the splendid stories that are being purchased for these eight pictures. Don't miss one of them.

Nationally advertised in the Saturday Evening Post

52 CONSISTENTLY GOOD

Century Comedies

Released One a Week

Baby Peggy

When you play this charming little star's coming comedies, you are playing to a patronage of millions. This marvelous child star has established her place as one of the biggest box-office attractions in the business. Her coming year's subjects will establish this position even more firmly.

Jack Cooper

Jack Cooper's comic antics are different—no two of his subjects are alike, and any one of them will lift your program out of the commonplace.

Pal, the Dog

Here is a four-footed comedian—a streak of fun and imitable hilarity. Book Pal's Century Comedies, and make pals of your patrons.

Buddy Messinger

This rollicking boy star was the comedy sensation of the last year. He made millions of friends with his marvelous personality and wonderful ability at fun making. Watch out for the first releases on his coming year's schedule—they're bigger and better in every way.

Billy Engle

Always on the alert for the best stars and funmakers, Century Comedies offers this jolly young comedian in a new series which will bring the crowds to your theatre.

Century Follies Girls

Dainty, delightful damsels in charming comedy moments. You'll see them in coming Century Comedies—and your patrons will want to see them again and again!

FIFTY-TWO

ONE-REEL COMEDIES

Supervised by Thomas J. Gray

NEELY EDWARDS

In the coming year's subjects, Neely Edwards, as Nerry Ned, the Jolly Tramp, will be funnier, more magnetic at the box-office and more entertaining than ever before.

BERT ROACH

You and your patrons demanded this inimitable comedian as a star in his own one-reelers—and Universal is giving them to you! His new comedies give him full opportunity for the comicalities which have made him known from coast to coast.

CHUCK REISNER

Fans everywhere have roared at this popular comedian—and now he is going to direct and act in Universal one-reelers! A real treat for your patrons—watch for them!

One Good Comedy Every Week

*A List of Some of the Stars, Artists, Directors,
Authors and Adaptors, (Alphabetically Arranged)
Engaged in the Production of Universal's
Mighty Schedule for the Coming Season of 1923-24,
The Greatest in the History of Universal*

STARS and ARTISTS

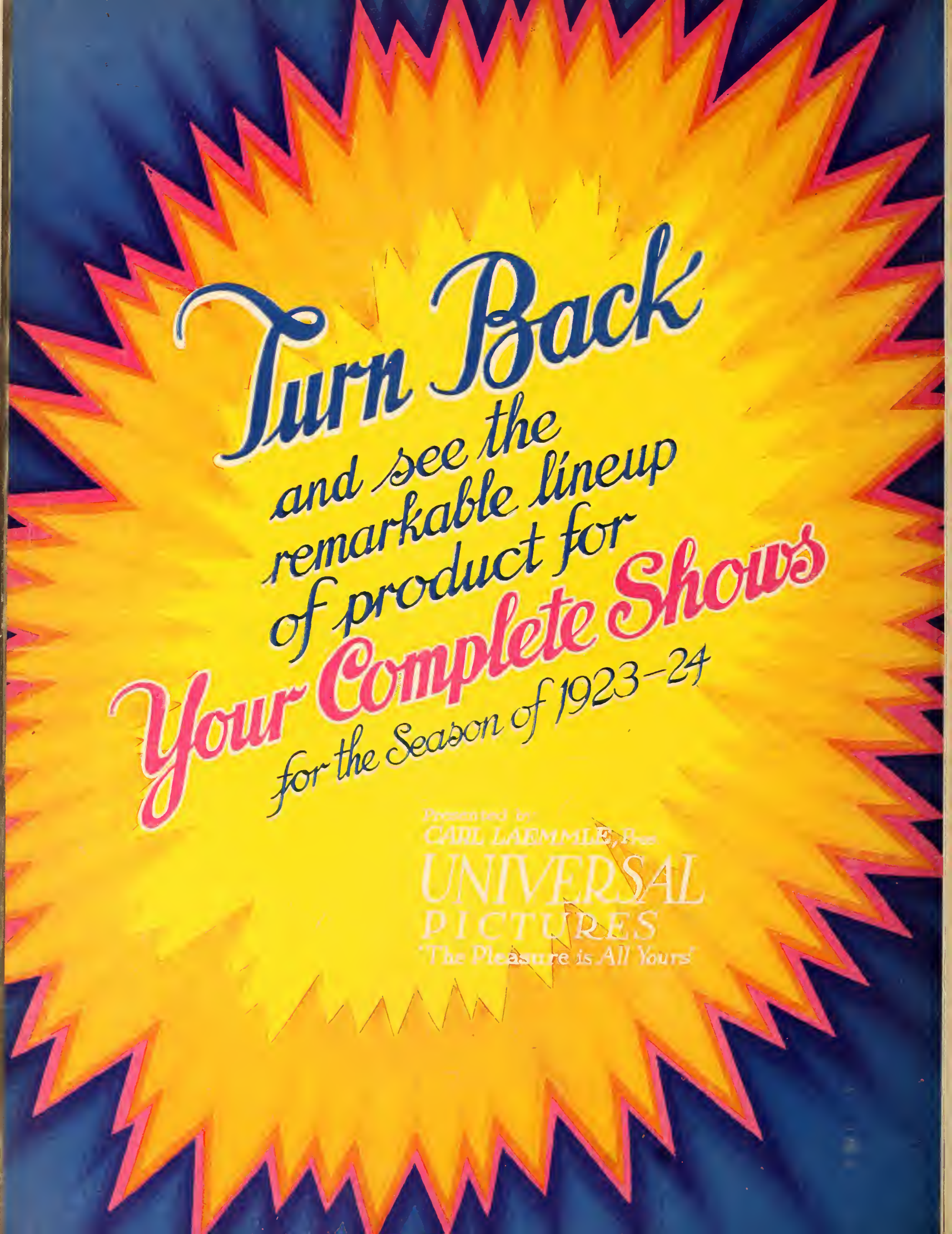
Spottiswoode Aitken	Maude George	Baby Peggy
Wallace Beery	Hoot Gibson	Mary Philbin
Lionel Belmore	Claude Gillingwater	Esther Ralston
Joe Bonomo	Cesare Gravina	Herbert Rawlinson
Sidney Bracey	Ray Griffith	Chuck Reisner
Century Follies Girls	Al Gronell	Bert Roach
Jack Cooper	George Hackathorne	Tom Santachi
Priscilla Dean	Jack Hoxie	Eileen Sedgwick
Reginald Denny	Edyth Johnson	George Siegmann
William Desmond	J. Warren Kerrigan	Milton Sills
Rose Dione	Norman Kerry	Eva Thatcher
William Duncan	Laura LaPlante	Fred Thomson
Neely Edwards	Ann Little	Fay Tincher
Billy Engle	J. Farrell McDonald	Virginia Valli
Eleanor Fair	Jane Mercer	Anton Vaverka
Earle Foxe	Buddy Messinger	Dorothy Wallace
Betty Francisco	Matt Moore	Gladys Walton
Robert Frazer	Pete Morrison	William Welch
Dale Fuller	Jack Mower	Claire Windsor
Jacqueline Gadsden	Joe Murphy	Anna May Wong
	Anna Q. Nilsson	

DIRECTORS

King Baggot	Hobart Henley	Harry Pollard
Herbert Blache	Robert Hill	Nat Ross
Clarence Brown	Rupert Julian	Edward Sedgwick
Tod Browning	Edward Laemmle	Wm. Seiter
Wm. J. Craft	Jay Marchant	William Watson
William Duncan	George Marshall	Lois Weber
Harry Garson	Frank Messinger	Duke Worne
Frank Grandon	Stuart Paton	

AUTHORS and ADAPTORS

Ewart Adamson	Lee Dougherty	Frances Marion
Burl Armstrong	Emil Forst	Gene Markey
I. Bernstein	G. A. Henty	Raymond Schrock
Clara Louise Burnham	George Hively	Sidney Smith
Frances Hodgson Burnett	Hugh Hoffman	Booth Tarkington
Wadsworth Camp	Geo. C. Hull	Rita Weiman
John Colton	Adrian Johnson	Wm. E. Wing
Owen Davis	Al. G. Kenyon	H. C. Witwer
	Ed. T. Lowe	



Turn Back

and see the
remarkable lineup
of product for

Your Complete Shows
for the Season of 1923-24

Presented by
CARL LAEMMLE, Pres.

UNIVERSAL
PICTURES

"The Pleasure is All Yours"



PARAMOUNT will release in the season 1923-1924, fifty-two pictures—one a week.

Recently, superlatives have been overworked in describing coming motion pictures. Promises have been big. "All star casts" is a phrase that has come to mean little. "Knock-out," "wallop," "pack them in," "real special," "film epic," "box-office appeal," "capacity crowds," "real bets," "solid gold," "greatest of history" are labels pasted on almost all film productions these days.

Paramount need only point out that the entire resources of the Paramount organization previously engaged in making 80 to 100 pictures a year of the consistently high quality of all Paramount Pictures, will this season be concentrated in the making of 52 productions.

Never has it been truer that what the public wants is great stars, superbly directed in great screen stories. A simple formula, but one whose fulfillment is only possible after tremendous efforts, prophetic insight into public taste and a producing personnel of stars and artists who have *proved* their *real* value to the public.

Such effort Paramount has made. Such a personnel Paramount has. And the results will be offered to exhibitors in a product of fifty-two pictures that, by themselves, can and will make the season of 1923-24 without question the most profitable in exhibitor history.

Paramount is announcing at this time only a few of the productions for 1923, in order to provide protection to the great productions to be released later in the season, to give necessary protection to the exhibitor, to allow him to cash in on the full value of titles, stories and new production ideas, and to enable him to establish himself, without fear of interference, as the leader in the field.





1.

A George Melford Production
"SALOMY JANE"

With Jacqueline Logan, George Fawcett, Maurice Flynn. Book by Bret Harte. Play by Paul Armstrong. Adapted by Waldemar Young

2.

A Charles Maigne Production
"THE SILENT PARTNER" with Leatrice Joy
Owen Moore and Robert Edeson. From the story by Maximilian Foster. Screen play by Sada Cowan.

3.

An Allan Dwan Production
"LAWFUL LARCENY"

With Hope Hampton, Nita Naldi, Conrad Nagel and Lew Cody. From the play by Samuel Shipman. Adapted by John Lynch.

4.

A Zane Grey Production
"TO THE LAST MAN"

With Richard Dix and Lois Wilson. Supported by Frank Campeau and Noah Beery. Directed by Victor Fleming. Adapted by Doris Schroeder.



The New Paramount Pictures

1. **THOMAS MEIGHAN** in "All Must Marry"
By George Ade. Directed by Alfred E. Green. Adapted by Tom Geraghty

2. A Wm. de Mille Production, "SPRING MAGIC"
With Agnes Ayres and Jack Holt. Supported by Charles de Roche, Bobby Agnew and Mary Astor. Screen play by Clara Beranger from the play "The Faun" by Edward Knoblock.

3. A James Cruze Production of Harry Leon Wilson's novel
"RUGGLES OF RED GAP"
With Edward Horton, Ernest Torrence, Lois Wilson, Fritzi Ridgway, Charles Ogle and Louise Dresser. Adapted by Anthony Coldeway.

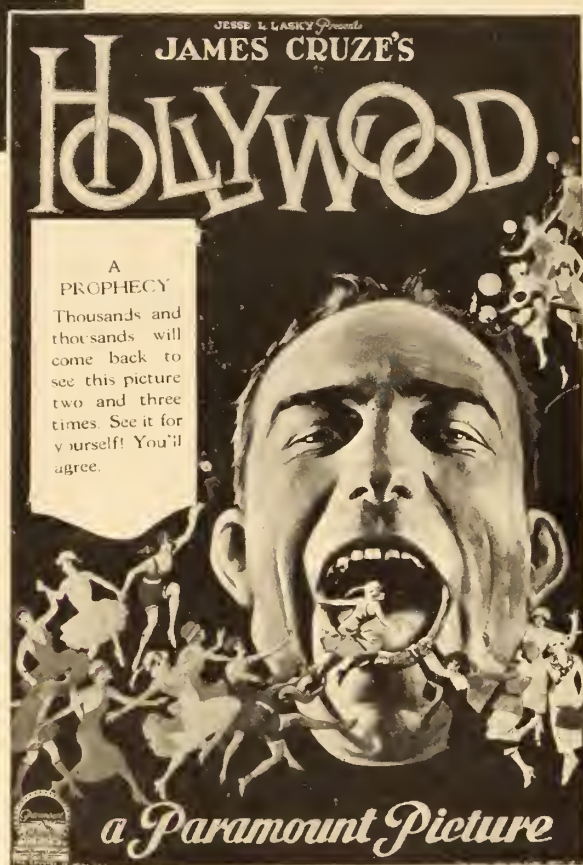
4. An Allan Dwan Production
GLORIA SWANSON in "Zaza"
Play by Pierre Berton and Charles Simon. Screen play by Albert Shelby LeVine.



The New Paramount Pictures



"THE CHEAT" has a happy ending. In it Miss Negri appears as the luxury-loving wife of a young American (Jack Holt) torn between her love for her husband and the riches offered her by a handsome Prince (Charles de Roche). The story is one of the most intense dramatic interest. There is not a flaw in story or production. Miss Negri has never been so beautiful, never has she had such an appealing role, never has any star worn such marvelous gowns. You need take no one's word for these statements. See it for yourself.



GLORIA Swanson as "BLUEBEARD'S EIGHTH WIFE" is an announcement that will bring in the crowds. And after they're in they'll see a flawless representation of this famous French comedy—filled with laughs, with surprises, with gorgeous beauty, with drama, with real human interest. This is a "big-time show, double A number 1," one of the really big money-makers of the new season.



Christie Comedies

A Valuable Asset to the
WELL-BALANCED SUMMER PROGRAM



"BACK TO THE WOODS"

— made in the great redwood forests, with Neal Burns and Vera Steadman; and such other current Christie Comedies as "Plumb Crazy", "Roll Along" (the first comedy in black face), and "Winter Has Come" can all be counted on as sure-fire laugh-hits in any warm-weather show.

NATIONALLY
ADVERTISED



EDUCATIONAL FILM
EXCHANGES, INC.
E. W. HAMMONS, President

WHO



THE MYSTER

Millions will to fi

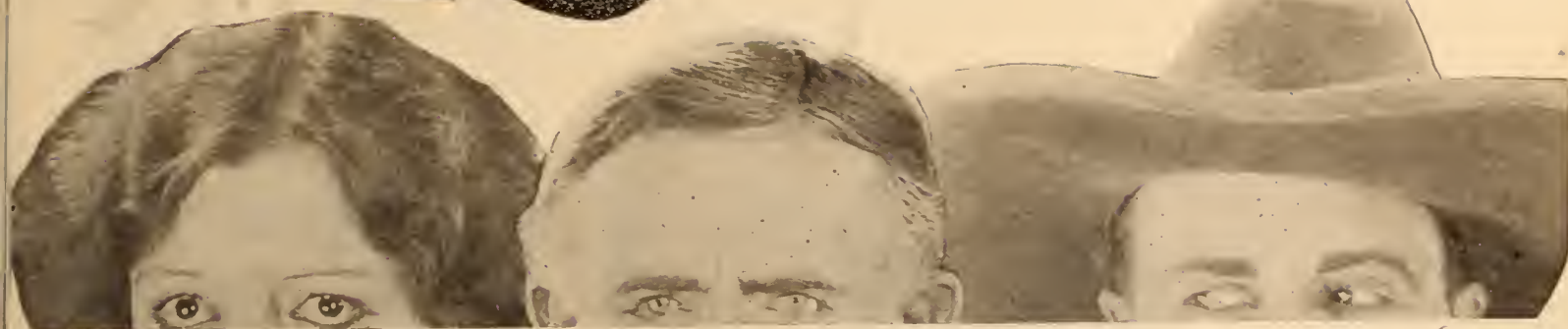
Featuring
ROBERT GORDON
and
ELINOR FAIR
An Ivor McFadden Production

MAN, you never saw a Western like this one! It has **EVERYTHING!** It has more pull-'em-in showman's angles than a dozen ordinary pictures—mystery that will hold 'em spellbound; action that will make 'em shout; thrills that will keep 'em gasping; romance that will make 'em tingle; sentiment that will bring the tears; humor that will make 'em happy—**EVERYTHING. BOOK IT FOR A SUMMER CLEANUP!!!**

DISTRIB

F.B.O.

IS



IOUS WITNESS

spend money and out

GET behind this one with all your might—it's worth it. F. B. O. furnishes you with a press sheet that contains countless seat-selling ideas—a campaign of super-showmanship of the sort which has made F. B. O. famous—screaming posters, smashing newspaper ads., sensible publicity, and a group of exploitation stunts that are sure-fire for YOUR house and location. **BOOK IT—BOOST IT—PROFIT!!!**

Presented by

Belasco Productions, Inc.

*From the Saturday Evening Post Story
"Stepsons of Light," by Eugene Manlove
Rhodes.*

ED BY

23 Seventh Ave., New York, N.Y.

EXCHANGES EVERYWHERE

SALES OFFICE UNITED KINGDOM

R-C PICTURES CORPORATION

26-27 D'Arblay Street, Wardour St.

London, W. 1, England

The COSMOPOLITAN CORPORATION Presents

The

with

**ANITA
STEWART**

DIRECTED BY E. MASON HOPPER

**SCENARIO BY
FRANCES MARION**



Love Piker

BY FRANK R. ADAMS

It's merry! And it's got that little human touch that gets across to the young folks and the old folks.

A society beauty forgets to be a snob when father's young assistant begins to make love. Here's a great audience attraction, lavishly staged, ready to bring them in in any weather!

A Cosmopolitan Production

Distributed by
Goldwyn & Cosmopolitan



AND NOW

First a Nation-wide Success—

"ENEMIES OF WOMEN" in London has duplicated its American success. Opening at the Empire Theatre on June 15th, to one of the most distinguished audiences ever gathered for a motion picture, it has proved to be one of the most extraordinary successes in Europe's history. Critics, nobles and the public proclaim it a masterpiece.

SOME OF THE COMMENTS

LONDON DAILY TELEGRAPH:

"In this work of Ibanez it seems that at last has been discovered something close to the ideal for which the screen has long been groping. It is, in fact, what so many films claim to be, but are not, a real super-production."

LONDON DAILY GRAPHIC:

"The scenes of Monte Carlo, Paris and Russia are exceptionally beautiful. Barrymore is a rake without equal. Alma Rubens greatly enhances her reputation as an actress of imagination and emotional strength. 'Enemies of Women' has even greater possibilities of entertainment than 'The Four Horsemen.'"

LONDON DAILY NEWS:

"It is a film full of interest and excitement. The wonderful sabre fight, the amazing pictures showing the storming of the Prince's palace by the terrorists are very real."

LONDON DAILY HERALD:

"It is a picture with one big quality—it never bores. It is a first class entertainment. There is a superb duel with sabres, followed by another thrilling fight with pistols. It pictures all that is luxurious and lavish. Any amount of entertainment can be had at such a performance."

LONDON DAILY EXPRESS:

"Ibanez' crowded story of a cynical French Duchess and a rascally Russian prince is enriched by superb photography. There is a superb display of swordsmanship, Bolshevik riots and a Riverian orgy in which a mob of women fight like savages for jewels flung to them by the Prince. These form the high spots of a gorgeous and costly production which should be a popular success."

LONDON SUNDAY EXPRESS:

"'Enemies of Women' is a sensational triumph."

WESTMINSTER GAZETTE:

"'Enemies of Women' deserves the distinction of being called a superfilm. It is full of exciting action amid beautiful surroundings. The story brings in France, Russia and the Riviera with thrilling episodes of the first revolution."

LONDON DAILY CHRONICLE:

"'Enemies of Women' vividly portrays a story that grips and is strong in thrills and sustained fascination. While it is a spectacular show, it is absorbingly interesting. Life is mirrored with fidelity that is accentuated by art and beautiful color effects. The production is a success."

LONDON NEWS OF THE WORLD:

"'Enemies of Women' is an extremely fine bit of work, unfolding a gripping story. It is splendidly acted in magnificent settings."

ENEMIES

With LIONEL BARRYMORE

and Alma Rubens

By Vicente Blasco Ibanez

A COSMOPOLITAN PRODUCTION

IN LONDON

Now an International Sensation!

FROM all indications "Enemies of Women" in London will equal its great American runs. In New York it is now in its tenth week. It ran seven weeks in Chicago, breaking all records; six weeks in San Francisco; ten in Los Angeles, and did tremendous business in Detroit, Milwaukee and Washington.

SOME OF THE COMMENTS

LONDON REFEREE:

"For weeks yet uncounted 'Enemies of Women' should draw London and many from the provinces to the Empire Theatre. This super-picture is beyond newspaper criticism. The settings are most beautiful."

LONDON SUNDAY PICTORIAL:

"'Enemies of Women' should come near breaking the West End record established by 'The Four Horsemen.' The performance would be difficult to parallel in its power and artistry."

LONDON SUNDAY ILLUSTRATED:

"There is no doubt about the popular success of 'Enemies of Women.' Lionel Barrymore is magnificent. Alma Rubens is beautiful, and the whole film is a gorgeous spectacle."

PRINCE SERGE OBOLENSKI:

(A sufferer from the overthrow of the Czar's government).

"It is a marvelous picture. Of course, it made a special appeal to me. In the film one never loses the thread of the beautiful love story."

LORD LOUGHBOROUGH:

"It is one of the finest pictures I have ever seen. It is better than 'The Four Horsemen.' I felt that I was back in Monte Carlo as I gazed on the scene inside the Casino. I seemed to know two of the croupiers."

SIR MATTHEW WILSON:

"It was the finest fencing scene ever filmed. It gave me a real thrill. It is a great picture."

LADY ISLINGTON:

"It is a perfectly wonderful and beautiful story. The producers have done a most admirable work. I hope to see this picture again and again. Lionel Barrymore and Alma Rubens, in fact the whole cast, are splendid."

LADY EDWARD GRIGG:

"It is splendid, and so absorbing I did not want to miss a scene. I have never seen a more beautiful picture. It is an artistic production."

COUNTESS OF ROSSLYN:

"Whoever is responsible for producing this picture in London is entitled to the gratitude of the British public. It is a masterpiece."

LADY ABDY:

"I was unable to take my eyes from the screen a single moment."

SIR FRANCIS TOWLE:

"The duel stirred my blood. I must see it again."

LADY WILSON:

"It was the most beautiful and most appealing picture I ever saw. It teaches a lesson that will be of great service to mankind. It is a most exquisite production."

of WOMEN

Directed by Alan Crosland

Scenario by John Lynch

Settings by Joseph Urban

Distributed by Goldwyn-Cosmopolitan

"‘HUMAN Wreckage’ is the most important picture ever made," said the Los Angeles Examiner when the picture opened for a four-weeks' run at the Century Theatre. "San Francisco expressed its approval and support in unrestrained applause by the greatest audience that could crowd into the Century . . . the picture is fascinatingly dramatic from beginning to end." To which the Chronicle added: "The scenes that pass before the spectator are splendidly enacted and therefore are magnificent as a cry against the evil."

Mrs. Wallace

THE New York Morning Telegraph said: "Though we are not exactly a judge of San Francisco's enthusiasm for motion pictures, we'll wager that the Bay City has never shown more interest in a photoplay than that which greeted Mrs. Wallace Reid in 'Human Wreckage' at its world premiere at the Century Theatre there Saturday."

"HUMAN WRECKAGE"

Distributed thruout the world by F. B. O., 723 Seventh Ave., New York, N. Y.—

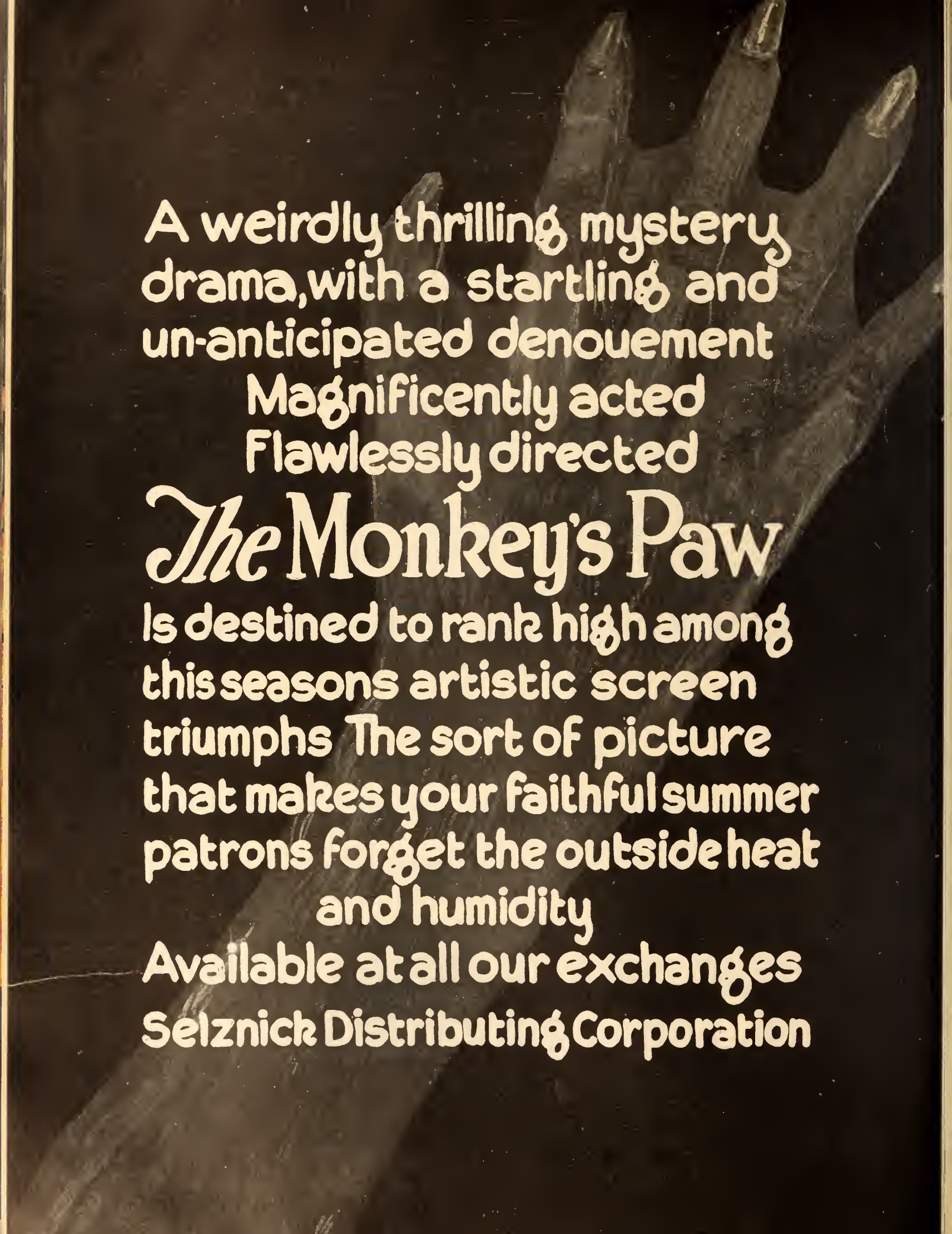
"MRS. REID has given the public something that is actually new, something that is extremely powerful, and something unusually interesting — and artistic," said the San Francisco Call & Post. "It should be remembered as long as the screen exists . . . in a class by itself . . . indeed a shame that such a film was not produced years ago . . . an exceptional drama . . . a most original dramatic hit . . . one play that all may see at a distinct profit. Mrs. Reid, James Kirkwood, Bessie Love and George Hackathorne splendid."

Wallace Reid

MAN, YOU will make a fortune every day you play Mrs. Wallace Reid in "Human Wreckage." The San Francisco reception proves it. The New York premiere at the Lyric Theatre on June 27th will strengthen the proof, as will every other subsequent run throughout the world. Get in touch with your nearest F. B. O. exchange NOW and make application for engagement of the picture that will make new box-office history. Do it NOW!!!

HUMAN WRECKAGE

EXCHANGES EVERYWHERE—MAKE APPLICATION FOR ENGAGEMENT NOW



A weirdly thrilling mystery
drama, with a startling and
un-anticipated denouement

Magnificently acted
Flawlessly directed

The Monkey's Paw

Is destined to rank high among
this seasons artistic screen
triumphs The sort of picture
that makes your faithful summer
patrons forget the outside heat
and humidity

Available at all our exchanges
Selznick Distributing Corporation

**BROADCAST
TO THE
ENTIRE
COUNTRY!**



" FIGHTING BLOOD "

Presented
by
P. A. Powers

Masterfully
Directed by
Mal St. Clair

**H.C. Witwer's Marvelous Collier's Weekly Series
Advertised by Radio Through Talks by Author**

**12
Whirlwind
Rounds
12**

ONE of the biggest boosts ever given a picture is being given the marvelous "Fighting Blood" series through talks over the radio by H. C. Witwer, America's foremost humorist, and author of the stories. The latest radio "appearance" of Mr. Witwer was at the gigantic broadcasting station of the Los Angeles Examiner, from whence he sent a humorous talk and a big boost for "Fighting Blood." THAT'S the kind of backing you get with this series—and it's just ONE sample of the sort of showmanship that helps make this series the biggest money-maker in the business. **BOOK EVERY ROUND—NOW!!!**

**Round 10
"The End
of a
Perfect
Fray"**

DISTRIBUTED BY

**F.B.O. 723 Seventh Avenue, New York
EXCHANGES EVERYWHERE**

Sales Office, United Kingdom, R-O Pictures Corporation, 26-27 D'Arblay St., Wardour St.,
London, W. 1, England



For the honest sincerity which dominates every true creative genius, the photoplay field today extends a cheerful welcome.

Because of this fellowship of craftsmen, this freemasonry of art, which, despite contrary criticism extends from the workshop of the cinema studio technician to the office of the sincere sales executive, Richard Thomas, painter, etcher and one of the only three living sculptors of cameo portraiture, was induced to utilize his natural dramatic talents and his artistic ingenuity for the production of motion pictures.

Richard Thomas' first effort in his new field
is

"The Silent Accuser"

THE CAST

Carmel Myers
Melbourne McDowell
Clyde Fillmore
Kathryn McGuire
Carol Holloway
Rex Ballard
Spottiswoode Aitken
Edward Borman
Charles Force

A Photoplay that fashions new paths toward the ultimate goal of the industry----*perfection!*

An outstanding six-part example of *splendid screen entertainment.*



Photographed by
JACK FUQUA

WILLIAM LA PLANTE
Personal Representative
Algonquin Hotel
New York

TWENTY YEARS OF PROGRESS



INDEPENDENCE
& STRENGTH



TWENTY YEARS OF PROGRESS

Twenty years of consistent and constructive advancement in the art of staging and the business of distributing motion picture entertainment plus year after year of promises fulfilled - that is the foundation, the guarantee, back of the statement that the 1924 productions of FOX FILM CORPORATION will surpass in public approval and financial value for exhibitors any previous season's output in the history of the industry ~

William Fox

LIBRARY
WILLIAM FOX
FOX STUDIO WEST 55TH STREET
NEW YORK CITY

June 15, 1923.

To Theatre Owners
and Exhibitors

Everywhere

Business, industrial and financial leaders throughout America agree that we are facing the greatest period of prosperity during the next year that we have ever enjoyed.

As an Exhibitor of many years experience I am convinced that the Motion Picture Theatre during the coming year will participate to the fullest extent in this prosperity.

As a Producer, and basing my course on these convincing signs of unprecedented prosperity, I have prepared, at great cost in money, time, labor and brain power, a series of productions that will meet every requirement to make FOX PICTURES lead in entertainment value and box office strength.

William Fox



**IN THE FOLLOWING PAGES ARE
PRESENTED BRIEFLY FOX FILM
CORPORATION'S ATTRACTIONS
FOR THE SEASON 1923-1924 ~
EXHIBITORS ARE INVITED TO GET
IN TOUCH WITH EXCHANGES WHICH
SERVE THEM FOR FURTHER DETAILS,
SCREENINGS AND PLAY-DATES.**

WILLIAM FOX *presents*

The
**MOTION
PICTURE
VERSION**
of
**A.S.M. HUTCHINSON'S
NOVEL**



IF WINTER

A HARRY MILLARDE





MIGHTIER THAN THE BOOK



R COMES

PRODUCTION



Behind the scenes in Politics

with **The Governor's Lady**



The
**WOMAN
LEADS-**

A Big
Attraction
in every
American
City or Town

Scenario by
ANTHONY PAUL KELLY

A HARRY MILLARDE



Does woman rule the Political Boss?



The
WOMAN
ELUDES



William Fox
presents
DAVID BELASCO'S
Stage Success

"The **GOVERNOR'S
LADY** *"* by Alice Bradley

PRODUCTION

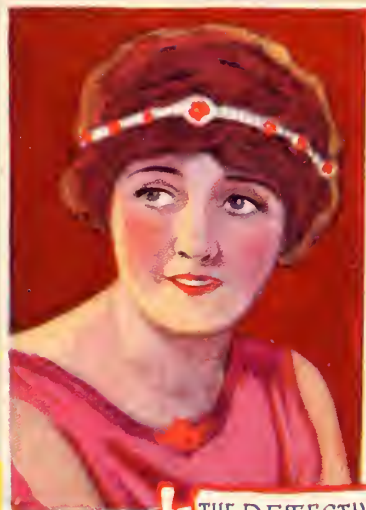


THE CAPTAIN



WILLIAM FOX *presents*

The SILENT



THE DETECTIVE



THE ENSIGN



THE ENCHANTRESS



20 YEARS OF PROGRESS  FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

THE AMBASSADOR'S
DAUGHTER



THE ADMIRAL

COMMAND

LOVE, INTRIGUE AND THE HIGH SEAS

EDMUND LOWE

BETTY JEWEL

MARTHA MANSFIELD

With

ALMA TELL

FLORENCE MARTIN

BELA LUGOSI

A
J. GORDON
EDWARDS
PRODUCTION

STORY BY
RUFUS KING

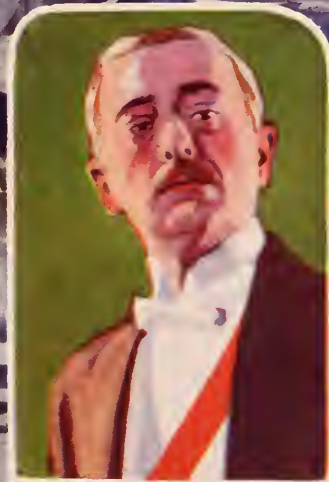
SCENARIO BY
ANTHONY PAUL KELLY

The most realistic sea
disaster ever shown on the screen

"THE SILENT COMMAND"



THE CONSPIRATOR



THE AMBASSADOR



WILLIAM FOX
presents

3500 Miles to China

5700 Miles to Los Angeles

DOMINION OF CANADA

UNITED STATES

*Thrills, Heart Throbs,
Suspense, Scenic Beauty*

NORTH of HUDSON BAY

*A Drama of the Vast White Wilderness
Story by Jules Furthman*





NORTH of HUDSON BAY

With
Tom Mix

2800 Miles to London
2600 Miles to Berlin



2900 Miles to Paris

HUDSON BAY



OF AMERICA

A JOHN FORD
Production

4200 Miles to New Orleans



William Fox presents

GENTLE JULIA

A TYPICAL
AMERICAN PLAY

"Wasn't that a pretty dish
to set before the queen?"

from
BOOTH TARKINGTON'S

most popular novel ~ Scenario by
Frederick and Fanny Hatton
A Rowland V. Lee Production

Moths
around
the flame



GENTLE JULIA

was the prettiest girl in town
and so kind-hearted
she just couldn't say no



"The poor dears"



"Take them away"

Mr. Gallagher and Mr. Shean~



Oh, Mr. Gallagher:
Do you think we'll be
"Around the town's"
Pep and pretty girls,
Absolutely Mr. Gallagher.

WILLIAM FOX
PRESENTS

AROUND MR. GALLAGHER IN PERSON



TO — DAY
LIVE WIRE THEATRE
**MR. GALLAGHER
AND MR. SHEAN**
IN THEIR FIRST AND
ONLY FEATURE
MOTION PICTURE
**AROUND
THE TOWN**
YOU KNOW THE SONG!
MEET THE BOYS IN PERSON!
BUY TICKETS EARLY
AND AVOID THE RUSH

by
Louis J. Sherwin



First Appearance in Pictures



Oh, Mr. Shean:
a riot on the screen?
a bully show,
— you know
Positively, Mr. Shean.



*Ed. Gallagher
himself*





WILLIAM
FOX *presents*

The

Old King Tut would
marvel at
**The SHEPHERD
KING**



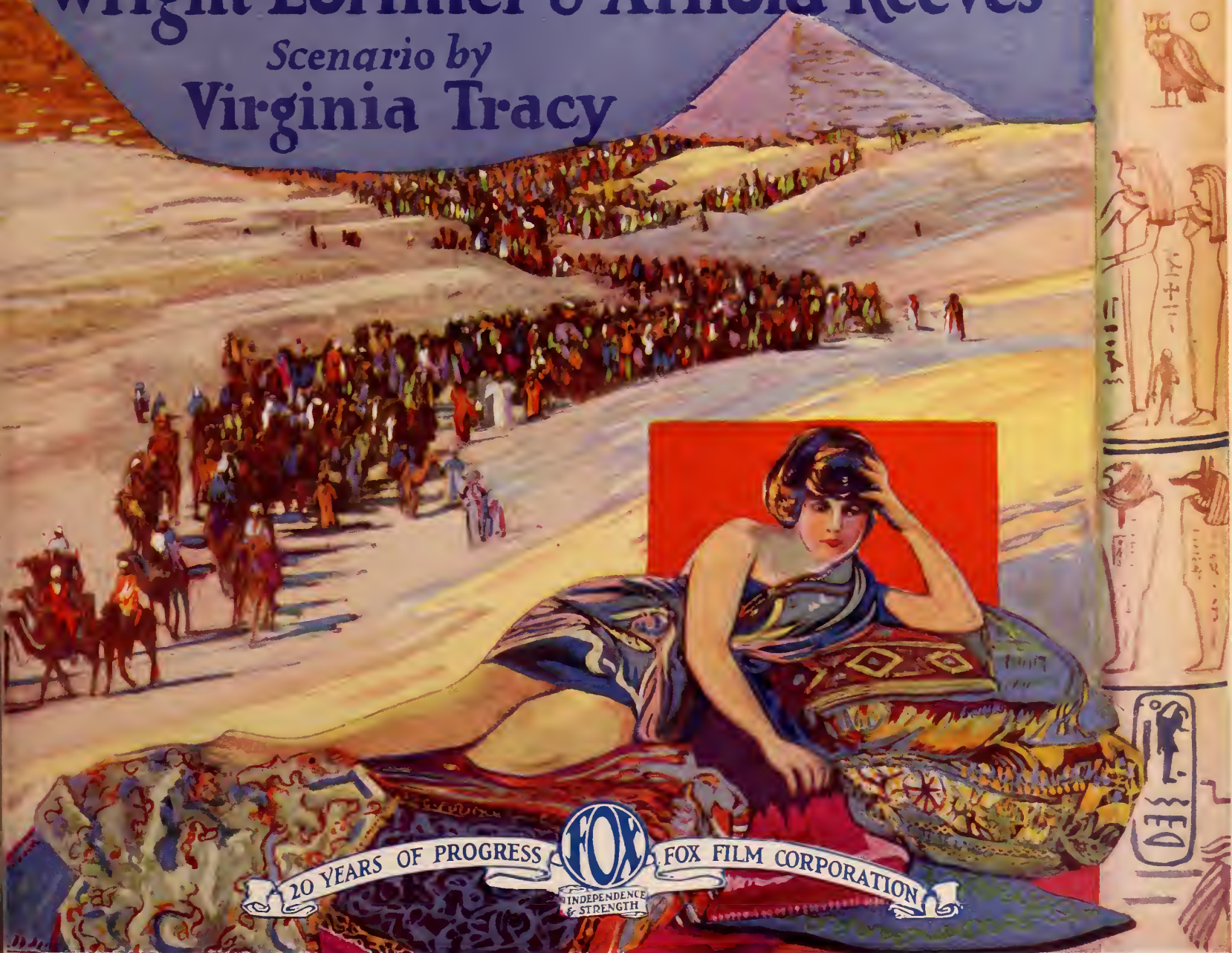
**A J. GORDON
EDWARDS**
Production



SHEPHERD KING

*From the great stage success by
Wright Lorimer & Arnold Reeves*

*Scenario by
Virginia Tracy*



William Fox *presents*

The SHADOW of *the* EAST

Scenario by
FREDERICK *and*
FANNY HATTON



20 YEARS OF PROGRESS



FOX FILM CORPORATION



The SHADOW *of* *the* EAST

E.M. HULL'S *first novel since*
"THE SHEIK"

A ROWLAND
V. LEE
Production

20 YEARS OF PROGRESS



FOX FILM CORPORATION



WILLIAM FOX
presents

ELMER CLIFTON production **SIX**

ERNEST TRUEX
is supported by
FLORENCE ELDRIDGE
and the following members of
the original stage cast:
DONALD MEEK
RALPH SIPPERLY
and
BERTON CHURCHILL



From
**THE BIGGEST
STAGE SUCCESS
in
TWENTY YEARS
by
WILLIAM ANTHONY
MC GUIRE**

20 YEARS OF PROGRESS



FOX FILM CORPORATION



CYLINDER LOVE

with

**ERNEST
TRUEX**

THE AUTO SALESMAN WHO
HAS WRECKED MANY A
HAPPY HOME



20 YEARS OF PROGRESS



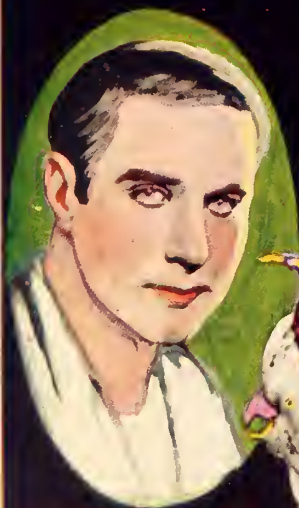
FOX FILM CORPORATION

WILLIAM FOX

The TEMPLE

YOUTH
and
ROMANCE

JEAN ARTHUR



DAVID BUTLER

1000 American Beauties in
A 1924 Sensation

produced at Santa Cruz Island, Pacific Ocean

A HENRY OTTO Production

20 YEARS OF PROGRESS



FOX FILM CORPORATION

PRESENTS

of VENUS

A NOVELTY ENTERTAINMENT
STRICTLY UP-TO-DATE
ALL STAR AMERICAN CAST

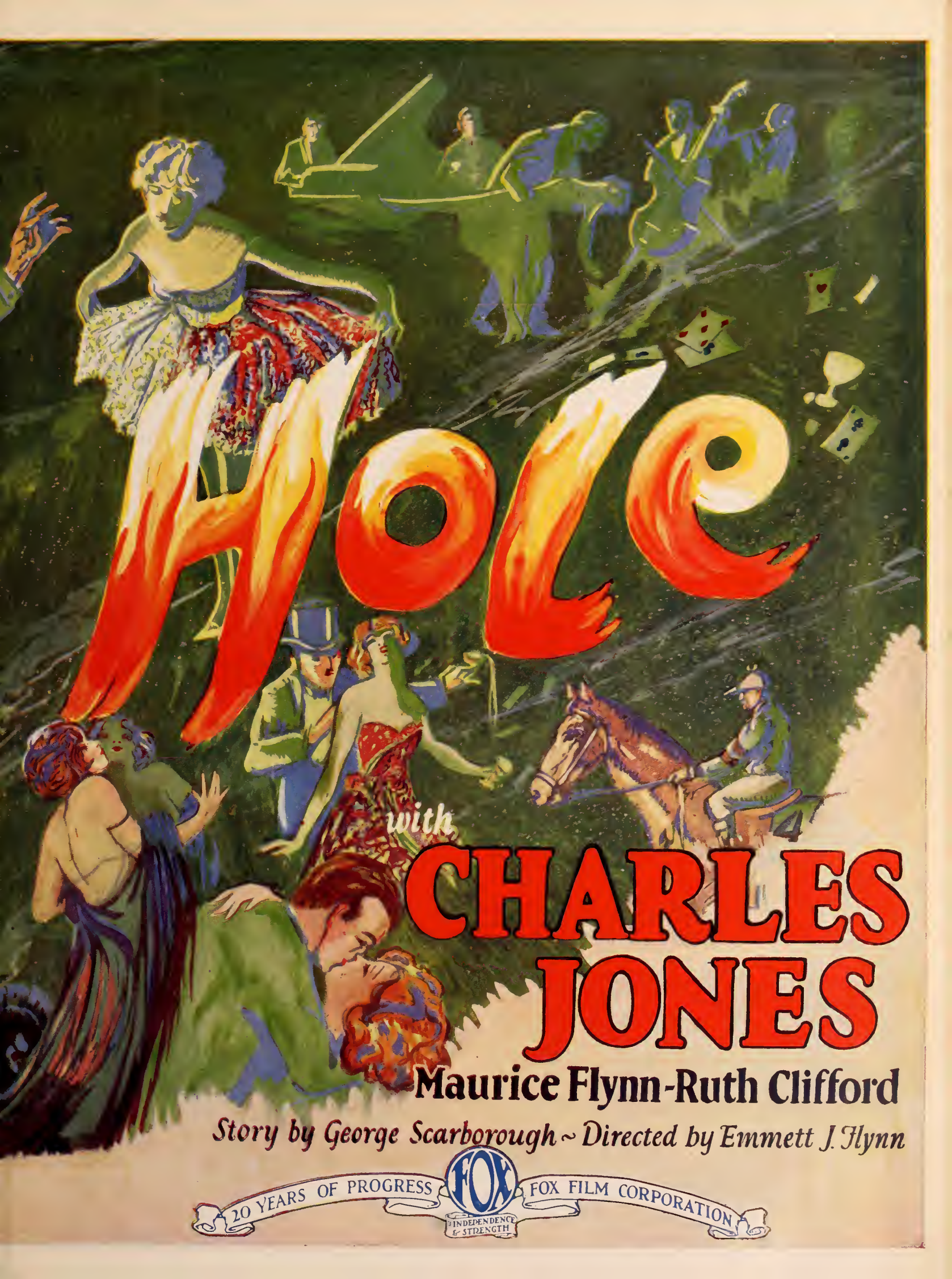
PHYLLIS
HAVER

"ARABIA"
the Miracle Horse

WILLIAM FOX
presents
A 1924 Cine-Melodrama



20 YEARS OF PROGRESS  FOX FILM CORPORATION
INDEPENDENCE & STRENGTH



HOLLYWOOD

with

CHARLES JONES

Maurice Flynn-Ruth Clifford

Story by George Scarborough ~ Directed by Emmett J. Flynn



Caught in
THE NET
of Paris Night Life



20 YEARS OF PROGRESS **FOX** INDEPENDENCE & STRENGTH FOX FILM CORPORATION

William Fox

presents

THE NET

A 1924 drama of
mystery and thrills

Author-Maravene Thompson
Scenario by Olga Linck Scholl

A J. GORDON
EDWARDS
PRODUCTION



20 YEARS OF PROGRESS  FOX FILM CORPORATION
INDEPENDENT & STRONG

WILLIAM FOX
presents

*A human drama
of life's pitfalls*

NO MOTHER TO GUIDE HER

with
GENEVIEVE TOBIN



20 YEARS OF PROGRESS **FOX** FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

From the Stage Play by
LILLIAN MORTIMER
A
CHARLES HORAN
PRODUCTION

Scenario by
MICHAEL O'CONNOR

The lure of fine feathers



And then the
Cup of Folly

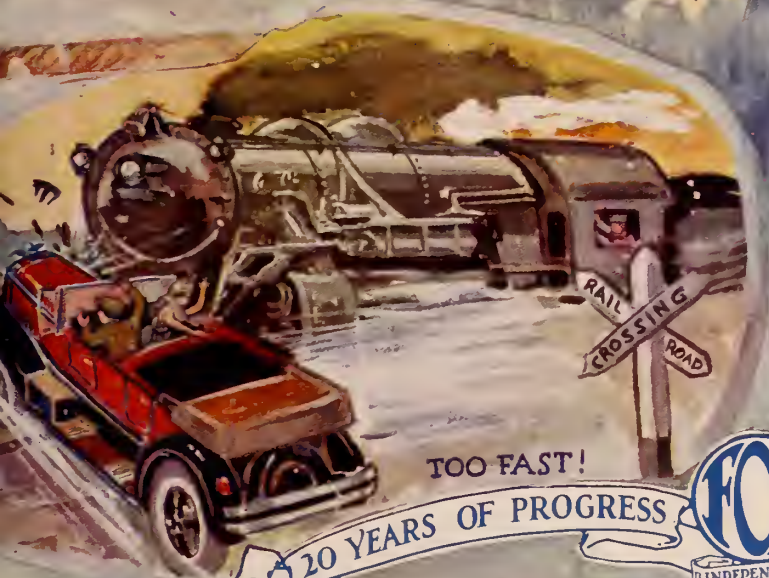


Jewels and gems
dazzle her

At the height
of popularity



IN LIFE'S CATARACT
OF TEMPTATION
WITH
**NO MOTHER
TO GUIDE HER**



TOO FAST!



William Fox
presents



Mamma

from MAURICE

The most stupendous production
in the history of motion pictures

with
Lee Parry
Directed by Richard Eichberg



Vanna
MAETERLINCK'S *novel*

William Fox presents **THE ARIZONA EXPRESS**



20 YEARS OF PROGRESS  FOX FILM CORPORATION
INDEPENDENT & STRONG

The ARIZONA EXPRESS

An honest melodrama
by

A BERNARD J. DURNING
Production

LINCOLN J.
CARTER



*And the
mask of
TRUTH
is ripped
from
HOODMAN
BLIND*

WILLIAM FOX

Staged at the
FOX STUDIOS
LOS ANGELES
CALIFORNIA



*In the Shadow of
London Bridge~*



presents

HOODMAN BLIND

*From the Stage Play by
Henry Arthur Jones
& Wilson Barrett*

*Scenario by
John Russell*

**A JOHN FORD
PRODUCTION**



It is your wife.

*By noon all London
shall know you lied*

20 YEARS OF PROGRESS



FOX FILM CORPORATION

A FULL YEAR

WILLIAM FOX

If Winter

1922

JULY



1922

AUGUST



1922

SEPTEMBER



1922

DECEMBER

1922



1923

JANUARY

1923



1922

OCTOBER

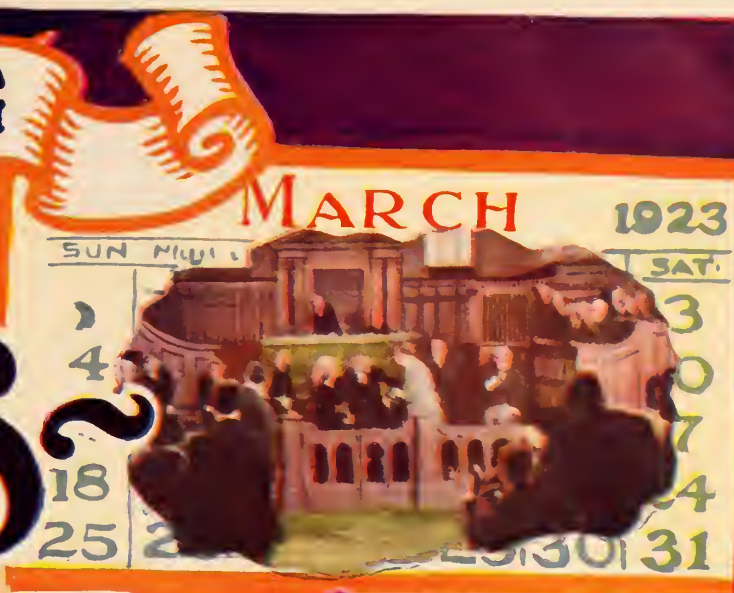
1922



A HARRY MILLARDE

IN THE MAKING PRESENTS

Comes



Popular All-American Cast

Mark Sabre.....Percy Marmont
Hapgood.....Arthur Metcalf
Twynning.....Sidney Herbert
Harold Twynning.....Wallace Kolb
The Rev. Sebastian Fortune
William Riley Hatch
Nona, Lady Tybar.....Ann Forrest
Lord Tybar.....Raymond Bloomer
Miss Winfield.....Virginia Lee
"Humpo".....Leslie King
Old Bright.....George Pelzer
Coroner.....James Ten Brook
Mabel.....Margaret Fielding
Effie.....Gladys Leslie
High Jinks.....Dorothy Allen
Low Jinks.....Eleanor Daniels
Mrs. Perch.....Eugenie Woodward
Young Perch.....Russell Sedgwick

PRODUCTION



WILLIAM FOX

presents

The ELEVENTH HOUR

A LINCOLN J. CARTER

Up-to-the-minute melodrama of love and pirates

Over the
molten metal

Quick work and
Woman's wit





Shot from the torpedo tubes

with
CHARLES JONES Δ **SHIRLEY MASON**
June Elvidge & Alan Hale
A
BERNARD J. DURNING
PRODUCTION
Scenario by Louis Sherwin
 Δ

The fight with the lions in
ELEVENTH HOUR

20 YEARS OF PROGRESS



FOX FILM CORPORATION

How she paid with
her son~



Payment began in
"the nursery~
Where is Mother?"

William Fox
presents

The Motion Picture Version of
A.S.M. HUTCHINSON'S novel

THIS FREEDOM

with Fay Compton ~ Directed by Denison Clift



THIS FREEDOM

How she paid
with her daughter~

WHAT A WOMAN
PAYS FOR A
CAREER.



Can a wife win freedom and happiness
and disregard her home duties?
Most widely discussed novel of the year~



**WILLIAM FOX
PRESENTS**

ST.

**FROM THE
LOVED AND**

with

JOHN GILBERT

BARBARA LAMARR

BESSIE LOVE

AND A NOTABLE CAST

BARBARA LAMARR

THE MONSTER OF HATE CONQUERED



ELMO

**NOVEL BY AUGUSTA EVANS
READ BY THREE GENERATIONS**

THE records of the Public Libraries for the past twenty-five years prove *ST. ELMO* to be the most popular novel ever written in the English language. This story has had millions of readers and hundreds of thousands have seen it as a stage play. *ST. ELMO* audiences are already made and waiting for this picture.

**SCENARIO BY
JULES FURTHMAN**

**DIRECTED BY
JEROME STORM**



JOHN GILBERT



BESSIE LOVE

BY A WOMAN'S LOVE



William Fox *presents*
YOU CAN'T GET

by Gouverneur Morris

A Page from a Social Diary

A Rowland V. Lee Production



1- The first sister married a banker
and had all that money could buy.

2- The second sister
married an artist, and
what she lacked in wealth
was made up by Art
and Romance.

AWAY WITH IT



She could
not stand
being a
store
clerk



She couldn't
do office
work



She was too
honest to
steal



She could
not do
housework

3-The third sister —
well — she couldn't
get away with it &&

*Thousands of Reindeer in a
Mad Stampede~The Greatest
Thrill Ever Screened!*

THE BLIZZARD



The William Fox presents

BLIZZARD

FROM THE NOVEL BY SELMA LAGERLOF
DIRECTED BY
MAURITZ STILLER



THE
JUGGLER

THE BATTLE OF THE MONARCHS



FOX FILM CORPORATION

William Fox
presents

DOES IT PAY?

**A story of man's
intentions and
woman's
conven-
tions**



20 YEARS OF PROGRESS  FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

Does it Pay?

A drama of modern life ~ with ~

HOPE HAMPTON

and Robert T. Haines

Mary Thurman

Peggy Shaw and

Florence Short

*A Charles Horan
Production*

*Story by
Garrett Parker*





1 The Gold is Mined



2 The Gold is Tested



11 Gold is Gold

A gripping story of gold

WILLIAM FOX

The PLUN

from the novel

A LAMBERT HILLYER production



Golden Luxury ~

10 The Gold Allays Hunger



9

The Gold Buys false Paradise



8



3 The Gold is Coined



4 The Gold Enters Commerce

and human hearts
presents

DERER

by ROY NORTON

Scenario by JOHN RUSSELL



5 The Gold in Night Life



7 The Gold is Coveted



6 Scattering the Gold



He was a Mississippi River gambler, but in the Great
William
Fox presents

CAMEO



JOHN
GILBERT



DIXIELAND SCENES
FROM CAMEO KIRBY



GERTRUDE OLMSTED



20 YEARS OF PROGRESS



FOX FILM CORPORATION

Game of Life and Love he proved himself all man!

KIRBY

With **JOHN GILBERT**
GERTRUDE OLMSTED & JEAN ARTHUR

from the great stage success by
BOOTH TARKINGTON &
HARRY LEON WILSON



A **JOHN FORD**
production



Surprises + Western Girls De Looks + Love + Chile Con Carne Thrills

A brand new
style of Mix
entertainment



WILLIAM FOX
takes pleasure in
presenting some
scenes from —

Tom Mix in Soft-Boiled

A SPECIAL ATTRACTION — WITH
TONY; THE WONDER HORSE
A J. G. BLYSTONE PRODUCTION
STORY BY EDDIE MORAN & J. G. BLYSTONE





William Fox
presents

Tom Mix

Tom Mix will be
seen in a series of
SLX productions
during the 1923-24
season





BOOTH TARKINGTON



LINCOLN J. CARTER



WILLIAM A. M^CGUIRE



Fox Assembles
World's Greatest
Authors and
Playwrights



LOUIS SHERWIN



ANTHONY
PAUL KELLY



GOVERNEUR MORRIS



HENRY ARTHUR JONES



HARRY LEON WILSON



MAURICE MAETERLINCK



A.S.M. HUTCHINSON



E.M. HULL

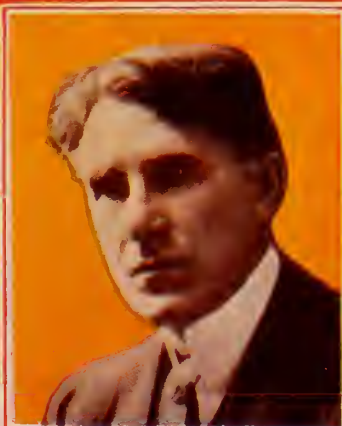


SELMA LAGERLOF

THE proved ability to give the public what it wants established by these novelists and dramatists is a guarantee of the box-office strength of Fox attractions for 1923-1924.



ROY NORTON



ZANE GREY



FANNY HATTON



FREDERIC HATTON



GEORGE SCARBOROUGH

WILLIAM RUSSELL



WILLIAM FARNUM



DUSTIN FARNUM



WILLIAM FOX
presents
WILLIAM FARNUM

in
"THE GUNFIGHTER"

Story by John Frederick

Directed by Lynn Reynolds

WILLIAM RUSSELL

in two productions during 1923-24,
the first of which is

"TIMES HAVE CHANGED"

Story by Elmer Davis

Directed by James Flood

and

"BLACK DAN PAYS"

DUSTIN FARNUM

in three productions during the new season including

"THE GRAIL"

Story by George Scarborough

Directed by Colin Campbell

and

"THE MAN WHO WON"

Scenario by E. Adamson

Directed by William Wellman





WILLIAM FOX
presents

JOHN GILBERT

*John Gilbert will be seen in six productions
during the coming season in roles of
the romantic, modern type
by American authors*





William
Fox
presents
*Five feet of
feminine
loveliness*

SHIRLEY MASON

in *two* new productions during the season 1923-1924. Quality and theme will be totally different from any *Shirley Mason* features released in the past. A new style of Shirley Mason Pictures!

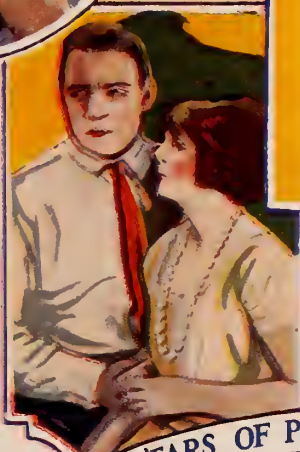
20 YEARS OF PROGRESS **FOX** FOX FILM CORPORATION
INDEPENDENCY & STRENGTH



CHARLES JONES



CHARLES JONES
will be seen in a series of
SEVEN PICTURES play-
ing clean-cut, out-of-door,
manly characters in strong
American stories of enter-
tainment appeal for men,
women and the young folk.





SCOTT DUNLAP



ROWLAND V. LEE



JOHN FORD



HARRY MILLARDE



JACK BLYSTONE

*Worlds foremost
scenario writers*



HETTIE GRAY BAKER



GEORGE (SLIM)
SOMMERVILLE



THOMAS
BUCKINGHAM



ERLE KENTON



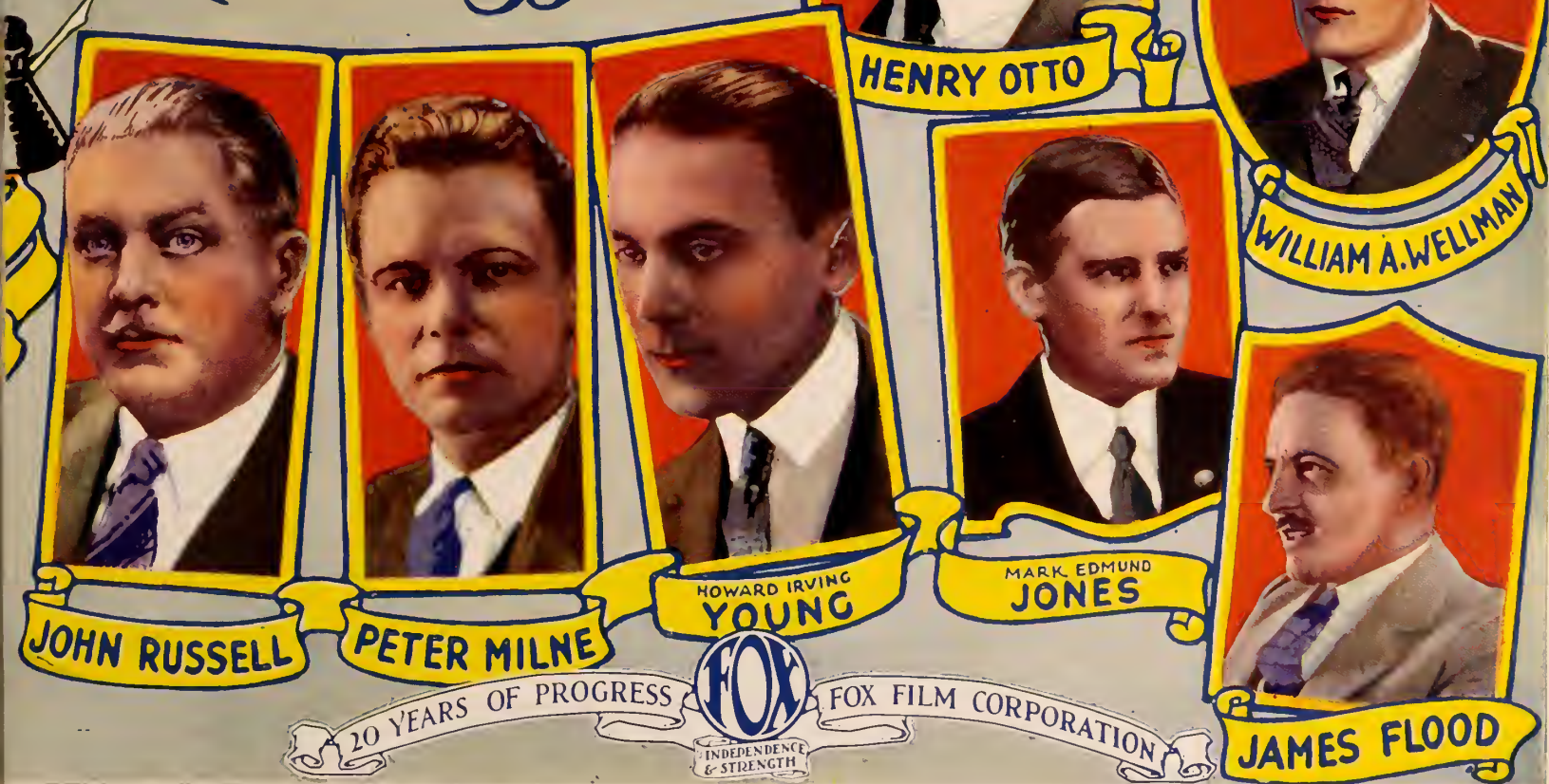
RALPH SPENCE



CHARLES HORAN



directors and on Fox staff



WILLIAM FOX *presents*

AL ST. JOHN



CLYDE COOK

will appear in
THREE comedies
during season of
1923~1924

There will be
EIGHT AL ST. JOHN
comedies during
the coming season



WILLIAM FOX announces for the World's entertainment
a new brand

Imperial Comedies

"IMPERIAL"
—the dictionary says—
"superior in size or quality
like an emperor or empress"
"possessing commanding
power"



They make
the Sphinx laugh

The demand for higher merit, better entertainment, and more laughs is supplied to the motion picture theatre owner in the release of

Twelve Imperial Comedies

DURING SEASON 1923-1924

A series of Special Comedy Productions

20 YEARS OF PROGRESS



FOX FILM CORPORATION

WILLIAM FOX SUNSHINE COMEDIES



BBETTER now than ever before—better stories, more thrills, prettier girls, funnier gags. *Twenty* William Fox Sunshine Comedies will be released during the season 1923-1924.



FOR THE WHOLE FAMILY

FOX EDUCATIONAL ENTERTAINMENTS



THRILLING, amusing, different and yet informative, these novelty subjects, running from six to fifteen minutes on the screen, have found a definite place on the programs of progressive exhibitors everywhere. From New York to Shanghai Fox Cameramen are fine-combing the world for unique pictorial subjects.

The first 18 releases set a new standard for short subjects, but those to come are even better in point of diversity, quality and interest.

26 RELEASES DURING 1923-1924.



1352 Alert Cameramen Daily Face Perilous Adventures



Cameramen Everywhere

Bringing the Sport of Kings
to Your Theatre

30,000,000
see it weekly

Clean - Fast -
Fair - Truthful

Perfect Prints
Photography De Luxe



Riding the Crest of
a Raging Flood



to Bring the World's Greatest News Reel to Your Screen

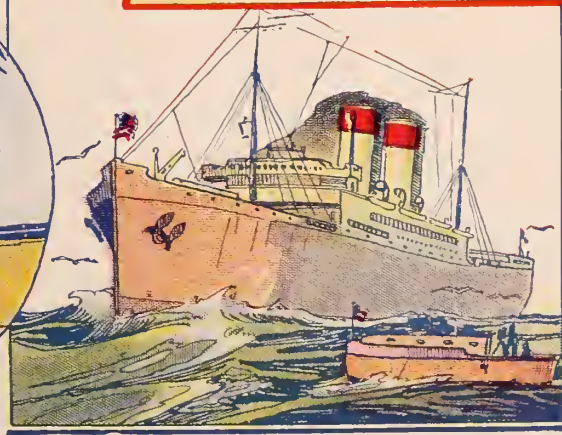
FIRST IN AMERICA

NEWS



**Attacked by Superstitious
Indians in South America**

**Bucking Dangerous Storms
at Sea**



**An Editorial
Staff of Trained
Newspaper Men**

BOX OFFICE ATTRACTION

**Special Attention
Devoted to Events
of Interest to
girls and women**



**Spreading the News of
Dame Fashion's Edicts**



MIGHTIER THAN THE BOOK!

IF WINTER COMES

WILLIAM FOX
presents
THE MOTION PICTURE
VERSION OF
A.S.M. HUTCHINSON'S
NOVEL
A
HARRY MILLARDE
PRODUCTION

3 SHEET

POSTERS GREAT ENOUGH for



24 SHEET

MIGHTIER THAN THE BOOK!



1/2 SHEET



6 SHEET

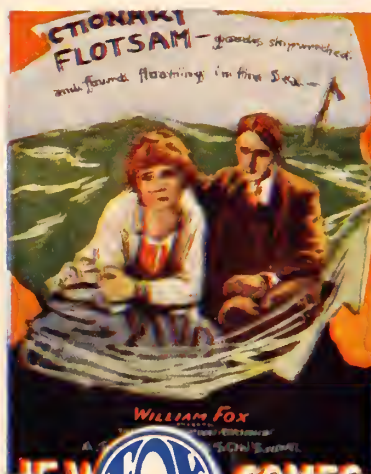
MIGHTIER THAN THE BOOK!



1 SHEET



6 SHEET



1 SHEET



3 SHEET

20 YEARS OF PROGRESS FOX FILM CORPORATION INDEPENDENT & STRENGTH

YOUR MOST IMPORTANT CAMPAIGN



24 SHEET



1/2 SHEET



1 SHEET



1 SHEET

THE lithographs reproduced on these two pages are an indication of the magnitude and quality of the advertising accessories furnished for IF WINTER COMES. Every line of exhibitors advertising has been carefully prepared with the box-office appeal fully covered. In addition to the paper, this applies to exhibitors newspaper advertising, lobby photos, oil paintings, slides and folders and heralds of several styles. An abundance of well planned material has been provided for the showman to put over his campaign.



3 SHEET



1 SHEET



6 SHEET

FOX PRODUCT
For
1923 ~ 1924

Fox Film Corporation
Branches
Throughout the World

25 SPECIALS

IF WINTER COMES
THE GOVERNOR'S LADY
THE SILENT COMMAND
NORTH OF HUDSON BAY
GENTLE JULIA
AROUND THE TOWN
THE SHEPHERD KING
THE SHADOW OF THE EAST
SIX CYLINDER LOVE
TEMPLE OF VENUS
HELL'S HOLE
THE NET
NO MOTHER TO GUIDE HER
MONNA VANNA
ARIZONA EXPRESS
HOODMAN BLIND
THE ELEVENTH HOUR
THIS FREEDOM
ST. ELMO
YOU CAN'T GET AWAY WITH IT
THE BLIZZARD
DOES IT PAY?
THE PLUNDERER
CAMEO KIRBY
SOFT BOILED

27 STAR SERIES

6 TOM MIX
6 JOHN GILBERT
7 CHARLES JONES
1 WILLIAM FARNUM
2 SHIRLEY MASON
3 DUSTIN FARNUM
2 WILLIAM RUSSELL

11 STAR COMEDIES

8 AL ST. JOHN
3 CLYDE COOK

12 IMPERIAL COMEDIES

20 SUNSHINE COMEDIES

**26 FOX EDUCATIONAL
ENTERTAINMENTS**

FOX NEWS
TWICE A WEEK

UNITED STATES

ALBANY, N. Y. 46 Orange Street	KANSAS CITY, MO. 19 & Wyandotte Sts.
ATLANTA, GA. 111 Walton Street	LOS ANGELES, CAL. 914 So. Olive Street
BOSTON, MASS. 54 Piedmont Street	MINNEAPOLIS, MINN. 36 & 38 Western Avenue
BUFFALO, N. Y. 496 Pearl Street	NEW ORLEANS, LA. 725 Poydras Street
BUTTE, MONT. 125 W. Broadway	NEW YORK CITY, N. Y. 130 West 46th Street
CHARLOTTE, N. C. 213 So. Church Street	OKLAHOMA CITY, OKLA. 108 So. Hudson Street
CHICAGO, ILL. 910 So. Wabash Avenue	OMAHA, NEBR. 1509 Chicago Street
CINCINNATI, OHIO 514 Elm Street	PHILADELPHIA, PA. 1315-17 Vine Street
CLEVELAND, OHIO Payne Ave. & E. 21st Street	PITTSBURGH, PA. 121 Fourth Avenue
DALLAS, TEXAS 306 South Jefferson St.	ST. LOUIS, MO. 3314 Olive Street
DENVER, COLO. 1531 Tremont Street	SALT LAKE CITY, UTAH 46 Exchange Place
DETROIT, MICH. 149 E. Elizabeth Street	SAN FRANCISCO, CALIF. 308 Turk Street
INDIANAPOLIS, IND. 232 N. Illinois Street	SEATTLE, WASH. 2008 Third Avenue
WASHINGTON, D. C. New Jersey Ave. and K St., N. W.	

CANADA

Fox Film Corporation, Limited

MONTREAL 322 St. Catherine St. W.	ST. JOHN 162 Union Street
TORONTO 21 Dundas Street, E.	CALGARY 9 Princess Thea. Bldg.
WINNIPEG 365 Hargrave Street	VANCOUVER Leigh Spencer Bldg.

20 YEARS OF PROGRESS



FOX FILM CORPORATION

The **Biggest Picture of Movie Life
on the Market**

40 FAMOUS MOTION **40**
PICTURE STARS IN

**"MARY
OF
THE
MOVIES"**

*and oh boy —
what a money maker !!!*

F.B.O.

723 Seventh Ave., New York, N. Y.
EXCHANGES EVERYWHERE

Sales Office United Kingdom, R-C Pictures Corporation, 26-27 D'Arblay St., Wardour St., London, W. 1, England

They say in Hollywood:—

That EDWIN SCHALLERT of the Los Angeles Times is the hardest-to-please critic in America

NIFTY HOKUM

Plot works out neatly in "Girl Who Came Back"

By EDWIN SCHALLERT

(In the Los Angeles Times)

In any perfectly good fairy story all the perfectly good people never do any wrong, and though they have a terrible time, they always live happily ever afterward because something is bound to happen to all the mean giants and ogres just when everything is blackest. Which, as it turns out, is exactly what transpires in "The Girl Who Came Back". It is a neat trick play is "The Girl Who Came Back", and it is well enough acted as a whole, so that though it might be as full of holes as imported Swiss cheese, you won't bother to look for them.

Really, when the two villains shoot each other, and thus dispose of everybody, who might get the happily married couple into trouble, you cannot help but smile. It is so neatly put over

While it is essentially nifty hokum, "The Girl Who Came Back" has realism and atmosphere too, lots of it, especially in the prison scenes that open the show. Tom Forman directed, and he went to some trouble apparently to get things to look right. The only thing I have against him is the oriental party which he insists on staging during a sequence laid in South Africa. It's the routine stuff with a pageant in bathing pool, girls tugging a very made-up looking raft on which the heroine is ensconced, and diving beauties splashing water over the sides of the pond. Why on earth don't

directors leave that sort of stuff to C. B. De Mille, who has specialized in it for so long that you expect him to do it better than anybody else, even though he doesn't?

Outside of this one very cheap, if costly, touch, "The Girl Who Came Back" is pretty much worth while as entertainment. One of its chief attractions is that it brings back Miriam Cooper as the girl. I never knew how well she could act before. I don't think that she did, either. She's gotten away from those Griffith mannerisms, which used to spoil her performances, and some of the scenes where she is supposed to convey the impression of being utterly down and out are done with real feeling and finesse. There is no arm swinging about this, either. It's just quiet, patient and painstaking registering of thought. Really, Miss Cooper can make a new name for herself if she keeps up this sort of thing.

Joseph Dowling's portrayal of "Old 555" is exceptional for character and seems to stand out stronger than the work of the other men. Kenneth Harlan is a little too pleasant to be convincing as the man who is imprisoned on a false charge. Gaston Glass and Fred Malatesta pass, but Zasu Pitts is pretty well lost, owing to an evident lack of understanding of what she can do.

Book—

THE GIRL WHO CAME BACK



Produced by

**PREFERRED
PICTURES INC.**

B.P. Schulberg - Pres. J.G. Bachmann - Treas.

Distributed by

**AL-LICHTMAN
CORPORATION**

1650 BROADWAY NEW YORK CITY



The LEVIATHAN
WORLD'S LARGEST SHIP
Will present the MYRON SELZNICK master picture

Rupert of Hentzau

During its maiden voyage under the
auspices of the UNITED STATES SHIPPING BOARD

"GOOD ENTERTAINMENT" *says*



Morning Telegraph

"... is wholesome, the characters human and the whole thing is clean without reeking of the "great outdoors" all the time.

Good entertainment, with a powerful story and a good cast. Harry Morey is perfectly cast . . . and Mary Astor makes a beautiful heroine.

There is some talk about destiny in a sub-title or two, but the picture on the whole is so fine we can easily overlook a little thing like that."

ERNEST SHIPMAN
Presents

"THE RAPIDS"

with HARRY MOREY and MARY ASTOR

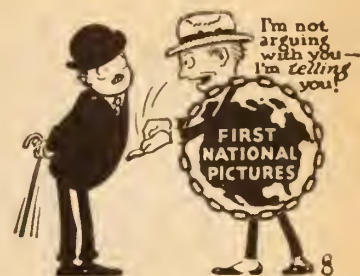
STORY BY ALAN SULLIVAN directed by DAVID M. HARTFORD
Produced by Saulte Ste Marie Films Ltd.

a

HODKINSON

picture

Here's Leadership! 6487 impartial box-office reports published in "M.P. News" put First National AT THE TOP with a 73.07% average box-office value!



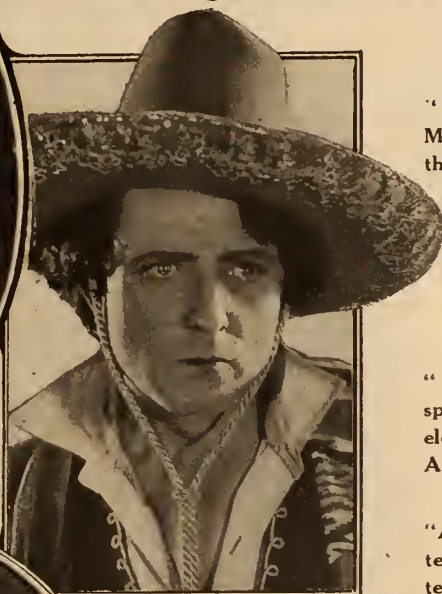
DEPEND UPON FIRST NATIONAL

"The Cinema's Best Bet!"

New York World



Sylvia Breamer



J. Warren Kerrigan



Russell Simpson



"A picture up among the best. Melodrama, of the kind that is the cinema's best bet."—NEW YORK WORLD.

* * *

"Thrilling Moments. Delightful."—NEW YORK MAIL.

* * *

"A good picture staged with splendor. Romantic and fine—elevating."—NEW YORK AMERICAN.

* * *

"A fine play and opera, but better as a picture. As good entertainment as we have beheld in a long time."—NEW YORK EVENING WORLD.

* * *

"Plenty of punch. Infinitely more realistic than the play. Vivid, with new thrills—effective."—NEW YORK HERALD.

"A picture that puts new life into old bones and stirs the pulse. A gem! Most exciting! Excellent melodramatic pull! Well worth while!"—NEW YORK SUN.

* * *

"As intense as could be wished for, with breathless passages. Skillfully directed—thrills—humor—beautiful scenery—acting fine."—NEW YORK JOURNAL.

* * *

"Very thrilling—excellent, dynamic and fundamental—a great love story, one of the greatest of all time."—NEW YORK GLOBE.

* * *

"A welcome feature. The players have something to be proud of."—NEW YORK EVENING TELEGRAM.

Foreign Rights Controlled by Associated First National Pictures, Inc., 383 Madison Ave., New York.

Depend on First National

Edwin Carewe presents

// The GIRL of the GOLDEN WEST //

AN EDWIN CAREWE PRODUCTION OF DAVID BELASCO'S POWERFUL DRAMA

An all-featured cast; story by David Belasco; adapted to the screen by Adelaide Heilbron; photographed by Sol Polito, A. S. C., and Thomas Storey; Assistant Director. Wallace Fox.

A First National Picture

Another Box Office Classic! *by the Director of "Humoresque"!*



His First Kiss



*When two friends
love the same girl!*



Arthur H. Jacobs presents
A Frank Borzage

CHILDREN

*She scorned
the rich boy
for
the poor boy*



A Drama of Hearts and Fences!

DRAMA that mirrors real moments of life—pulsing with genuine human emotions of love and hate, smiles and tears. HEARTS that throb to the joys and sorrows of actual situations as every man and woman has felt them—finding a responsive chord in every breast.

FENCES that separate poor and rich, the ugly and the beautiful, the good and the bad—barriers that are eventually swept away in the flood of glowing love in a girl's heart.

Frank Borzage made it. And he has endowed it with that magical touch that gets under the skin and reaches the heart, just as he did in "Humoresque."

An all-star cast includes Johnny Walker, Pauline Garon and Lloyd Hughes.

Written by Tristram Tupper; directed by Frank Borzage; screen adaptation by Frank Dazey; scenario by Agnes Christine Johnston; photographed by Chester Lyons; art settings by Frank D. Ormston.

A First National Picture

Foreign Rights Controlled by Associated First National Pictures, Inc.
383 Madison Avenue, New York

Depend on First National

*His hard
earned
pennies
were fast
melting*



*"She's as far
above you
as the stars"*

Production
OF DUST



A Smashing New Success

**New Talmadge Picture
Nails Her Leadership
To The Mast Anew**

Love, Romance and Thrills Combine to Make
This Picture Most Fascinating

BUFFALO COMMERCIAL

**STAR IS
SUPERB
IN NEW
PICTURE**

Norma Talmadge's Interpretation of the Part of Mary Turner Is Inimitable

LLOYD BIG DIRECTOR

He Has Added to His Many Laurels by His Work in This Production

LOS ANGELES HERALD

**Talmadge Picture
Thoroughly Arresting**

Star's Followers Undoubtedly Will Be Interested In Dramatic Role

BALTIMORE SUN

**NO STRONGER BOX-
OFFICE ATTRACTION
CAN BE CONCEIVED**

Miss Talmadge Triumphs In Leading Role of Interesting Film

MACON (GA.) TELEGRAPH

**ONE OF THE
BEST DRAMAS
OF THE YEAR**

Miss Talmadge Gives a Performance That Will Be Appreciated by All

ACTING IS EXCELLENT

CINCINNATI ENQUIRER

**PICTURE
PACKS THE
THEATRE**

Norma Talmadge's Work Is Decidedly Impressive As Mary Turner

FILM BEATS THE PLAY

CINCINNATI COMMERCIAL TRIBUNE

**STAR'S PORTRAYAL
OF PART IS SUPERB**

New Play an Admirable Screen Vehicle for the Gifted and Beautiful Miss Talmadge

INDIANAPOLIS NEWS

**FULL OF ACTION
AND SUSPENSE**

BUFFALO COURIER

**Miss Talmadge Shines
In Her Latest Film**

PITTSBURGH PRESS

**Most Popular Stage
Play Now On Screen**

PITTSBURGH TELEGRAPH

Joseph M. Schenck presents

NORMA TALMADGE

Personally Directed by Frank Lloyd

Adapted by Frances Marion from the stage play by Bayard Veiller

Photographed by Antonio Gaudio and Norbert Brodin

Stills photographed by Shirley Vance Martin

Told in News Headlines

MISS TALMADGE MAKES PICTURE REAL AS LIFE

Brings Out All the Poignancy of the Part—Idea
of Heaven Is New Picture by Star

BALTIMORE EVENING SUN

"WITHIN THE LAW" PROVES A DRAMATIC MASTERPIECE

Norma Talmadge Acquires New Fame and
Again Shows She Is an Artist of
the First Rank

INDIANAPOLIS DAILY TIMES

MISS NORMA TALMADGE AT HER BEST

Frank Lloyd Can Make 'Em
and Does — Another
Notable Example

A SUPERFINE PICTURE

Film Never Lags from Start to
Finish—Director, Photog-
raphy, Cast, Story, All
Excellent

CINCINNATI POST

Classic of the Stage Now Classic of Screen

Norma Talmadge Wins Fresh Laurels In New
and Sterling Picture

BUFFALO EXPRESS

GREAT FILM MADE FROM GREAT PLAY

Efforts of Everyone Con-
nected With Making
Production Crowned
With Success

INTENSELY INTERESTING

Star Is Excellent and the Rest
of the Cast Are Extremely
Competent

NEW YORK MORNING TELEGRAPH

MISS TALMADGE PROVES TALENTS

Star Again Shows Her Won-
derful Ability in Emo-
tional Work

INDIANAPOLIS STAR

EXCELLENT CAST SUPPORTS STAR

INDIANAPOLIS NEWS

This Picture Is
A Pleasure to See

BUFFALO ENQUIRER

A Fascinating and
Exciting Picture

PITTSBURGH SUN



in "Within the Law"

A First National Picture

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

Rothafel again presents "Passion" at the Capitol!

*The Great are not guided by
precedent but think and act
for themselves*

Two years ago, Rothafel upset precedent two weeks in succession.

The first was in giving the laugh to an imaginative popular aversion to costume plays—and presenting Pola Negri in "Passion" at the Capitol, world's largest photoplay theatre.

And the second was in holding Pola Negri in "Passion" for a second week! Vindication of judgment in the first instance, by a box-office return which overwhelmingly shattered records, prompted the overriding of precedent the second week—when the first week's record-breaking business was topped!

And now Rothafel again smashes precedent! Again with the same picture! For, recognizing its altogether superlative merit as an entertainment, and wishing to enthrall additional thousands by its wonderfully realistic depiction of an immortal topic, commencing June 24th, SAMUEL L. ROTHAFEL is presenting at CAPITOL THEATRE,



POLA NEGRI

The famous continental star

in

PASSION

The Intimate Romance of a Wonder Woman

A First National Picture



Now here's food for thought, Mr. Exhibitor.

Not anywhere have the possibilities of "Passion" been exhausted. The time for re-showing is ripe. The star has, since your showing, achieved tremendous popularity, and is today at the zenith of her career. And "Passion" remains her picture beyond compare.

Motion Picture News

Construct

WE call particular attention to the remarks in this issue by Otto H. Kahn, the banker.

They are well worth every man's serious consideration.

Mr. Kahn, by virtue of experience, wealth and world contact, holds his head somewhat above the dust that's raised by mere business scramble.

And, if we can get our own noses up from the grindstone a moment, up from the vanity, jealousy and hate that are human but damnably short-sighted qualities, we'll get a mighty sound lesson about this potentially big business of ours.

* * *

Mr. Kahn pays a tribute to the American "go-getter," the man who makes much out of little, a type that is tremendously admired and studied abroad and which, in this country, is apt to be hounded instead.

It is about time, he suggests, that particularly those engaged in the go-getter's own field of effort stop snapping at his heels and fight him instead face to face and fairly with his own weapons of pluck and ability.

It is better, he suggests, decidedly better, for the business itself and for everyone in it.

And we decidedly agree with him.

* * *

Half the fierce animosity towards the people of this industry upon the part of its public enemies is due to just plain human jealousy.

The well salaried reformer hates the motion picture magnate, whom, in utter ignorance, he conceives to be a lawless creature of Mammon—whom he publicly acclaims as such. And from the very beginning the motion picture has been bitterly and unjustly assailed by other and

rival institutions whose hold upon the public was lessened by this greater attraction.

* * *

So much for the forces without the industry. Public opinion—and this industry has in the past set its worst face to the public—is being fairly and favorably moulded through the conscientious efforts of Will H. Hays and the Producers and Distributors Association; and every man in the industry should know and appreciate this important fact. It is a fact.

* * *

But what of the situation inside the industry?

Isn't it about time for a friendly, fair and robust rivalry to take the place of vengeful heel-snapping?

Isn't it about time to stop fighting, especially the fighting that seeks to air itself for all the world to see and which by that very mark is fighting done for private gain because it openly and deliberately arranges an audience.

* * *

It is time to stop fighting, gentlemen.

And it's also time to suspect the fighter, or at least to question the motives of the man who won't discuss, who won't arbitrate, who obviously and unquestionably thrives on fighting and wants all the publicity he can get about it.

It is time to construct.

The banker doesn't like an industry the only public reports of which indicate a civil war. And the exhibitor today—let alone the producer and distributor—needs the bank. He knows it.

The public is interested only in the industry's output not in its heel-snapping.

The politician has no respect for a house quarrelling within itself.

* * *

IT IS TIME TO CONSTRUCT—this business. Time, from every practical, immediate and future standpoint.

Time, if this business is ever to be big business.

Time, if the picture is to fulfill its mission as the greatest constructive force of this age.

Wm A. Houston

FRANK TILLEY, editor of the *Kinematograph Weekly*, who after a brief visit in New York, has departed for the Coast, offers a message, through a letter to William A. Johnston of the *NEWS*, to the film trade—not only for America, but for everywhere. Coming from England he is able to view conditions with a different perspective.

Mr. Tilley says: "Think sometimes about other things besides the scramble for money. Do not be so certain that the public is only able to appreciate obviousness and sentimentality. The film producer has a duty to himself and the community that goes beyond just profit—a duty to help it to improve its ideas and tastes—to grow ideals and to appreciate the beautiful. And there is no greater, no more powerful medium for the accomplishment of this high purpose than the screen. It will not—ultimately it dare not—betray that purpose."

True words uttered with sincerity and with a breadth of vision—words which should be thoroughly digested. Help to improve its ideas and tastes and the screen will reach the high pinnacle which it has set for itself.

THE quest for the muck called gold—the quest for fame and fortune has inspired a few hundred girls to trek westward along the Lincoln Highway to Movieland. The despatches in the papers tell us that the Highway from Washington as far west as Omaha is virtually lined with screen-struck girls tramping to Hollywood in hope of finding fame and fortune upon arrival. These human moths will undoubtedly reach the flame. Some of them will have their wings scorched—others will be consumed—and that's the last we will hear of them. Their courage, however, is unwavering. They don't know where they're going—but they're on their way.

*At last an asterisk from the National Board of Review—or rather two asterisks to be exact. One is given to "The Brass Bottle," sponsored by First National, the other to "Rupert of Hentzau," sponsored by Selznick. And lest you forget an * indicates a particularly fine picture.*

JOHAN J. McHENRY, booking manager for the Allen Charette, Inc., who operate several houses in New Bedford, Mass., registers a complaint about producers making pictures that show the inside workings of the studio, scenes back stage, and secrets of production given away to numerous photoplay mediums, such as the fan magazines, etc. Mr. McHenry would keep our secrets to ourselves, for in secrecy there is an attractiveness. And patrons are surely being disappointed—what with the revelations of screen production and activities.

The *NEWS* agrees with Mr. McHenry in that producers are liable to err in acquainting the picturegoers with the secrets of production. A little revelation of studio life goes a long way. The mystery of the land of Make-Believe is one of its dominant factors of appeal. Take it away and the glamour and romance and charm are gone.

MARSHALL (Mickey) NEILAN has arrived in New York for a brief vacation and to arrange for the premiere showing of "The Eternal Three." On his way East he burned the compartment lights in his Pullman while dashing off some continuity work upon his portable typewriter. Just as soon as Mrs. Neilan (Blanche Sweet) has completed the role of Dolores in Goldwyn's "In the Palace of the King," she will join her husband in the metropolis. While in New York the Neilans will look over the theatrical menu and possibly order

PICTURES AND PEOPLE

a slice of melodrama for future production. Incidentally there will be much handshaking, for several of his screen and stage friends are still lingering around the Lambs, Friars, the Algonquin, et al.

R. J. RELF of the Star theatre, Decorah, Iowa, writes us that he has just played Charlie Chaplin in "The Pilgrim," and that it is the first profit he has made in a year and a half—and out of his profits he subscribes for another

year of the NEWS. We wish Mr. Relf the best of luck. We wish the film salesman to make a pilgrimage to his theatre and offer him the best of their wares.

WARNER BROTHERS, through the good offices of their advertising and publicity directors, Messrs Parker and Young, gave members of the press, trade and fan publications and their friends, an enjoyable evening last week in honor of the showing of "Main Street" at the Strand. The sponsors, to carry out the sweet rusticity of the open country, provided a hay-rack and an ancient and honorable hotel omnibus to carry their guests to the Strand, and after viewing the picture—the "hosses" were driven to the Casino in Central Park where with much dancing and refreshments a good time was had by all.

The boys did the stunt right. Regular farm straws were given the fellows and old-fashioned sun-bonnets were given the girls. And to the accompaniment of much blowing of horns and harmonicas the wagons circled around Times Square and up Broadway. The spirit of the small town was abroad and the onlookers on the curb got an eye-full of how the small villagers put on a good time.

SPEAKING of "Main Street" we would say that the picture carries on the spirit and flavor of the book—even, tho, it is a psychological study. Sinclair Lewis painted a drab, sometimes ugly, canvas of small town life. We disagree with him in that his novel is not representative of the average small town in the East. The telephone, auto, moving pictures, country clubs—and other modern inventions and innovations have taken the drabness away from village life. The story is often dull because Lewis goes to extremes in photographing the "open sores" of the small town. And his characterization is often faulty. What is true in his book may be found in the villager content to live his life in his own way without interference. He can no more be changed than the soil from which he sprung.

The picture is vastly more entertaining than the book and gets away from the orthodox ideas. It presents something new—something novel. It has been approached with an appreciation, that it has absorbed millions of readers. And the result is a success. The drab backgrounds, the smug complacency of the villagers, the easy enjoyment with the most simple of pastimes—these are all incorporated.

But what makes the picture hit the high places is the deft characterization of Carol Kennicutt by Florence Vidor. She catches the true psychology of the figure, particularly when she realizes she is being thrust into the midst of a strange and uncouth people. The train scene is a gem. She would make Gopher Prairie over like her own Minneapolis—and she fails. A marvelous performance, admirably limned with pathos, haughtiness, silent suffering, and a feeling of the utter futility of making progress against a stubborn and unimaginative community. Monte Blue's rendition of Will Kennicutt is of cameo fineness. He is always genuine in every scene. And Harry Myers' local druggist is also true to life.

OUR Paris spy informs that a motion picture camera was the cause of the death of a valuable filly on the Maisons Lafitte track. As a result Baron de Rothschild is suing The Society for the Encouragement of Sports for the death of his fast stepper. The Baron charges that the society is to blame for allowing a picture machine in the paddock without proper supervision, as his horse reared while passing the camera and had to be shot.

WE are calling your attention to the elaborate and dignified Fox insert of seventy-two pages in the current issue of the NEWS. Here are all the announcements of the company's production activities for the coming season. There are several Big Ones listed. It looks like good runs for "If Winter Comes," "The Shepherd King," "Cameo Kirby," and "Six Cylinder Love." And Gallagher & Shean, the boys who have made absolutely and positively popular in everyone's vocabulary, will soon show you their "stuff" in "Around the Town."

HERE'S initiative for you! The Los Angeles High School Players' association, its interest awakened by the recent Congress of Authors, has decided to produce a photoplay next season. It will be made within the confines of the student body with the exception of the printing of the film. The students are well equipped to produce a picture—since film is developed in the laboratory and cameramen's classes are taught to take professional positions. Many of them have taken minor parts in pictures in Hollywood studios during vacation—while several have tried their hands at scenario writing. The picture will be the first ever produced by an American high school.

We cannot see any reason why motion picture technique should not be on every high school curriculum. A student graduating with special honors in scenario writing, direction or acting would be equipped to jump right on the lot.

CAN it be that a publicity manager is going to establish a precedent during his vacation? The babbling brook, the open road, the downy couch of grass, the swinging hammock, the gliding canoe, the zipping motor launch, the summer Chautauqua, the winging of partridge, the canter of the steed—all these are brushed aside that R. W. Baremore, p. m. for C. C. Burr, may visit his dentist. The pastime of swimming and frying bacon will be attended to, however, for he expects to go to a Maine camp during the fog end of his vacation. Yes, we have no venison!

IN this week's issue of the NEWS is a prospectus of the coming season in which is listed several Big Pictures. Those mentioned look like extended run possibilities in the larger cities. With Fairbanks, Barthelmess, Marion Davies and several other top favorites hitting the high marks with costume or period dramas the past season and finding success, naturally the producers are turning more and more to the historical romances and adventures of yesterday. A number of successful stage dramas have been adapted to the screen—as well as a few immortal classics—speaking of "Ben Hur" and "The Hunchback of Notre Dame." Certainly it looks like a big year. It also looks as if the scenario writers of originals will have to be content in fashioning the everyday program picture.

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"BY arrangement with" How often have you read this little item tucked away on a theatre program? Frohman may borrow a star from Shubert or vice versa. An adaptor may credit a playwright or again vice versa. But it has taken Paramount and Universal to establish a precedent in a trade magazine. Through courtesy of Famous, Universal has been given first position in the advertising section of this week's issue of the NEWS. Who said chivalry is dead?

ACCORDING to a news despatch Carl Laemmle and R. H. Cochrane are among the guests aboard the U. S. S. Leviathan which is cruising toward the Bahamas on its trial trip before going into trans-Atlantic service.

IS Hollywood becoming a boom town for real estate? It would seem so judging from the report that picture men are making fortunes these days in land transactions in the famous Los Angeles suburb. As an example, 33 acres in Hollywood were purchased five years ago by the United Studios. Today, 1100 feet frontage on the street is valued at \$200,000, and is to be sold or improved with business blocks by M. C. Levee, president of the studio. This sale will effect only a small part of the studio property which will in fact house greater activities than ever before.

JEANNETTE HELEN PORTER, daughter of Gene Stratton Porter, author of "Michael O'Halloran," was married June 2nd, to James Leo Meehan, the director of the picture. The marriage places the young benedict in deep complications by making his mother-in-law his professional "boss" and his former assistant director (Jeanette), his chief director, especially in the home. A motor honeymoon is being enjoyed by the happy couple after which they will spend some time in Mrs. Porter's Limberlost Cabin in Indiana. The authoress will next engage upon the production of her story, "The Girl of the Limberlost," and Mr. Meehan will work upon the continuity while he is at the Cabin.

WE regret to record the passing of Macey Harlam who died yesterday at Saranac Lake. The screen actor, who distinguished himself in roles of an Oriental character, came East from Hollywood after finishing work with Pola Negri in "Bella Donna." Those who met him while he was in New York were shocked when they learned of his death, as he looked to be in the best of health, and it was understood he was merely going up State for a much needed rest.

ONE of the outstanding features of the Syracuse Convention of the New York State Exhibitors was the great speech made by Will H. Hays. He told the theatre owners that the producers were anxious to meet them for the mutual threshing out of difficulties, and the response he got from the convention left no doubt that his proposal was absolutely in accord with the exhibitor viewpoint. Senator Walker, also one of the most prominent figures at the meeting, paid Mr. Hays several marked compliments and the M. P. P. D. A. head responded in kind.

Otto H. Kahn Deplores Attacks on Industry

Financier Praises Great Progress Made by Leaders in Motion Picture Business

IN a speech at the International Congress of Motion Picture Arts, held in New York recently, Otto H. Kahn, of Kuhn, Loeb & Company, one of the most prominent financiers in the country and a patron of the arts, defended the motion picture industry from indiscriminate attacks. Mr. Kahn said in part:

"There exists a curious contrast between our attitude toward the thing called success and toward those industries, corporations or individuals who have contrived conspicuously to attain it. We inculcate into our youth lessons of industry and application, we stimulate their ambition, we hold out the incentive of liberal reward to those who, climbing along the steep road of effort, reach or approach the summit; we preach the gospel of enterprise, we give popular encouragement to the 'go getter' and the 'world beater'—but when they have accomplished what we have spurred them on to strive for with all their might, the bricks of criticism, abuse and suspicion are apt to fly in profusion around their heads.

"In certain of our undertakings and achievements, we admittedly lead the world. Men from all countries come here to admire them and study them and learn from them. Again and again have I heard visitors from Europe express their amazement at finding men and things belittled, criticized and assailed that to them were objects of respectful emulation and that they had expected to see surrounded by an atmosphere of public encouragement and encomium. We pride ourselves, especially toward the rest of the world, on the bigness and superiority of our industrial achievements, and at the same time we are addicted to the pastime of 'knocking' the individuals who are the master builders of those achievements.

"Democracy is right in guarding jealously against industrial usurpation and in striving

North Carolina Looks For Lively Session

NORTH CAROLINA exhibitors are looking forward with more than the usual interest to the state convention to be held at Wrightsville Beach, June 28 and 29. With the withdrawal of the state from the M. P. T. O. A. it is hoped to make the local body stronger than ever.

One of the first effects of the withdrawal was the immediate announcement that all theatres within the state belonging to the Famous Players-Lasky corporation would proffer their applications for membership at the Wrightsville Beach convention and that Harold B. Franklin, director of theatres, would himself attend the convention.

Definite plans for the adequate financing of the North Carolina organization so that censorship or other battles can be fought without calling for aid from outside North Carolina will be one of the principal problems to be tackled.

Frank J. Rembusch has accepted an invitation to attend and make an address, also Charles C. Pettijohn, New York City; Harry M. Crandall, Washington; James Wells, Richmond, Va.; Willard C. Patterson, Atlanta, and J. H. Borosky, Chattanooga, Tenn.

to keep open the avenues of opportunity; it is right in throwing a 'fierce light' upon those in dominant places of finance and commerce and in being intolerant of smug self-complacency or of overbearance or greed among those in positions of leadership. But it is wrong when it permits wanton harassing and baiting, when it listens to the voice of envy and demagoguery, when it countenances governmental commissions giving to reckless innuendo, irresponsible gossip and sensational exaggeration the place and scope that belong to trustworthy testimony, when it tolerates unwarranted assault on the reputation of business men, with resulting damage to the good name of American business both at home and in foreign lands.

"That the motion picture industry and conspicuously successful concerns and individuals connected with it would not escape criticism, detraction and attack was a foregone conclusion. I hold no brief for either the industry or the corporations and individuals concerned. But it is fitting that certain things should be remembered and fairly weighed in the balance:

"The motion picture was born barely a dozen years ago. It was in no sense a monopoly. Its exploitation was open to everybody. The field was absolutely free. Men in possession of, or with access to, large capital, looked at it askance. It was men of small means, self-made men, starting from the bottom of the ladder, who discerned and set about to realize its potentialities, and staked their savings, their credit, their solvency, on the attempt. Many fell by the wayside, a limited number achieved great success by dint of strenuous work, adherence to sound business methods, bold and broad vision, and unusual organizing ability.

"Having no precedents or traditions to guide them, working in a wholly novel and

untried field, educating themselves as they went along, being driven far beyond their original planning by the incredible rapidity and vastness of the growth of the young giant whom they had helped to nurture, they would have had to be more than human to show a record of 100 per cent. praiseworthy, free from errors and unmarred by yielding to temptations.

"But, as against such shortcomings, let us contemplate the picture of the stupendous things which the American 'movie' industry has accomplished under the guidance and impulse of those men. An infant industry, a boisterous and untutored stripling! Yet, it has jumped into the very front rank among our old-established industries; it has produced untold millions of new national values and wealth; it has created employment for hundreds of thousands; it has brought a new means of enjoyment and education into the lives of the masses and has broadened their horizon, stimulated their interests and enriched their leisure hours; it has conquered the world for the American 'movie'; it has attained technical perfection unrivaled in any other country; it is laying the basis for the manifestation and growth of a new and genuine American art. In no other country of the world has there been a development of this new medium of enjoyment, interest and enlightenment that would be comparable to what it is in America."

No New Picture Laws from Penn. Solons

The Pennsylvania Legislature adjourned at the capitol in Harrisburg, on June 14, without having adopted any measures affecting the motion picture industry of the state, except the anti-daylight saving law which had the backing of the picture interests. This law prohibited the passage by municipalities of local ordinances establishing any except standard time as the official time, and the law is now in effect.

"Hollywood" Is Now Ready for Release

"HOLLYWOOD," produced by James Cruze for Paramount, is finished. It has been edited and titled to the complete satisfaction of the Lasky studio executives and is now ready for release. The world premiere will take place probably in New York some time in August and the picture will be available to first-run exhibitors early in the Fall.

The picture shows the stars and celebrities of the screen in their real surroundings.

Practically the entire cast of principals was chosen from the ranks of the "unknowns," so far as pictures are concerned, but scores of picture notables are introduced. The selection of these players, however, occupied fully two months of Mr. Cruze's time.

Among the other players who play a vital part in the drama are twenty recognized stars of the screen and exactly fifty other film celebrities.

M. P. T. O. A. Perfects Plans For Tax Fight

AT a meeting of the members of the National Board of Directors of the Motion Picture Theatre Owners of America, held in Chicago immediately following the adjournment of the National Convention there, a program of National Legislative activities was discussed which comprehended moves to repeal the Seat and Admission Taxes as well as the Music License Fee.

Since that time these plans have been perfected, and definite arrangements have now been made for the introduction of such legislation in these matters as will afford the Theatre Owners the relief needed.

The Motion Picture Theatre Owners of America will be represented at Washington at all times during the coming session of Congress, and plans for an intensive campaign of the entire United States have been agreed upon. It is planned to have Theatre Owners in all parts of the country bring the facts in the case to the attention of the members of Congress in such a manner that when Congress convenes these representatives will be familiar with the merits of our case, and the urgent need for relief from these war measures.

Cohen Finishes Testimony at F.P.-L. Hearing

Sessions in New York Completed; Trial Will Be Resumed in Philadelphia, June 25

MAINTAINING that independent theatre owners were menaced when distribution was put in the hands of those who also control or operate theatre chains, but declaring that Adolph Zukor and S. R. Kent had shown every disposition to be fair in making adjustments with exhibitors, Sydney S. Cohen, president of the M. P. T. O. A., final witness at the New York hearings on the Federal Trade Commission charges against Famous Players-Lasky and the other respondents, completed his testimony Tuesday, June 19.

Under examination by W. H. Fuller and Marvin Farrington, of Government counsel, Mr. Cohen submitted more than forty exhibitor complaints which he had taken up with Famous Players over a three-year period. These were gone into in detail during the lengthy cross-examination of the witness by Robert T. Swain, chief counsel for the defense.

When Mr. Cohen had finished, Examiner E. C. Alvord declared a recess until June 25. The hearings will be resumed on that date in Philadelphia at Room 318 Postoffice Building.

When Mr. Cohen again took the stand on Friday, June 15, he stated that he had five theatres, all in New York City—the North Star, Tremont, McKinley Square, Empire and Bronx Strand. There were five Loew theatres in the Bronx, he stated, to which his Bronx houses, with one exception, played second run Paramount, when he was using that service.

He had found it very difficult to get first runs in competition with Loew, "and had to buy as F. P.-L. wanted to sell." When he was unable to get any Paramounts for his Empire theatre, the witness said he went to S. R. Kent and appealed to him for the service on the ground that he was an old customer. Mr. Kent told him, according to the witness, that Loew was using pressure to force Paramount to give him first runs in New York, employing his buying power in other cities as a club. "Mr. Kent agreed with me that Famous Players would get more money from independent theatres than from Loew, but said his hands were tied," added Cohen.

The history of exhibitor organization was gone into, and Marvin Farrington, for the Government, brought out that Alfred S. Black had succeeded Peter J. Schaefer, of Chicago, as president of the old Exhibitors' League of America, which the witness described as an organization composed of all generals and no doughboys.

Coming to the so-called Patterson convention at Chicago in 1920, just before the M. P. T. O. A. was formed at Cleveland, Mr. Cohen told how E. J. Hudson of First National had said "sweet things" to him and urged him to attend the Chicago meeting. "I thought caution was best and stayed away," the witness declared.

Among the reasons Cohen gave for the organization of the M. P. T. O. A. were the taxation situation; the announcement of the purchase of the B. S. Moss theatres by Famous Players; and the F. P.-L. plan to extend its theatre interests all over the country.

The witness declared he had personally been threatened by A. G. Whyte, then a member of the Paramount sales forces. The latter told him, he went on, that if Cohen did not meet the Paramount price demands for service in

1919-20 Paramount might have to build a theatre in opposition to one of his.

When he took this matter up with Mr. Zukor the latter informed him that it "was news to him," adding that he would look into the matter and let him know. "I am still waiting," he added. "The theatre was built."

"Mr. Zukor also said the exhibitors could never be organized, and if they were it would be very easy to make them inactive," said Mr. Cohen.

He condemned block-booking as destructive, because it handcuffed the theatre owner and foisted on the public pictures which ought not to be shown because of their inferior quality. "Selling pictures before they are made is hazardous," he went on. "The exhibitor should be permitted to see the film before booking."

As for Broadway showings, the witness thought they didn't mean as much now as formerly, for the reason that so many inferior pictures are shown and so many pictures of merit denied a showing. "It doesn't require as much ability to run a theatre on Broadway as it does in a small town," said he. "And there is room for at least four more first run theatres on Broadway. They would be heavily patronized."

Coming back to the Cleveland convention, Mr. Cohen told of the speech made by Marcus Loew, in which Loew said in effect that he had found it necessary to buy Metro against his will in order to protect himself. Shortly after Minneapolis, Mr. Loew asked the M. P. T. O. A. to take over Metro, Cohen testified.

He then described meetings of various committees with Mr. Zukor and the signing of the agreement of August 12, 1920, on the subject of theatre acquisition.

Dr. W. E. Shallenberger, president of Arrow Film Corporation, took the stand for a short time on Monday and identified a document entitled "Memoranda on the Motion Picture Industry." It was a prospectus, he said, and related to the owning and controlling of small theatres throughout the country.

The witness said Alfred S. Black, one of the respondents, had come to his office in 1919, become interested in the plan which Dr. Shallenberger had had in mind for some years, and the prospectus resulted.

Black told him, the witness went on, that he (Black) had submitted the plan to a financial organization, but the latter rejected it. Black informed him later, said the witness, that he had also taken the matter up with Marcus Loew. Black quoted Loew as saying that there was an idea in it, provided it was tied up with a distributing corporation.

Subsequently, said Dr. Shallenberger, Black said he had negotiated with United Picture theatres, but no deal was made, because decision was reached that "it would not be good business to do so."

Mr. Swain, for the respondents, objected on the ground that the document might be relevant as against Black, but not the other respondents, and Mr. Farrington, for the Government, declared he was content with that viewpoint.

On cross-examination, Dr. Shallenberger told Mr. Swain that the contemplated corporation had never been organized.

Mr. Cohen then resumed his testimony. A telegram from Ralph Talbot, of Oklahoma, which the witness described as a complaint

against F. P.-L., and a wire from E. H. Birmingham, of Indianapolis, were taken up.

Reference was then made to the case of Senator Hartford, of Pawtucket, R. I., who had complained that he was unable to get Paramount Pictures for the season because Black was building a theatre in the town, and under Black's agreement with Famous Players Black was to get the product.

The situation in the South was gone into at some length. The witness said Mr. Zukor had informed the M. P. T. O. A. Executive Committee at Minneapolis that he (Zukor) could now make Lynch do what Zukor wanted him to do.

"Afterwards," said Mr. Cohen, "our committee met Mr. Lynch, who said that Mr. Zukor could not take care of matters in the South. Mr. Lynch wanted me to make a public statement that I would not take up Southern grievances with Mr. Zukor, but I declined to do so. I told Mr. Lynch that the agreement we had signed in 1920 with Mr. Zukor was not a state rights proposition, but covered the whole country."

"Mr. Lynch then said he would not deal with me. Our discussions were rather heated."

After Cohen had taken up a number of specific complaints with Mr. Zukor, or other F. P.-L. officials, "the great complaint of coercion and intimidation throughout the country" ceased to a large degree, the witness went on, and gave as the reason the activities of Messrs. Kent and Zukor in adjusting complaints and the publicity accorded the matter in the trade press.

Describing in detail Mr. Zukor's appearance before the Executive Committee at Minneapolis in 1921, Mr. Cohen quoted Mr. Zukor as admitting that the 1920 agreement had been broken. "He asked for another chance," continued the M. P. T. O. A. president, "and promised the agreement would be kept, everything would be fixed up and his company would not compete with independent theatre owners if given proper representation."

The witness said he made a rather heated reply to Mr. Zukor, because Mr. Zukor had previously sent him a message that the organization must be broken and Cohen personally destroyed because of his activities as president of the M. P. T. O. A.

Following the meeting at the Hotel Astor, New York, just before Minneapolis, when Senator Walker delivered his famous arraignment, Mr. Zukor, said the witness, phoned him that he wanted to adjust the Dodge and Schwartz cases at once. He sent Henry Salisbury over, and an itemized statement of the damages was given the latter, said Mr. Cohen, who then went on to tell the story of how the M. P. T. O. A. got the Town Hall in Morrisville, Vt., for Mrs. Dodge, and put on "Way Down East," donated by D. W. Griffith.

"Mr. Salisbury thanked us for the small amount asked for and brought over the Dodge and Schwartz checks," he added. "The organization had gone to considerable expense, but we gave Mrs. Dodge the greater part of the amount and in excess of that her expenses in carrying on the theatre."

Mr. Cohen then read into the record a list of the complaints he said he had received from exhibitors against F. P.-L. over the three-year period of his presidency of the M. P. T. O. A. They were from the following exhibitors and

towns: Richford, Vt. (C. Carl Carpenter); Glenwood, Iowa (Mr. Seymour); Centerville, Md. (Mr. Cahill); Columbia, Tenn. (Mr. Jackson); Huntsville, Ala. C. L. Hackworth, with correspondence on the case from W. C. Patterson, of Atlanta); Bartow, Fla. (Marquis Amusement Co.); Ft. Smith, Ark. (C. A. Lick); Pawtucket, R. I. (Senator Hartford); Caribou, Maine (Mr. Flora); Sault Ste. Marie, Mich. (Mr. Depaul); Madison, Neb. (Mr. Boettner); Lawrence, Mass. (A. J. Cobs, Rialto theatre); New Orleans (Amelie Poulaj); New Bedford, Mass. (George W. Allen, Jr.); Newman, Cal. (Mr. Johnson); Wilimantie, Conn. (H. Schwartz); Oxford, Miss. (R. X. Williams); Oakland, Cal. (C. C. Griffin); Ft. Hope, Canada (J. S. Smart); Tomahawk, Wis. (Mr. Robarge); Allentown, Pa. (Dr. Stuckert); Beloit, Wis. (Frank Reichstein); Bristol, Tenn. (Wesley White); Bath, N. Y. (Mr. Thomas); Buffalo, N. Y. (A. C. Hayman); Bangor, Maine (C. Stern); Houma, La. (A. J. Bethancourt); Kansas City Mo. (C. H. Burkey); Ada, Ohio (Mr. Faulkner); Kansas City, Mo. (Angus & Bradshaw, operating a theatre in Monroe, Mo.); Joliet, Ill. (J. J. Rubens); Mattoon, Ill. (B. Uran); Harrisburg, Pa. (Peter Magaro); Mansfield, La. (Mrs. Brownfield); Lexington, Neb. (Mr. Falkenberg); Hastings, Neb. (Mr. Preston); Chicago (Mr. Koffman); Charlotte, N. C. (H. B. Varner). He also identified letters from Alfred S. Black to Mrs. Lottie M. Pierce, Lyric theatre, Manchester, La.; telegrams and letters to Mr. Zukor sent last year; and a copy of the Roseville (Cal.) Register.

In response to a question from Mr. Farrington, the witness stated that he had never received any salary as head of the M. P. T. O. A. "The organization voted me \$85,000 salary in three years, but I have not received it. Twenty-five thousand was voted at Cleveland, and \$30,000 at each of two other conventions," said he.

Before concluding direct examination, Government counsel asked Mr. Cohen if there were any other matters they had previously discussed with him about which he had not been questioned on the stand, and Mr. Cohen said he could think of none.

The long cross-examination of the witness began Monday afternoon.

"How many members did you have in your organization at the Cleveland convention?" queried Mr. Swain.

"Five hundred," replied the witness.

"How many at the time of the Minneapolis meeting?"

"Between six and seven thousand," was the answer.

"At the time of the Washington convention?"

"In excess of 10,000," responded Mr. Cohen, who said the membership at the time of the Chicago session was about the same.

"And now?" Swain asked.

"About ten thousand," Mr. Cohen answered.

Pointing out that there were about 16,000 picture theatres, Mr. Swain remarked: "So you have about two-thirds of the exhibitors in the organization. Are they all paid up?"

Mr. Cohen said that they were not, but explained that the plan was for members to pay dues to their state organizations, which in turn sent their quotas to national headquarters.

Mr. Cohen's figures for actual attendance at the M. P. T. O. A. conventions were: Cleveland, 500; Minneapolis, 1,000 to 1,400; Washington, 1,200; Chicago, 700 to 1,100.

He declared that it had been his purpose all along to make the organization militant and to protect the interests of all its members. To

Business Topics on Program of Carolina Meeting

RALPH H DeBRULER of Craver's Broadway, Charlotte, N. C., will address the North Carolina M. P. T. O. convention at Wrightsville Beach, June 28, on "Exploitation and Supervision" and Al Hicks, formerly exploitation expert with Southern Enterprises, will talk on "Putting the Picture Over." A discussion relative to the sliding scale or uniform prices for picture theatre attractions, to be led by James A. Estridge of Gastonia, promises to be one of the interesting high lights of the open discussion part of the convention.

this end, he told Mr. Swain, exhibitors were urged to send in complaints against producers and distributors so that adjustments might be effected.

"The complaints were not confined to Famous Players," he went on. "There were numerous complaints against other companies, and many against First National."

Greater progress was made with Famous Players in obtaining adjustments than with First National, he continued, although the organization had got some adjustments through H. O. Schwalbe.

"Would you say that Mr. Zukor and Mr. Kent sincerely tried to make adjustments?" Cohen was asked, and his reply was "Yes."

"I stated at a number of conventions that we were making fine progress in the Famous Players adjustments, and I was criticized for saying it. The criticism came from sources unfriendly to Famous Players and to me," he added.

At the time of the Cleveland convention, from his best information, First National had about 1,800 subfranchise holders, Mr. Cohen declared. "J. D. Williams offered me five subfranchises at my own price," he volunteered, "but I declined with thanks."

Mr. Swain brought out that the subfranchise holders were supposed to take all the First National pictures, but Mr. Cohen said the contract was not always lived up to.

"The theatre owner paid a percentage of the exhibition value. There was no fixed standard for sale price on pictures. The First National officials wrote the ticket as they saw fit," he stated.

When First National was organized it was a protective move, and at first did a lot of good, the witness said.

The controlling of theatres by distributors Mr. Cohen described as a menace to the industry, and to the independent exhibitor and producer in particular. It resulted in the distributor withholding the product from the independent exhibitor, or pooling it, or compelling him to sell his house.

"First National's announced intention was to have a program of enough pictures to supply the entire time of the weekly change houses," Mr. Swain said. "If that had proved successful, the pictures of any other distributor would have been excluded, wouldn't they?" Mr. Cohen agreed.

Mr. Cohen denied that the average exhibitor was temperamental and given to making complaints.

With reference to block-booking in 1919-1920, Mr. Swain brought out that the system as in vogue with all companies and not confined to F. P.-L. Then the Broadway first-run situation was taken up.

"You stated on direct examination that, in your opinion, there is plenty of room on Broadway for four more first-class first run

houses," the Famous Players chief counsel began.

"Yes," Mr. Cohen agreed. "But some of the land would have to be bought from Famous Players."

He thought there were no available sites for theatres from Forty-second to Fifty-first streets, and then described in detail the real estate situation. He finally said there might be some possible sites above Fifty-first, but he did not consider that location as good as the Forty-second to Fifty-first territory.

As to picture supply for "these theoretical theatres," Mr. Cohen thought there would be no trouble about that. He agreed with Mr. Swain that the Capitol was recognized as "Goldwyn's show window," and the same term would apply about 95 per cent to the Strand as a First National house. The Rivoli and Rialto were recognized as exploitation theatres for F. P.-L.

Questioned concerning the deposit system, the witness declared exhibitors were opposed to it, because it inflated values in the industry and brought high film rentals. Their objection also was caused by the failure of some companies to return deposit moneys on occasion.

He quickly added that Famous Players strictly segregated deposit funds, according to the law of the State of New York, and there had been no trouble whatever on the subject of deposit moneys with F. P.-L.

"Forty-two complaints in all have been named by you," said Mr. Swain. "Are there any others?"

"There are a few," the witness answered. "Not very many. Yes, they cover a period of three years."

Declaring that there were about 8,000 accounts on the F. P.-L. books, Mr. Swain asked Mr. Cohen if he didn't think the number of complaints was small.

"The number is small," the witness stated. "But the matter of policy involved is large."

With regard to the Black New England situation, Mr. Cohen gave it as his opinion that Famous Players would have fared better if it had disregarded Black and sold its product to independent theatres. There was no objection to Famous Players acquiring large theatres. The complaints centered on the smaller cities and the methods employed.

He denied that Black improved theatres when he took them over, and declared he had no real difficulties with Black until the complaints began to come up.

In trying to make adjustments in New England, Messrs. Zukor and Kent were often blocked by Mr. Black, he admitted, but declared he did not know that Black controlled the Board of Directors of the New England subsidiary prior to the purchase of Black's 50 per cent interest by F. P.-L.

Mr. Swain then began taking up the Cohen list of complaints in detail. The first was the Hartford case in Pawtucket, R. I. "Senator Hartford wanted \$50,000 cash settlement," the witness explained. "He would not take a fifty-fifty break with Black's new theatre, and also turned down a pooling arrangement and a guarantee of receipts offered by F. P.-L. Our committee thought Famous Players made him a very fine offer."

In the Allentown case, Mr. Cohen explained, Messrs. Zukor and Kent had W. E. Smith, Paramount representative in Philadelphia, come to M. P. T. O. A. headquarters. "Smith went the fullest extent," he added.

The Robarge matter in Tomahawk, Wis., a case of trouble over film prices, and not related in any way to theatre acquisition, was settled by Mr. Kent, the witness stated.

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Brandt Elected Head of New York M. P. T. O.

Annual Convention Marked by Constructive Discussions and Absence of Fireworks

Syracuse, N. Y., June 21.

RUMORS that the convention of the M. P. T. O. of New York, held at the Hotel Onondaga, June 19th and 20th, a third day's program being abandoned, would develop fireworks and that a new National Exhibitor body was to be born during the session failed to materialize into fact.

The convention was of the usual variety, orthodox to the last minute, election, speeches, banquet, and then home.

The several sessions, however, were well attended by a representative body of exhibitors who came to the convention with serious purposes and remained to work along constructive lines so far as the limitations of time and place would allow.

Senator James J. Walker was a guest of the convention and at the banquet presided as toastmaster for speakers that included Will H. Hays, Dean Flint of Syracuse University, Mayor Walrath and Senator McGregor.

Charles L. O'Reilly, retiring president of the New York M. P. T. O., was unable to attend the convention owing to the serious illness of his wife.

The first session of the convention was held Tuesday evening with Vice-President William A. Dillon of the Strand theatre, Ithaca, presiding in the absence of President O'Reilly.

In opening the session Mr. Dillon referred in a general way to the fact that the New York organization had withdrawn from the National body and justified its action. This was the only direct reference to Sydney Cohen or the split that occurred last year at Washington.

Rev. Dr. Betts of Syracuse offered prayer and was followed by Mayor Walrath, who formally welcomed the delegates.

The first speech was by Congressman McGregor of Buffalo, who made an appeal for a national organization of sufficient strength to go to Washington and successfully combat hostile legislation. Mr. McGregor recommended that a man of Will H. Hays' calibre be secured to represent the exhibitor interests at Washington and that a bureau be established there.

The first business matter to come before the convention was the theatre tax. After several delegates had expressed their views on the subject, calling attention to the injustice of the measure, A. C. Hayman, of Niagara Falls, offered a resolution which was adopted, calling



William Brandt, newly elected president of M. P. T. O. of New York State.

for the appointment of a committee to invite and promote nation-wide co-operation of state exhibitor bodies that would bring about the repeal of the measure. The committee appointed was Bernard Edelhertz, New York; J. P. Michaels, Buffalo; William A. Dillon, Ithaca; Walter Hays, Syracuse; Louis Blumenthal, Jersey City; and William Brandt, New York.

H. M. Richey, general manager of the Michigan M. P. T. O., was a guest of the convention and following the admission tax discussion, he was invited to address the convention.

Mr. Richey, who has jumped into national prominence in the past few months in connection with the candidacy of James C. Ritter for National President of the M. P. T. O. A. and in other ways concerning Michigan's live organization, made an extremely favorable impression explained Michigan's position relative to the withdrawal from the national body.

He referred to the Chicago convention as "ancient history." "Michigan's grounds for withdrawal are well founded," he declared in the course of his speech. "At Washington we stuck with the national body when New York withdrew. But when we saw Chicago we were convinced that we would not support a program that was not conducive to our best interests as we saw them. There was only one thing to do and that was to get out."

"We merely felt that we must either be for or against," continued Mr. Richey.

Mr. Richey stated that Michigan is well aware that there is need of a national organization and is looking forward to the time when it can join a movement towards that end.

Wednesday's session did not begin until afternoon. The proceedings led off with the addresses that had been scheduled. The first by Lou Blumenthal, who took as his topic, "Film Rentals." He advanced as some of the reasons for excessive prices, the practice of making extra-length features, waste in distribution and production and advocated that a committee be appointed to consult with Will

H. Hays as a possible means of remedying the faults enumerated.

Mr. Blumenthal's speech was followed by others of a similar tenor, the meeting being held open for general discussion. The uniform contract was the subject of an address by Bernard Edelhertz, one of the exhibitor committee instrumental in framing the instrument. Mr. Edelhertz explained the new contract's provisions and defended some of the clauses that have been subjected to criticism in various quarters.

William Brandt followed Mr. Edelhertz, taking as his theme, "Co-operation." He asked for assistance from the theatre owners and dwelt especially on the necessity of paying dues promptly that the organization might have ample funds for the necessary expenses.

A recess was taken following Mr. Brandt's talk during which time several thousand dollars was paid in to the treasury or pledged.

After the recess, the executive committee which had been in session most of the previous night made its report through Jules M. Michaels, chairman. The committee had resolved itself into a nominating committee and presented the following names as a suggestion to the convention:

President, William Brandt, New York; first vice-president, William A. Dillon, Ithaca; second vice-president, Lou Buettner, Cohoes; third vice-president, Meyer Schine, Gloversville; treasurer, A. C. Hayman, Niagara Falls; executive secretary, S. I. Berman, New York; chairman of executive committee, J. Michaels, Buffalo; board of directors, Leo Brecher, New York; William Benton, Saratoga Springs; Walter Hays, Syracuse; Michael Shea, Buffalo; Charles L. O'Reilly, New York; Nathan Robbins, Utica; Joseph Quittner, Middletown; Charles Steiner, New York; Sam Suckno, Albany; B. Edelhertz, R. Sanders, Brooklyn; V. A. Warren, Messina; and Charles Moses, Staten Island.

This list was unanimously accepted as the official slate of nominations and also unanimously elected.

Mr. Brandt took the chair after his election and called the meeting to order after a short

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Jersey Exhibitors Will Meet Next Week

THE annual convention of the Motion Picture Theatre Owners of New Jersey will be held at the Alamac Hotel Lake Hopatcong, next week. The convention dates are June 26-27-28.

President R. F. Woodhull will preside at the sessions. In keeping with their reputation for hospitality, the Jersey exhibitors have arranged an elaborate entertainment program. Business sessions will alternate with fun-making.

A large attendance is expected. President Sydney S. Cohen and other national officers of the M. P. T. O. A. will be on hand.

Officers Elected at Syracuse Convention

FOLLOWING are the officers elected by the M. P. T. O. of New York State.

President—William Brandt, New York; First Vice-President—William A. Dillon, Ithaca; Second Vice-President—Lou Buettner, Cohoes; Third Vice-President—Meyer Schine, Gloversville; Treasurer—A. C. Hayman, Niagara Falls; Executive Secretary—S. I. Berman, New York City; Chairman of Executive Committee—Jules H. Michaels, Buffalo.

Board of Directors—Leo Brecher, New York City; William Benton, Saratoga Springs; Walter Hays, Syracuse; Michael Shea, Buffalo; Charles L. O'Reilly, New York City; Nathan Robbins, Utica; Joseph Quittner, Middletown; Charles Steiner, Brooklyn; Sam Suckno, Albany; B. Edelhertz and Rudolph Sanders, Brooklyn; V. A. Warren, Messina and Charles H. Moses, Staten Island.

M.P.T.O.A. Urges Shorter Features

Committee Is Appointed and Will Discuss Exhibitor Problems with Producers

WITH a view to bringing about a shortening of the length of feature pictures so as to enable the theatre owners to present more diversified and consequently more interesting programs to their patrons, the following letter has been addressed by National President Sydney S. Cohen, of the Motion Picture Theatre Owners of America, to the different producers of pictures here and in Los Angeles:

"Gentlemen—At the Chicago Convention of the Motion Picture Theatre Owners of America in May, 1923, I recommended in my annual report that shorter feature pictures be produced.

"This recommendation was adopted unanimously by the delegates to the convention. In my report I said the following respecting the shortening of feature pictures:

"Because of the length of some of these features, which simply means to the public useless yards of celluloid in many instances, interest in our theatre programs diminishes, and in order that we might bring this up to the proper point and always please our patrons, theatre owners should be in a position to present much more diversified programs. This will enable us to use short reels of entertainment and informative value, and give that necessary diversification to our entertainment which is often lacking under present conditions.

"I suggest that this matter be considered very carefully by a special committee appointed for that purpose, who will report to the National Board of Directors, after having discussed the situation with producers and others agreed upon, a comprehensive line of procedure which will enable us to bring about the results aimed at."

"With this purpose in view the following committee has been designated: Messrs. M. E. Comerford, of Scranton; Harry Davis, of Pittsburg; R. F. Woodhull, of Dover, N. J., who are prepared to meet with you at the earliest possible moment to discuss the matter in its entirety and present to you the viewpoint

of the theatre owners of the country, representing our public.

"I hope that the conference between you and the members of our committee will be of a very helpful character and that we will be able to arrive at understandings along the lines indicated, which will be of general advantage to our industry.

"Awaiting your early reply in the matter, I am,

Sincerely Yours,

(Signed) "SYDNEY S. COHEN, President."

Vancouver Allen House Not in Famous Deal

That the sale of Allen Theatres, Ltd., comprising the extensive chain of moving picture theatres in Canada, to the Famous Players Canadian Corporation, Ltd., Toronto, has no bearing on the Allen theatre at Vancouver, B. C., is the announcement which has been made by W. P. Dewees, of Vancouver, managing director of the company which operates the new and large Allen theatre in that city.

Mr. Dewees has issued a statement in which he asserts that the Allen house in Vancouver is operated by Allen's Vancouver Theatre, Ltd., and that the purchase of Allen Theatres, Ltd., will in no way affect either the theatre at Vancouver or the operating company. The Vancouver company, he declared, is a purely Vancouver enterprise and practically all the shares in the company are owned in Vancouver. The directors of Allen's Vancouver Theatre, Ltd., are: General Victor W. Odum, J. H. Sankler, W. W. Boulton, W. P. Dewees, J. A. Schulberg, S. J. Coffland and P. G. Crisp, all of Vancouver.

A question has also arisen as to the control of the Allen theatre at Winnipeg, Man., and it has been intimated that if this is not included in the sale to Famous Players an allowance of \$25,000 is to be made by G. T. Clarkson, authorized trustee of Allen theatres, Ltd., during the receivership term, from the total purchase price of \$650,000 for the whole chain.

Brandt Elected President of New York M. P. T. O.

(Continued from page 3135)

speech in which he expressed his appreciation of the honor and pledged his best efforts in office.

Later, Mr. Brandt relinquished the chair to take the floor for the purpose of offering a resolution that expressed disapproval of Rudolph Valentino's dancing tour, his speeches at the Chicago convention and his conduct in general. This resolution brought forth protests that the matter was not one to properly come before the convention and was later withdrawn.

Senator Walker made a speech at the close of the Wednesday session that contained many constructive ideas and sparkled with epigrams.

He told his audience that organization among exhibitors was possible and stated that his connection with the industry was never based on commercial or financial influence.

"There must be co-operation between the three great branches of the business," said Mr. Walker. And then he added that there must be compromise, too.

To President Brandt he said, "Prove they didn't elect a politician" and to the exhibitors present, "Stay at the work and do it right or get out of the business."

The last business of the session was an explanation of the music tax from the angle of the American Society of Publishers and Authors by E. C. Mills.

In the evening the annual banquet was held. This affair was a feature due largely to the brilliant array of speakers provided. Senator Walker introduced in turn Mayor Walrath of Syracuse, Congressman McGregor, Dean Flint of Syracuse University, Will H. Hays, Marcus Loew, and Peter J. Brady.

All the speeches were of a serious nature and urged the exhibitors present to use their screens not entirely for financial profit but also for constructive purposes.

Mr. Hays' was complimentary to Senator Walker, and the work of the T. O. O. C., especially in connection with the adoption of the uniform contract.

* Marcus Loew stated that his company, meaning Metro, would make 33 pictures for the ensuing year at a gross cost of twelve million dollars and made a comparison with the productions during his first year as head of Metro when between forty and fifty pictures had cost only three millions.

He also announced that the Loew houses would raise admission prices this fall to meet the demands of the new schedule of the high-priced pictures that not only Metro but other companies would turn out.

Levee Entertains First National Gathering

A general gathering of producers for First National, directors, players and exchange men of Western districts took place at the United Studios last week when M. C. Levee entertained the Sales conventionists and tendered them a farewell luncheon.

Headed by Floyd Brockell, John McCormick and Earl Hudson, the First Nationalists met at the United Studios for a tour of inspection. Mr. Levee, together with every First National director working on the "lot" conducted the visitors about the studio where they viewed several new productions in the making



A collection of scenes from Gene Stratton Porter's "Michael O'Halloran," a Hodkinson picture.

Cohen Testifies at Federal Hearing

(Continued from page 3134)

The complaint of the Moon theatre, Tecumseh, Neb., had to do with the showing of Paramount pictures at a Chautauqua and in schools, and other school complaints came from Oxford, Miss.; Salem, Ohio, and Ada, Ohio. A discussion of the showing of pictures in schools ensued, and Mr. Cohen declared he could see no objection to the running of pedagogic, educational or Biblical films, but it was unfair for schools to show feature dramas in competition with the exhibitor.

"It is destroying the little man who keeps the industry going," the witness summed up. He admitted that the practice might not be illegal, but nevertheless it was unfair.

The cross-examination of Mr. Cohen, resumed Tuesday morning at 10:45 o'clock, lasted until 1:30 p. m.

Mr. Swain took up, case by case, all the remaining complaints. Many of these were difficulties between exhibitors and F. P.-L. sales representatives over film prices, or complaints that service had been taken away and given to opposition houses.

Many of the cases were from the South and New England. The Marquis Amusement Company case, Bartow, Fla., came to his attention from W. C. Patterson, of Atlanta, said the witness. He had no recollection of having been shown an admission that the exhibitor in the case had switched films from one city to another, and did not know that F. P.-L. had paid the exhibitor \$100 in adjustment.

In the Carpenter case at Richford, Vt., Mr. Swain showed that a pooling arrangement had been obtained for Carpenter with Black.

Although he had tried to get a settlement for C. A. Lick, of Ft. Smith, Ark., he had been unable to do so, Cohen stated, and Mr. Swain asked him to let Famous Players have the facts so that an adjustment could be worked out. Mr. Lick was described by the witness as one of the most substantial and cleanest exhibitors in the country.

In the Huntsville, Ala., matter, Mr. Swain brought out that Hackworth and his partner had asked Southern Enterprises to help finance the building of a theatre and that Southern Enterprises had afterwards sold their 50 per cent interest in the house. Mr. Cohen said he didn't remember that, but would not say Mr. Swain's version was wrong.

Considerable attention was devoted to the case of H. H. Jackson, Columbia, Tenn., which Mr. Cohen described as the absolute undermining of a theatre owner. Some of the correspondence in this matter came from representatives of Metro and First National, which led Mr. Swain to ask pointedly:

"You mean to say complaints came to you from representatives of our competitors?"

"A few did," the witness answered.

The complaint was to the effect that a representative of Southern Enterprises wanted to take over Jackson's theatre, and when Jackson refused the F. P.-L. subsidiary got another house and refused to give him any more Paramount pictures beyond those he had already contracted for.

"Don't you know that Southern Enterprises never did own a theatre in Columbia?" asked Swain. Mr. Cohen replied he didn't know that.

"The steps they took," Mr. Swain contin-

Harding to Present Print of "Covered Wagon"

ON Tuesday, July 3rd, President Harding will visit Blue Mountain, Meacham, Oregon, and there formally present to the Old Oregon Trail Association, for preservation in its official archives, a print of James Cruze's Paramount production, "The Covered Wagon."

The print is being given the association by the Famous Players-Lasky Corporation through the courtesy of S. R. Kent, General Manager of Distribution, and C. M. Hill, branch manager at Portland. Arrangements to have the President make the presentation address were made by W. E. Meacham, of Baker, Ore., president of the association, who last week telegraphed to Mr. Kent his thanks and that of his organization.

Mr. Kent has also received the following message from Hon. Walter M. Pierce, Governor of Oregon:

"Please permit me to thank you on behalf of the State of Oregon for your kind co-operation in presenting print of 'The Covered Wagon' to the Old Oregon Trail Association."

ued, "was to give the service to a brother of a Famous Players employe."

The Glenwood, Iowa, case Mr. Cohen described as "a rather mean" one, in which a small exhibitor, having had difficulties with a Paramount representative, was subject to the so-called "shock" advertising. Mr. Swain pointed out that F. P.-L. never owned a theatre in Glenwood, and that the case was merely one where a rival theatre opened and got the Paramount service.

This brought a statement from Cohen that the "shock" advertising was used by Paramount representatives in the field for their own purposes, but a moment later he admitted to Mr. Swain that the ads were used only in towns where Paramount pictures were not being shown.

On one occasion when a Kansas City representative wrote a threatening letter to an exhibitor, the representative was discharged by Mr. Kent, it was revealed.

As to the whole New England situation at the time of the complaints, Mr. Cohen said: "Zukor and Kent tried to stop Black because Black was making so many blunders."

"As a matter of fact, every time an exhibitor got in a quarrel over service, didn't he imagine Famous Players was going to come in and build a theatre?" Mr. Swain wanted to know.

This Mr. Cohen denied, but he added: "We did find that First National pictured Lynch as an overpowering monster, and Lynch was smart enough to let the exhibitors believe it." Mr. Lynch was not what he was "built up" to be by propaganda, but just like most people, the witness went on, and in addition a man of great ability.

Because of the fear of reprisals, only a small percentage of the cases came to M. P. T. O. A. headquarters, Mr. Cohen thought.

The Madison, Neb., case turned out, when Mr. Cohen's file was examined, to be a complaint against Fox and Universal and had nothing to do with Famous Players.

The Andrew J. Cobe matter was dismissed as a controversy which culminated in a dis-

pute over salary which Cobe claimed was due him from F. P.-L.

The problem of length of protection came up in connection with the Poujal case in New Orleans, "where the distributor gives long protection, he puts his own pictures out of business for the time being, doesn't he?" asked Mr. Swain. Mr. Cohen said that might be true, but called attention to the advertising of "The Sheik" in Detroit by John H. Kunskey, wherein Mr. Kunskey stated that the picture wouldn't show in Detroit the rest of the year. The advertisement was dated September 1, 1922.

The M. P. T. O. of Michigan declared for not more than thirty days as the right length for protection, and the advertisement was changed and the matter adjusted. Mr. Swain declared that Mr. Kunskey had no authority for the statement in the advertisement.

The George W. Allen matter in New Bedford turned out to be a service complaint which was satisfactorily adjusted. Newman, Cal., furnished another example of "shock" advertising. Mr. Cohen knew nothing of the merits of the case. The complaint of C. C. Griffin, Oakland, Cal., was personally settled by Mr. Kent. "Shock" advertising was also used in Beloit, Wis., but Mr. Swain brought out the fact that Paramount Pictures had not played the town for two years and a half previously.

In connection with the case of Wesley White, Bristol, Tenn., the relations of Mr. Lynch with F. P.-L. came up again.

"In talking with Mr. Zukor," said the witness, "we found that Lynch had an option for eleven other states for distribution of Paramount pictures, but Mr. Zukor told our committee that Mr. Lynch would not get the other eleven, and he did not. We're glad he didn't."

"Have you had any exhibitor complaints from the South since Famous Players took over the Lynch interests?" the witness was asked. His answer was "No."

A. C. Hayman, of Buffalo, had sent in a complaint concerning an exhibitor, who asserted that on the promise of Paramount service he had gone ahead and bought a theatre, extensively advertising the fact that it would show Paramount Pictures. Mr. Swain pointed out that another exhibitor already had the service in the town, and asked the witness if he would think it fair to take the service away from the man who had it and give it to the other exhibitor.

"I would have felt that to be unfair," responded Mr. Cohen, whereupon Mr. Swain remarked: "That was a case where we would have been damned if we did, and damned if we didn't."

The ultimate result of the C. Stern case, Bangor, Me., Mr. Cohen did not know. Stern, he said, was ready to buy one of Black's theatres in Bangor, and the matter was taken up with E. J. Ludvig, but nothing happened. Afterwards, the witness declared, Mr. Stern met Harold B. Franklin, who wanted Stern to pool, but this the latter declined to do.

The C. H. Burkey, Kansas City, case turned out to be a service complaint and the Angus & Bradshaw affair a dispute over deposits.

The Mattoon matter Mr. Cohen described as a typical "shock" advertising case. It was brought out that B. Uran, the complainant, got into a controversy with F. P.-L. over

(Continued on page 3138)

Cohen Witness in F. P.-L. Case

(Continued from page 3137)

film prices and discontinued the service. Then Fitzpatrick and McElroy came into the town, took a theatre and played Paramount.

Mr. Kent arranged with Mr. Cohen to give Uran a large number of Paramount pictures gratis to settle the dispute and this was done.

However, Mr. Cohen declared the Minneapolis Convention felt that Mr. Uran's attitude was fair at that time, and went on to say that Uran considered he was held up to ridicule by the Paramount advertising, and the sending of post cards to people in Mattoon. Mr. Swain stated that Fitzpatrick & McElroy eventually bought Uran's theatre.

The Rubens complaint related to the treatment alleged to have been given W. D. Burford, of Aurora, Ill., by Paramount because of his attitude at Minneapolis. This led Mr. Kent, who was sitting in the group of Famous Players counsel and officials at the trial, to break in with: "If I had my way we wouldn't sell Burford a dollar's worth of film. However, we're selling him."

Mr. Cohen declared he believed Mr. Burford was trying to get a constructive solution at Minneapolis, but of course what might happen in the heat of Minneapolis, with two hundred men around an argument in a hotel lobby was another matter. He agreed with Mr. Swain that "reasonable men may differ."

Peter Megaro's complaint was a service matter, it was agreed, and was settled by splitting the product with Wilmer & Vincent. The case of Mrs. Brownfield, in Mansfield, La., arose, according to the witness, from a "fool letter" written to her to the effect that if she didn't take the deal offered, Southern Enterprises would run a theatre in opposition to her. The threat never materialized. "That's another case of an overenthusiastic salesman," Mr. Swain commented.

Other cases were taken up, but they did not reveal any startling features, and finally Mr. Swain asked the witness about correspondence with H. B. Varner, secretary of the North Carolina M. P. T. O. Mr. Cohen said it was not a complaint about Mr. Varner's theatres, but related generally to the Lynch situation.

"By the way," said the Famous Players' counsel, "is North Carolina in your organization now?"

Mr. Cohen's reply was that "we received a letter the other day from the Executive Committee on North Carolina's withdrawal, but we have received letters from other theatre owners in the State—one a very large theatre owner—declaring they wanted to function with our national organization."

The case of H. Schwartz, Willimantic, Conn., was then gone over in detail, and Mr. Cohen, responding to questions, stated that Mr. Zukor and Mr. Kent showed every disposition to do the right thing. Schwartz, it was shown, got a \$3,500 check from Famous Players in settlement.

Asked how much of the check went to Schwartz, Mr. Cohen said "\$2,500," and the organization spent \$1,500 in his behalf.

Mr. Swain tried to show that Schwartz had taken the \$2,500 and done the same thing in acquiring a theatre in Taftville, Conn., that Black had done to Schwartz in Willimantic.

To this Mr. Cohen demurred, saying that the difference was that Schwartz in his Taftville deal was not associated with a big producing

the Virginia exhibitor group, was up as one of the arbiters.

and distributing company, and the situations were therefore not the same.

The settlement with Mrs. Dodge was made by Famous Players giving its own check for \$5,016.53, Mr. Swain declared, and asked Mr. Cohen how much Mrs. Dodge got.

"Sixty-five hundred dollars," replied Mr. Cohen.

"Cash?" asked Mr. Swain, in a surprised tone.

"Yes, cash," the witness responded. "She received \$3,500 at Minneapolis after the check was sent us by Famous Players, and we had given her \$3,000 or more toward running her theatre."

Holding up a copy of Mr. Cohen's annual report at the Chicago Convention, containing a page with cuts of the Dodge and Schwartz checks, Mr. Swain said: "Now, Mr. Cohen, you have stated that we tried to be fair. Don't you think it was a little unfair on your part to drag out those checks in 1923 as an indictment of us?"

Mr. Cohen leaned forward in the witness chair, and hastened to explain:

"That report was drawn up as the final accounting of my three years' stewardship as head of the M. P. T. O. A. If I had thought I was going to be re-elected I certainly would not have gone to the expense of getting up the document. The checks were only put in there because I read in the Film Daily's report of the testimony of J. C. Boss at this hearing that I was negligent in protecting the exhibitors' interests. Otherwise, the checks would never have appeared in the report. I myself and some of our leaders thought in justice to the organization and myself the checks should be contained in the report. But it is not intended as an indictment of Famous Players."

Mr. Cohen again made it plain that he considered Messrs. Zukor and Kent had tried to be fair all through the controversy, but still held to his point that theatre acquisition by Famous Players was a wrong policy. He declared that he was strong for co-operation between producer and exhibitor.

Mr. Swain made the statement that the maximum number of theatres Famous Players had at any time was 400, and today the number was about 120.

"If Famous Players found—as we did find in twenty-odd cities—that the best theatres had taken First National pictures which they had to play under the franchise, and taking into account the announced policy of First National to put out a program sufficient to supply these houses, wouldn't you understand the necessity for acquisition of theatres by Famous Players?" Mr. Swain asked.

"I do," answered the witness, "but I told Mr. Zukor at the time he stated that he was having the fight with Schwalbe and Williams that his reprisals should be on the people who were fighting him and not on any others."

The defense then introduced a communication written by Cohen to the M. P. T. O. A. members referring to First National, with a reference in one paragraph to F. P.-L. Chief Counsel Fuller, for the Government, at first objected to its introduction, but finally agreed to its being offered in evidence merely as showing the state of mind of the witness at that time and not as proving any facts.

Mr. Cohen's redirect examination was very

short. Mr. Fuller asked him when he called the Dodge matter to Mr. Zukor's attention, and got the answer that it was September, 1920. The Dodge check was drawn in June of the following year, he told Mr. Fuller.

Fair Week Is Recorded for New Companies

The past week can be regarded as only fair in the number of motion picture companies incorporating in New York state. The following gives the names of each company, the capitalization and the directors chosen for the first year:

The Chromotion Corporation, \$1,000, F. T. O'Grady, Flushing, Leonard Irving, Flushing; Edgar Weaver, Whitestone; Friedlander and Brandt Amusement Co., Inc., \$5,000, Harry Brandt, Albert Friedlander, Louis Sahr, New York City; Twin Island Company, Inc., \$500, W. T. Kirkeby, A. C. Hand, P. F. Shanley, New York City; Homer Lind Productions, \$100,000, William G. Lovatt, A. Worsnop, Homer Lind, New York; The Daypho Corporation of New York, \$15,000, S. I. Slonin, Isador Goetz, Doris Marmelstein, New York; Webster Theatre, Inc., \$20,000, Harry Suchman, Jack Rosenthal, Fred Berger, New York; Hillsdale Amusement Co., Inc., \$20,000, R. M. Bickerstaff, J. T. Pearsall, Brooklyn; H. H. Metz, Smithtown; Fox Far East Corporation, \$25,000, Percy Heilinger, Ridgewood, N. J.; William B. F. Rogers, Jamaica, George Blake, Brooklyn.

The All Russian-American Cinema Corporation, \$60,000, William Recht, Sanford Wolfe, M. M. Flamm, New York; A. & H. Amusement Corporation, \$25,000, Aaron and Hattie Miller, New York; Herman Weingarten, Brooklyn; Hughy Bernard, Inc., \$5,000, Hughy Bernard, Louis Gerard, Jack Gerber, New York; Chester Pictures, Inc., \$20,000, Gustave Mohme, George S. Ludlow, Anna Weiss, New York; Loew's Lexington, \$500, David Blum, B. E. Weil, Matie Hammerstein, New York.

To Complete Organization of Carolina Board

Organization of the joint arbitration board which will handle all differences between exchanges and exhibitors in the Charlotte territory will be completed this week. Secretary B. Varner goes to Charlotte with other leading exhibitors for a conference with the film exchange members of the board, which has already been elected by the Managers' Association of Charlotte, and at this conference the exhibitor members of the board will be appointed.

The M. P. T. O. of North Carolina, at its last annual convention a year ago, passed resolutions favoring such a board, at the suggestion of E. F. Dardine.

D. C. Arbitration Board Holds Session

The Arbitration Board in Washington, D. C., held its mid-June session last week in the private offices of Harry M. Crandall, chairman of the District of Columbia, Maryland, Virginia and Delaware group of exhibitors. Several important cases were presented and a few decisions made.

Some cases involving several similar disagreements between a Maryland exhibitor and two or more Washington exchanges were postponed for later settlement.

Griffin for Regional Plan of Organization

*President of Northern California M. P. T. O. for
Straight Out-and-Out Business Plan*

ANOTHER exhibitor leader—C. C. Griffin, President of the Motion Picture Theatre Owners of Northern California—has written a constructive article on exhibitor organization for *MOTION PICTURE NEWS*.

Referring to William A. Johnston's editorial in the issue of June 9, entitled "Build It Right," Mr. Griffin says: "Everything in it agrees pretty well with my sentiments." Outlining his views in detail, Mr. Griffin declares that the regional unit should be the foundation of national organization. His letter to Mr. Johnston follows:

"As I told you in Chicago I am very much opposed to any national exhibitor organization founded along political lines. Exhibitors are business men, not politicians, as a rule. If there be some in the exhibitor ranks who are politicians they are the ones who will control the organization. That has been the case ever since the inception of the M. P. T. O. A. and it always will be the case. What I want to see is a straight out-and-out business organization that permits of no politics and I believe that this can be accomplished by the following method:

"First: By the organization of a strong regional unit in each shipping zone; organized of course along the lines most suitable to the exhibitors in that particular section of the country thoroughly free from any dictation from the national body except as to the method of cooperation therewith which, of course, should be uniform throughout the country and not haphazard as it is now.

"Second: Each unit so organized should elect one of their members to sit on a Board of Governors of the national organization with full power to transact business between that unit and the national body subject, of course, to the approval of the local unit.

"Third: This Board of Governors so constituted should be the governing body of the national organization and should be empowered to appoint whatever executives necessary to conduct the business of the national organization, such as employment of a national council, national secretary, national treasurer, etc.

"The work of the national secretary should be laid out by this board of governors and all executives should be subject to dismissal at any time that the board of governors decide that their services were not satisfactory.

"Such a procedure would eliminate all politics from the national organization. Whatever politics is necessary in the ranks of the organized exhibitors should be and would be found in the regional units and I believe by this method the regional units would be very careful to select men best qualified to serve on such a board of governors to the end that politics would cut very little figure in such selection.

"The matter of finances of course is a difficult problem but I am convinced with such an organization totally free from politics, the large exhibitors of the country who have so far held aloof from organization on account of politics would be attracted to it and would lend their financial support unstintingly.

"There should, however, be a uniform system of dues both as to regional and national organization. Each regional organization

Petty Politics Will First Have to Die Out, Says Richards

IN a letter to William A. Johnston, editor of *Motion Picture News*, E. V. Richards, Vice-President and General Manager of the Saenger Amusement Co., New Orleans, has this to say on the subject of exhibitor organization:

"I think your editorial of the 9th is very good, and I hope for the best in the future—for an exclusive exhibitor association, on a broad and powerful basis, for the uplift of the industry. But narrow minds and petty politics will first have to die out in order to attract real men and thought to patriotic action."

should be free to employ such methods as are practical to obtain funds to operate on. The board of governors, however, would act in an advisory capacity in these matters to the end that each regional organization should be fully informed as to the methods employed in all other regionals.

"I believe in the quota system, that is to say, each regional organization should stand its pro rata of the expenses of operating the national organization but said expenses would be budgeted annually so that each unit would know exactly how much its quota is and what is being done with the money.

"I am a firm believer in conventions but not political fiascos as we have had in the past. Nothing of a constructive nature can ever be accomplished at a convention where politics is the main issue. I do not believe that any elections should be held at the convention. The convention, however, should ratify the work of the board of governors of the past year and make such recommendations to the board of governors as seems proper. My idea of a convention is a gathering of exhibitors for the purpose of an exchange of ideas and concerted action upon matters which are of interest to the exhibitors and also concerted action on matters of public interest and for the good of the industry at large.

"The first step in the founding of a national organization is the organization of regional units and naturally that is the hardest problem because it costs money. I really believe, however, that enough high powered exhibitors can be prevailed upon to subscribe to a fund for this purpose. I think that should be done by one of the larger exhibitor organizations, for instance the Michigan organization or the New York Chamber of Commerce or perhaps the New York organization headed by Charlie O'Reilly.

"All of the above may seem to indicate that I am in favor of starting a new national organization but I want to assure you that I am not, provided however, that the M. P. T. O. A. as it is at present constituted would scrap its constitution and get off its political pedestal and get down to business along such lines as set forth above.

"I do not believe, however, that they will be able to finance the national organization enough to go out and accomplish anything of importance, therefore that work should be taken up by some regional organization.

"Perhaps there are other plans that might work out to advantage and if so I am for them regardless of who formulates them, because

that is only incidental to the big scheme of things.

"I want to say again that I am unalterably opposed to any plan which permits of political maneuvering and steam rolling such as we have always had in the M. P. T. O. A."

Kansas City Exhibitors to Battle Unions

Just as a prosperous Summer season confronts Kansas City exhibitors, a cloud of trouble, in the form of allied amusement union interests, looms on the horizon.

The unions, including musicians, operators and billposters, have started a campaign to unionize every motion picture theatre in Kansas City. At present only four Kansas City houses are completely unionized, controversies of any large degree heretofore having been averted. But the Kansas City division of the M. P. T. O. A. does not intend to yield an inch, according to A. M. Eisner, president.

"There is a clause in the present contract with the unions stating that a motion picture theatre cannot employ part union employees, but that all must be union employees," said Mr. Eisner. "Such terms are unreasonable, in that the musicians of many of the smaller exhibitors are relatives, and such an exhibitor could not afford to employ union musicians, especially in the summer season. The Kansas City theatres will continue the same policy that has prevailed in the past—hire whom we please, regardless of any affiliations with unions."

New Knickerbocker Suits Go Into Court

The latest group of Knickerbocker suits were brought up in court last week. The Friday assignment in Circuit Division II included Wesson vs. Knickerbocker Company; Attorneys Cromelin and Laws for Plaintiff Wesson, and Lambert and Yeatman for the theatre.

Case No. 16 was the Miss Rose Goon vs. Knickerbocker, her attorney, Hazell, appearing, while Glennan and O'Brien appeared for the theatre.

Administrator Charles Wesson was granted a motion favorable to further litigation in his suit for \$10,000 damages from the now defunct Knickerbocker Corporation.

Sees First Picture at 90, Says Its Wonderful

At the age of ninety years, Mrs. Caroline Eddy, of Watertown, N. Y., witnessed her first motion picture this week. Mrs. Eddy was taken to the Avon theatre, where she saw "A Connecticut Yankee," and expressed herself as much pleased. It was the woman's ninetieth birthday.

Mrs. Eddy has never had any prejudice against the movies, but simply had no desire to go. Her only remark upon seeing the picture was "Wonderful!"

Prospectus of Coming Season

By Laurence Reid

THE hot dog days of June and July may mean vacation time to the youngsters, but to people identified with the show business—whether it pertains to stage or screen—they indicate that the buyers are in our midst—buyers for all kinds of industries and professions. The stage producer, to entertain the vast army of merchandise buyers, puts on his summer musical attractions, knowing full well that the heat of the day which lingers into the night is too oppressive to give the boys—and some of the big stores employ girls as bargainers—dramatic plays which might compel them to think.

So it is said and sung with "words and music." The girls who woo the T. B. M. with their charms, manners and costumes came forth to sing a little and dance a great deal. The buyers from Keokuk, Kankakee and Kansas City and other points North, South, East and West return home with their orders placed and a feeling of being well entertained by the "Follies," "Scandals," "Vanities," et al.

There is another army of buyers in New York who have a different kind of orders to place. They represent the front phalanx of exhibitors—the exhibitors from the key cities—who have come to town to see what the producing companies have to offer for fall and winter attractions. And the radius of their activities is not up in the automobile district, nor down among the cotton goods district, but extend in a small arc in the heart of Broadway and Fifth Avenue. And on these thoroughfares and Madison avenue they will find sufficient big pictures to make a fuss over when they book them back home.

The producers have said it, the NEWS has printed it, and most of the buyers know it, that the market is fairly crowded with big attractions. Reams of publicity and advertising matter have acquainted them with the highlights of these products. They have come to New York to talk "shop" and they're going back home with a feeling of elation that their audiences will be entertained when the first chill of November is in the air.

However, it stands to reason that many of the exhibitors will be unable to make the trip. And it is the purpose of the MOTION PICTURE NEWS to acquaint them with what the boys who have made the trip eastward have learned.

It is also the purpose of this magazine to give some ready tips to the buyers in our midst. We don't claim to be infallible as what constitutes greatness in a picture. We only aim to serve our clientele. What may go well in Baltimore may fail miserably in Butte. But we are going to catalogue several attractions which have the earmarks of being BIG.

Taking Goldwyn's "Ben Hur" for a starter, it would seem as if this picture is destined to carry the screen to still further heights—heights which were only reached with "The Four Horsemen," "Robin Hood" and "The Birth of a Nation." Certainly nothing is being left undone to create a gorgeous tapestry. As yet the actor has not been selected who will interpret the title role, but rest assured whoever is chosen will be chosen because his personality and talent are adaptable. Goldwyn will send its army of players and technical experts to the Far East to record accurately the pages of General Lew Wallace's great story—which as a play entertained

vast hordes of amusement seekers and netted a snug profit to its producers. It will be Goldwyn's supreme effort.

Other pictures which carry the flavor, the spirit, and the background of the Orient will soon be ready for bookings. We mention "The Thief of Bagdad," which Doug will offer as a successor to "Robin Hood." The star has placed his recent efforts upon a high pedestal. He is forced to aim high as a result in everything which he undertakes. But rumors and facts from the Coast indicate that Doug has another masterpiece in the above-mentioned opus. Certainly he is showing variety and versatility in going after stories and characters which he has heretofore not attempted.

Look you toward "The Ten Commandments" which Cecil De Mille promises will be his greatest production. This director with a flair for the exotic, for the spectacular arrangement of sweeping designs, has surpassed anything which he has accomplished in the past. Right now he is in the midst of activities wielding the megaphone over a vast horde of figures who are busily engaged in a biblical city risen from the plains of the Santa Maria desert. It is the largest exterior set ever built according to our Coast spies. And across the hot sands will plod the ships of the desert—namely, the camels—to say nothing of a few thousand royal steeds and sacred elephants. And hundreds of chariots. De Mille is searching the four quarters as well as all the nooks and crannies of the globe for atmosphere which will be employed to make the picture accurate and complete. And if he feels that a certain accuracy is lacking nothing will stop him making a trip to Palestine to collect genuine exteriors. Such is De Mille's way.

As is customary with most of his colorful essays, there will be a modern story interpreting the Decalogue in its relation to present-day life. This is written by Jeanie MacPherson, who has worked hand in hand with the director since his early days of screen production. And preceding this modern tale will be a biblical prologue. Lest you become confused we will tell you that two separate and distinct casts will interpret "The Ten Commandments." The figures of Rameses, Miriam, Aaron and Moses are played by Charles de Roche, Estelle Taylor, James Neill and Theodore Roberts, respectively. Other Old Testament personages are given to adaptable players. De Mille has apparently achieved something here which will make screen history. And it looks certain that the exhibitor who books it will make local screen history with his S. R. O. sign.

Richard Watson Tully's colorful romance of the tropics, "The Bird of Paradise," should prove to be a "hum-dinger." Certainly no expense will be spared to bring forth all of its atmospheric appeal. The picture will be staged in the Hawaiian Islands, where the story is laid. As a play it has proved to be one of the perennial favorites of the theatregoing public—with such players as Lenore Ulric, Lanrette Taylor, Florence Rockwell, Guy Bates Post and Theodore Roberts carried to the heights with their very able interpretations. The cast for the picture has

not as yet been selected, but James Young will direct. Do you remember how the producers bid for the rights to Tully's play? Mr. Tully will produce it, himself, for First National.

The period dramas have shown in the past that if produced with meticulous care and detail and with an effort to be correct in character, atmosphere and background—they are sure to attract intelligent and appreciative audiences. There are several period dramas—call them costume plays if you will—awaiting your approval.

We predict that Marion Davies' "Little Old New York," sponsored by Cosmopolitan and carrying the Goldwyn banner, will be hailed as one of the biggest period dramas of the year. We have seen some of the stills and they are sumptuous and impressive. And we know for a certainty—having attended the production of one particularly lavish exterior—that it carries breadth and opulence. This is a picture of early New York—of the day when John Jacob Astor was a furrier and Commodore Vanderbilt piloted a ferryboat. The picture as a play was a great success. It sings with romance—of early American chivalry.

"The Street Singer" will introduce Mary Pickford against a Spanish background in a story exuding romantic glamour, adventure and colorful characterization. The title role brings the star into a distinct departure from her previous essays. Word comes that she is busily engaged upon "Dorothy Vernon of Haddon Hall," another costume drama which goes back to the period of knights in armor—and with faire ladies being entertained.

If Rex Ingram's production of "Scaramouche" does not meet with popular response we will have failed as a prognosticator of good things. This drama of the French Revolution is strong in the elements of the drama. Conflict and intrigue clash—and color and adventure are two of its dominant virtues. The players selected to carry on the spirit of Sabatini's vital tale include Alice Terry, Lewis Stone and Ramon Navarro.

It seems to be a year of period dramas, for the list is nowhere near exhausted. Here is Goldwyn's "Alice of Old Vincennes," a romance of the Revolutionary War—also to be a costume drama for the expression of Marion Davies' charm and personality. The readers of the book—and they were legion when it first came out several years ago—will be delighted to see it humanized upon the screen.

From Universal, probably the most interesting picture to mark the late winter comes "The Hunchback of Notre Dame," adapted, as every one knows, from Victor Hugo's novel. This stirring document of Paris of the fifteenth century will be accepted everywhere as Universal's biggest canvas. The producers are justly proud of their effort and they have good reason to feel that the production is not in vain. Lon Chaney, whose skill at characterization is unsurpassed, will interpret the title role.

Here is "Under the Red Robe," a Cosmopolitan, which will introduce the Shakespearean actor, Robert B. Mantell, in the role of Cardinal Richelieu. Certainly the producers are vying with one another to produce spectacular period dramas, and Cosmopolitan

seems to be giving particular attention to these historical romances of yesterday. Another effort of theirs is "Yolanda," also starring Marion Davies. This story is by Charles Major, the author of "When Knighthood Was in Flower," and is said to be rich with romance and adventurous incident.

Inspiration comes forward with "The Fighting Blade," which is Richard Barthelmess' contribution to the period dramas. It is a romantic story of the Cromwellian chapter in English history. Word reaches us that he has just completed work upon the biggest set ever made in the East. The picture is a replica of English court life during the seventeenth century. Dorothy Mackaill will appear opposite the star and John S. Robertson is in charge of the direction. Barthelmess is another player who seems determined to scale the heights. "The Bright Shawl" and "Tol'able David" indicate that he will make good pictures or fail in the attempt.

Fox is on the big picture list with at least one production which every exhibitor will be interested in. We are speaking of "The Shepherd King," written by Wright Lorrimer—which as a play was toured up and down the country by the author. J. Gordon Edwards, a director perfectly at home with spectacles, will produce the feature. The story carries on a biblical romance—and because of its atmosphere and the suggestion of rich old backgrounds it should find instant response. Save a place for it.

Another picture on which production has not progressed far enough to gather any first-hand information is Goldwyn's "In the Palace of the King." As a story it brought undying fame to its author, F. Marion Crawford. When it was produced as a play critics spoke about its perfect dramatic action and incident. June Mathis is responsible for the script and Emmett J. Flynn is in charge of the direction. And Blanche Sweet has been selected to interpret the role made famous by Viola Allen upon the stage. It certainly looks like a great picture—what with its net of intrigue and adventure during a period glorious in Spanish history.

A newcomer amongst the producers of the period dramas is Charles Ray, who gives up his rustic study to appear in "The Courtship of Miles Standish." This is a big gesture away from the simple homespun expressions with which he has heretofore been identified—and he is to be commended for allowing his talent and personality a wider range. Every one is familiar with Longfellow's poem. It has endeared itself to the heart of every school child—and humanized upon the screen it should carry Ray farther than he has ever been carried before. He is producing the picture upon a big scale and according to the stills it will rank with the best which the season has to offer.

Sam Goldwyn has several important projects up his sleeve and in his mind—one of which is the picturization of Hall Caine's vivid and vital story, "The Eternal City," which has already been produced as a play. Sir Hall has a faculty for writing real dramatic action in his tales—and furthermore they are always embellished with a significant spiritual quality. We look to see "The Eternal City" being given a New York run—what with a cast including Lionel Barrymore, Richard Bennett, David Powell, Barbara La Marr and Montagu Love. Director Fitzmaurice, who has a gift for opulent display and spectacular effect, has taken his players to Rome. It should be a magnificent canvas—this picture of renunciation.

Hobart Henley, who has created some worth-while productions for Universal, will

furnish this company with another in the Frances Hodgson Burnett's "A Lady of Quality." Not much has been heard regarding the picture, but Henley isn't a director who plunges into his work in a haphazard fashion. If you remember Virginia Valli in "The Storm," one of Universal's finest expressions, you will find the reason why she has been elevated to stardom to create the title role in the Burnett adaptation.

Also belonging to the major league is "The Purple Pride" which Norma of the Talmadges will greet you with the coming season. This accomplished actress has a well established clientele. So it is certain that any picture in which she appears is destined to bring home the bacon. The star has enacted costume roles before. Take notice of "The Eternal Flame." "The Purple Pride" thrusts her into a French historic romance of moving color and action.

Associated Authors is a newcomer among the ranks of producers, but they are worshipping ideals. They would do big things in a big way. And they are starting off with "Richard the Lion-Hearted." Here is a story which places King Richard of "Robin Hood" fame right in the foreground. It should make a smashing, dashing subject—one calculated to carry the spectator along the high road of adventure and romance.

Information comes that Gallagher and Shean of "absolutely, positively" fame are soon to make their screen debut in a picture sponsored by Fox entitled "Around the Town." The popular pair have certainly put themselves over with the public—what with their famous song and their antics in the current "Follies." Incidentally, this song is one of the most popular in the music stores. Signing up the team shows William Fox demonstrating his keen eye for gauging the public pulse. We would call it sheer showmanship. We have no inkling of what "Around the Town" will feature—but we venture the opinion that it will have something to do with Broadway and jazz.

Von Stroheim has a knack for turning out selling products. He has certainly sold his name because he is not afraid to attempt something out of the ordinary. Wait for his production, "Greed," adapted from the late Frank Norris' stirring melodrama, "McTeague." We look for Stroheim to make the story just as vivid and vital—just as realistic as the author wrote it. Watch for it and mark off its release in your calendar. Incidentally, Stroheim will have an opportunity to spread himself in the screen version of "The Merry Widow." If the gorgeous score is silenced, at least the director, with his continental slant will make it a picture for the eye and the imagination. Look for sumptuous exteriors and interiors. Look for something radically different from the ordinary production. Brave hussars bedecked in colorful uniforms—gay raiment bedecking the weaker sex—and romance punctuating every scene—should make the film version of the light opera a compelling canvas.

"Merry-Go-Round" will be one of the smashing bits of next season or we miss our guess. Universal is banking heavily upon this picture going over the top like one of our late war loan drives. And there is no reason to doubt its success, judging from the rosy accounts and the colorful photographs which have come under our notice. It's a picture of fascinating adventure, intrigue, romance and all the ingredients which build interesting drama. A New York run is promised for the production, as well as for the other Universal, "The Hunchback of Notre Dame."

Speaking of New York runs brings to mind that Fox's "If Winter Comes" will be housed

in a legitimate theatre. A. S. M. Hutchinson's highly popular story has been approached with remarkable fidelity by Harry Millarde. A subtle tale to begin with—a tale relying upon subtleties of humor and tragedy and the exaltation of the wistful and romantic and pitiful figure of Mark Sabre—the sponsors deserve the highest praise for preserving the vital heart note and realizing the psychological values of the book. It is a picture the exteriors of which have been caught against the actual background of the novel. Its atmosphere lends a fine romantic glamour, while its interpretations is treated with true sympathetic feeling.

Another Fox attraction, "Cameo Kirby," has a box-office ring about it. The picture should be listed as big since it is adapted from the play of the same name by Booth Tarkington and Harry Leon Wilson. It's a character study which is certain to enlist patronage.

One of the biggest stage hits of years will come to the screen in "Captain Applejack," which, we have it, will drop its title for "Strangers of the Night." It should prove a big winner because it, essentially, contains pictorial values—what with its adventurous exploits by the fanciful young dreamer whose slumbers take him on a piratical cruise. Fred Niblo, who directed "Blood and Sand," will give it the qualities of blood and sand—and we predict it will add lustre to any program.

Paramount offers another screen version in "The Cheat," which, when it was first produced, was hailed as the perfect photoplay. Time has wrought marked changes in the technique of screen drama, but we have no reason to discredit this subject, which should even be an improvement upon the original. For one thing the dynamic Pola Negri will appear in Fannie Ward's role—and Pola should create a role which for sheer brilliancy of pantomime ought to surpass her colorful creation of Madame du Barry in "Passion." Paramount, incidentally, should register success with another version of "Ruggles of Red Gap." With James Cruze, of "The Covered Wagon" fame, giving it the treatment which he accorded the Hough story, and with Ernest Torrence in the picturesque role of Cousin Egbert, patrons are certain to be entertained.

Several successes of other years are being given a new screen dressing. Here is Rex Beach's best yarn, "The Spoilers," which is still remembered for carrying the best he-man fight ever recorded on the screen. That was many years ago, but time has not effaced the mighty death struggle in which Tom Santschi and William Farnum were pitted against one another. Celluloid scraps have come and gone, but not until the new version of "The Spoilers" presented a richer melee has the old one ever been eclipsed. We predict that Milton Sills and Noah Beery will have them staring pop-eyed at the scrap which they put over in this exceedingly rugged story of the open spaces. We would advise every exhibitor everywhere (for the picture speaks a language which can be understood the wide world over) to get "The Spoilers" quick. Surely here is one of the big ones.

Warner Brothers came forth with "Tiger Rose," which, as a play produced by Belasco, served a palpitating public for nearly two years on Broadway. As a picture with the star, Lenore Ulric, playing her identical role, it should furnish the picture public with the same strong dramatic thrills. It's a picture which belongs in the big list.

Another smashing stage hit—a play which earned the Pulitzer prize as the best of 1921-1922—is to reach the screen bearing the

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Questionnaires Reveal Public Wants

Arts Congress Committee Gleans Valuable Information From N. Y. Patrons

TABULATION of the questionnaires filled out by the patrons of the Rialto, Rivoli and Criterion theatres in New York in connection with the International Congress on Motion Picture Arts recently held at the Waldorf-Astoria, reveals some interesting items about what theatregoers think about motion pictures. The Permanent Committee which the Congress nominated to carry on its work until the next annual meeting has been able to form a pretty definite idea as to what fans do and do not like and what remedies they advocate.

George Barr Baker, chairman of the Permanent Committee, reports that a statistical summary of the answers reveals that the story was deemed more important than the star or the direction of a picture by a three to one vote; that two to one preferred seeing literary masterpieces on the screen to stories written directly for the screen; four to one would rather see simple-true-to-life stories than spectacular and fantastic ones and pictures that instruct and provoke thought rather than pictures whose sole purpose is amusement.

Questions regarding their favorite authors, directors, actors, actresses and pictures revealed the following:

That D. W. Griffith is the favorite director, with Rex Ingram second and Cecil B. DeMille third.

That Ibanez is the most popular author, Conrad coming next, and Edith Wharton, Booth Tarkington and James Oliver Curwood being active competitors for third prize.

That Thomas Meighan is the favorite actor, having received twice as many votes as Douglas Fairbanks, who comes second, and three times as many votes as Richard Barthelmess and Milton Sills, who take third place.

That Norma Talmadge is the favorite actress, with Mary Pickford taking second place and Gloria Swanson third.

That "The Birth of a Nation" is still the fans' favorite picture, with "The Covered

Wagon." "The Four Horsemen" and "Robin Hood" running it a close race.

Among the suggestions offered toward making better pictures were: "More natural stories—less 'hokum';" "elimination of star system," "too many cooks are spoiling the broth," "omit the false impressions of life," "less concentration on wealthy class and their artistically spectacular life, simpler stories of actual people, with intelligent direction."

Other tabulations will be made by the Permanent Committee of opinions and preferences of theatregoers in Westchester County and Western and Southern cities.

It is interesting to note the general cry for fewer and better pictures, with more emphasis on stories with big themes. The Permanent Committee is planning to keep closely in touch with the fans and to seek their co-operation, as well as that of the authors and producers, in carrying on the work so well begun by the Congress.

Fight Continues Over Showing of "Birth" in Kansas

C. W. Stater, exhibitor of Oklahoma City, who owns the exclusive Kansas rights to "The Birth of a Nation" has carried his fight to Governor Davis of Kansas against interests he contended were attempting to prevent him from showing the picture in Kansas.

The members of the Kansas censor board at Kansas City, Kas., now are involved in the overtures. They did not know the request would be made for a review until they read it in a Kansas City newspaper, they said. Stater, incidentally, is wondering whence came the information appearing in the newspaper, as he had told no one of his intentions. The M.P.T.O. of Kansas has protested to Governor Davis that the film should not be shown in Kansas, in view of the fact that two previous governors and a large number of citizens have disapproved it on the ground that it excited race hatred.

"Bella Donna" Barred in Muskogee, Okla.

A restraining order was granted in the District Court at Muskogee, Okla., June 9, against the scheduled showing there on the following Sunday of the picture "Bella Donna."

The application was signed by County Attorney Green, understood to be acting for Muskogee Klansmen, who previously had protested the picture as "detrimental to morals."

Portland Board of Trade Planning Ball

Portland's Film Board of Trade, composed of representatives of thirteen distributing companies, is backing plans for a monster motion picture ball to be held there in the fall. It is planned now to have every producing company represented at the ball by some one or more of its stars.

Roosevelt Action Pictures Are Requested

THE Roosevelt Memorial Association is anxious to collect as many motion picture views of the late Theodore Roosevelt as possible and with that end in view has enlisted the assistance of the Motion Picture Producers and Distributors of America.

The object of the Roosevelt Association is to visualize to the upgrowing generation and future generations, Theodore Roosevelt as he was in life. Those having such film are requested to communicate with the association's secretary, Hermann Hagedorn, at 1 Madison Avenue, New York City.

Prospectus of the 1923-1924 Season

(Continued from page 3141)

Thomas H. Ince trademark. We present "Anna Christie," by Eugene O'Neil. This playwright has an unerring sense as to what constitutes situation, climax and characterization. As the subject matter is unusually strong, with a ringing melodramatic flavor, and records a vigorous slice of life among sailor folk, Mr. Ince will personally direct this feature, and he is approaching the work with the deepest appreciation for its interpretation. The title role, be it said, will be entrusted to an actress who is thoroughly grounded in her art—an actress who will measure out the vitality and feeling which Pauline Lord conveyed in the original. It deserves to be classed as one of the coming pictures which every exhibitor will want to play.

Jackie Coogan stepped high with "Oliver Twist," which proved its right to belong to the "immortals." And the boy wonder is certain to step high again with his first Metro productions, "Long Live the King," which records the adventures of a young crown prince of a mythical kingdom. Tales of mythical kingdoms belong to one of the oldest and most favored formulas. But with Jackie Coogan lending his art and tender appeal, the idea takes on a different color entirely. Enough effort is being expended upon the production to make it assume the aspect of something worth while. Long live Jackie Coogan!

Paramount has a big bet in "Hollywood," which, with the direction by James Cruze and the interpretation taken care of by twenty stars and forty lesser screen celebrities, is surely entitled to a place in the celluloid sun. All the favorites of the Lasky lots and several from other lots are included in the cast. It depicts the life of Hollywood, while its central idea is based upon a girl who tried to get into the movies. It promises to be a distinct achievement and one of the biggest box-office bets ever produced.

We could go on listing picture after picture which deserves mention in this article. Some of them have a favorable box-office appeal, others have art written all over them—yet Commerce and Art can be absorbed in each other—and probably a few of them are bigger than those of which we have written. But in selecting these favored few (it looks like a "costume" year) we have attempted to find Bigness in theme, execution, interpretation and direction. A picture carrying thorough workmanship cannot help but be BIG, regardless of whether we have exploited it here or not. We have tried to pick the winners. It is just as difficult to pick the flops. But who wants to belong to the losing side?

St. Louis King Is Goldwyn First Run House

WILLIAM GOLDMAN of St. Louis will show the Goldwyn-Cosmopolitan pictures including Distinctive's output which will be distributed by the recent distribution merger, at his King theatre. The first eleven fall releases have been booked.

The ultimate Goldwyn-Cosmopolitan first run theatre in the Missouri metropolis will be the new St. Louis theatre which is now being built, but in the meantime its product will be shown at Goldman's King theatre.

The first picture to be shown at the King under his arrangement will be Cosmopolitan's "Enemies of Women," featuring Lionel Barrymore and Alma Rubens. It is scheduled to open there on September 1.

As soon as Goldman's new theatre, the St. Louis, in Grand Avenue, is completed, about January 1, 1924, it will become the Goldwyn first run house. The St. Louis will seat 4,000 persons. It is being built on a magnificent scale and it is expected to be classed among the finest picture theatres in the country.

"Hash" Process Spoils Pictures

Thomas Dixon Advocates More Direct Expression of Authors to the Screen

THOMAS DIXON, well-known author, in a letter to William A. Johnston, publisher of *MOTION PICTURE NEWS*, expresses himself with regard to developments at the recent Arts Congress. He tells of the need of the authors expressing their thought directly to the screen and attributes the failure of many pictures to the fact that too many diversions are made from the original story.

Mr. Dixon's letter follows:

MY DEAR MR. JOHNSTON—Permit me to express my appreciation of your editorial in the *NEWS* referring to my new photoplay, "The Mark of the Beast."

You are right as to the trend of thought at the recent Congress. The most interesting address of the session was by our young dramatist, Mr. Elmer Rice. In fact, it was the only sensation sprung on this gathering by any speaker on the regular program. It was greeted by a veritable storm of applause.

The proposition of his remarkably interesting address was simple, bold and startling, viz.:

"That the motion picture has not yet developed into an art, because art is the expression of the soul of an individual artist, while the finished photoplay is at present merely a hash product of many minds."

He wittily demonstrated this by showing that when a great dramatist like Shaw delivers a manuscript to the Theatre Guild for production as a play, it is put on as Shaw wrote it—as only Shaw could write it. Therefore, the soul of Bernard Shaw speaks directly and clearly to his audience. Hence "The Devil's Disciple" is a genuine work of art.

If Shaw had sold the story, however, to a motion picture producer a hack dramatist would have been called in to put the story into shape for the screen. A continuity writer would then have been hired to fix it for the camera. The director would be authorized to add any new touches that occurred to him in the making. The cutter would then join it according to his own ideas. The editor would revise it. The whole staff would again recut it. And the censors would give it a final slash.

All of which is painfully true. The trouble with us is that we lack the courage of our convictions when we dream a work of art. It costs so many thousands of dollars to produce and distribute a picture we are afraid to risk the bold conception of a creative thinker without toning it down. We can't afford to lose a fortune invested in salaries, sets, locations and story.

And so we play safe. We reduce the story to the level of the lowest crowd mind. And we hire the brainiest men we can find to do this reduction—with malice aforethought. We make these editors understand that their sal-

aries depend on the accuracy with which they can figure out sure-fire stuff from the box office point of view.

The time is coming when creative thinkers will make the screen the medium of direct expression. Until this is done, Mr. Rice is right—the motion picture cannot be an art. It will remain a hash.

The author must master the technique of photoplay making and then demand the kind of contract Bernard Shaw gets from the producers of his plays. It may or may not have succeeded in expressing with power my idea in "The Mark of the Beast." But at least I have made a start in the right direction. I have made an honest effort after ten years' study of the technique of motion pictures.

Along this line the picture of the future must and will develop. The motion picture will become an art—one of the greatest the world has ever known.

When I hawked the material of "The Birth of a Nation" around to the producers in 1911, 1912 and 1913, they all rejected it. Even so astute a man as Mr. Zukor thought it too bold, too dangerous to risk. Griffith had the daring to produce it. And he created in this production the greatest piece of theatrical property in history.

When the Theatre Guild was launched five years ago in the old lemon-colored dark house in 35th street, our big managers up town smiled. They said that real creative thinking on the stage would not pay in America.

It has paid:

The Theatre Guild are building their own house. And they have revolutionized the process of thinking in our big managers' offices. They have demonstrated that theatre-goers are not all boobs. That you can appeal to their intelligence through their emotions. And that this kind of appeal not only justifies itself because it is the glory of art, but because it will pay dividends. The past season saw more great plays on Broadway than any year in our history.

Let our authors dare to think and express their thoughts directly for the screen. The millions who go to moving picture houses are sick of the mediocre stuff to which the hash process has reduced the average photoplay. They are hungry for real stories that appeal to their intelligence. And such stories will pay.

THOMAS DIXON.

Shadow Land Productions Enters Field

Shadow Land Productions, Inc., have as their officers William C. Thompson, President, Stan de Lay, Vice-President and Business Manager, Rex Thorpe, Treasurer and Manager of the L. A. Exchange, Thomas Dixon, Jr., Secretary, Dramatic Critic and Editor.

The policy of this company is National distribution. The men in the company are all old picture men and pioneers of the industry.

They have just finished a series of six Saturday Evening Post stories by Wm. R. Leighton. These pictures were made in the natural scenery of Arizona. The names of the productions are "A Man's Fight," "Pals," "Out of the West," "Heads Hit Wins," "The Only Girl." They are now making a picture, "The Branded Man," with Fritzie Ridgeway.



Principal Pictures Corporation is presenting "The Spider and the Rose." These scenes are from the production.

Refuse to Ban "The Birth" in Washington

Efforts of religious leaders and colored sympathizers to have the police ban the further showing of "The Birth of a Nation" in Washington, D. C., are doomed to fail says Major Sullivan, police chief. The present run of the picture may continue indefinitely for all Major Sullivan cares to lift a finger.

"This picture has been running for seven or eight years, and, while it has been met with opposition at times, it has received generally the endorsement of representative cities," said the Major.

A strong protest was raised early in the week by International Brotherhood for the Uplift of the Negro Race, from its New York headquarters. Following the complaint the Chief sent Inspector Shelby to review the film again and report on the re-actions of the audience. The Inspector reported in the negative, as to any radical re-action, but policemen have been present at each performance.

Demand for U. S. Pictures in Austria

A large market for good American films in Austria is reported by Trade Commissioner William Ford Upson, of Vienna, under date of April 14.

Outworn film in use in the Austrian republic needs immediate replacement by fresh recent releases of the better class American make, it is reported. The most serious handicap such change will encounter is the fact that distribution rights are held by a number of middlemen, adding materially to the cost of film distribution without materially contributing to the transaction. Therefore the Excelsior Film Company, a leading distributor of American films, feels that if it could establish direct contact with American lessors of film rights it could exhibit first class pictures at a cost within the reach of the Austrian public.

R. J. Reynolds Passes Away Suddenly on Coast

Word has been received from the coast announcing the death of R. J. Reynolds, president of Renco Films Company. His passing away was unexpected and came last Monday after a brief illness. Mr. Reynolds had many friends in all branches of the industry and his passing comes as a shock to them.

Wallace MacDonald Signs For "Day of Faith"

WALLACE MACDONALD, who recently completed a prominent part in Jesse D. Hampton's production of "The Spoilers," has been signed up by Goldwyn for a part in Arthur Somers Roche's "The Day of Faith." Eleanor Boardman and Raymond Griffith have the leading roles in this picture.

Fox Announces Product For Coming Season

*List Headed by Twenty-Five Super-Specials ;
Variety of Other Releases Offered*

TWENTY-FIVE super-specials head the list of product to be released by Fox Film Corporation for the season 1923-1924. The Fox product will also include twenty-seven Star Series pictures, twelve Imperial Comedies, twenty Sunshine Comedies, eight Al St. John Comedies, three Clyde Cook Comedies, twenty-six Fox Educational Entertainments, and Fox News twice a week.

Heading the list of specials is "If Winter Comes," a screen transcription of A. S. M. Hutchinson's literary success. This Harry Millarde production, which has been a year in the making, enlists a cast headed by Percy Marmont as Mark Sabre; Margaret Fielding, Ann Forrest, Sidney Herbert, William Riley Hatch, Raymond Bloomer, and others. Another book by the author of "If Winter Comes" which has been made into photoplay form is "This Freedom," a novel that was forged to the front in the list of best sellers in the fiction field. Directed by Denison Clift, with Fay Compton in the leading role, "This Freedom" presents one of the most vital social problems of the day—whether a wife can win freedom and happiness and disregard her home duties.

Another super-special is "Monna Vanna," adapted from Maurice Maeterlinck's master-drama, with Lee Parry in the leading role. More than ten thousand people are seen in this massive production, it is announced.

"Around the Town" with Mr. Gallagher and Mr. Shean, a story of laughs and thrills in the big city, stars these two fun makers in a photo comedy built around their personalities by Louis Sherwin. Bernard J. Durning directed.

A J. Gordon Edwards production that combines the elements of historical drama with the high-lights of dramatic and pictorial display, is "The Shepherd King," a screen version of the stage success by Wright Lorimer and Arnold Reeves. It was photographed in Egypt almost in the identical location where the tomb of Tut-ankh-Amen has been unearthed. The entire company was taken to Egypt by Mr. Edwards where, augmented by a mob of Egyptians, they went to the Pyramids and the Sphinx and thence up the Nile, where was enacted the prologue to the principal story, showing Moses leading the tribe of Israel out of Egypt. Subsequent scenes were taken in and near Jerusalem.

"Six Cylinder Love," the stage comedy that blase Broadway laughed at for more than fifty weeks, is another of the super-specials. Ernest Truex, the little comedian who created the leading role in the stage success, with three other members of the original cast, have been engaged for this screen version of William Anthony McGuire's comedy hit. Elmer Clifton, who is responsible for "Down to the Sea in Ships," directs. Donald Meek, Ralph Sipperly and Berton Churchill are the members of the original Broadway stage success who will be seen in this screen version.

"The Governor's Lady," by Alice Bradley, is a David Belasco stage success which Fox has obtained for screen translation. This is a Harry Millarde production, and is a drama of love, politics and man's folly.

"St. Elmo," Augusta Evans's novel and stage play, comes to the screen with a cast headed by John Gilbert. In the cast with Gilbert will be seen Bessie Love and Barbara

Lubitsch Is Engaged by Warner Brothers

ANOTHER notable directorial acquisition has been made by the Warner Brothers with the signing of Ernest Lubitsch, the famous German director, to wield the megaphone on a number of the forthcoming schedule of eighteen features. The signing of Mr. Lubitsch, according to Harry M. Warner, is the forerunner of several other important announcements in connection with the production plans.

Mr. Lubitsch was signed last week, following his completion of "The Street Singer," with Mary Pickford. According to report the German director is now actively engaged in the production of a story for the Warners the title and nature of which has not been divulged. Among the pictures to be directed by Mr. Lubitsch is the David Belasco play, "Deburau."

La Marr; Jerome Storm is the director.

Booth Tarkington's novel, "Gentle Julia" with scenario by Frederick and Fanny Hatton, a Rowland V. Lee production, will be seen in celluloid form.

Gouverneur Morris will be represented in the Fox schedule. "You Can't Get Away With It," also directed by Rowland V. Lee, is described as a page from a social diary.

"The Silent Command," a J. Gordon Edwards production, story by Rufus King and scenario by Anthony Paul Kelly, is a drama of love, intrigue and the high seas, with a cast including Edmund Lowe, Betty Jewel, Martha Mansfield, Alma Tell, Florence Martin and Bela Lugosi. The climax in this high tension drama is a shipwreck at sea.

A Lincoln J. Carter thriller that Fox believes will surpass even the success of "The Fast Mail" is on the schedule. This is "The Arizona Express," a stage success that had a phenomenal run in the heyday of melodrama. This is a Bernard J. Durning production.

Another Lincoln J. Carter play is "The Eleventh Hour," an up-to-the-minute melodrama of love and pirates. Charles Jones and Shirley Mason are the stars. This is also a Bernard J. Durning production, with scenario by Louis Sherwin.

"Cameo Kirby" will present John Gilbert in the stage success by Booth Tarkington and Harry Leon Wilson. Playing a leading feminine role in this production will be seen Jean Arthur. This is a John Ford production.

"North of Hudson Bay" will star Tom Mix. The story is by Jules Furthman with John Ford directing.

A 1923 cine-melodrama is "Hell's Hole," featuring Charles Jones, Maurice Flynn and Ruth Clifford. A catastrophe in the form of an avalanche in which two men and a woman in a cabin are buried beneath a landslide, is the spectacular feature. The story is by George Scarborough, Emmett J. Flynn directing.

Another outdoor story is "The Plunderer," a tale of gold mining and human hearts, from the novel by Roy Norton, scenario by John Russell. This is a Lambert Hillyer production.

"No Mother to Guide Her," adapted from the stage play by Lillian Mortimer with

scenario by Michael O'Connor, will be presented with Genevieve Tobin in the leading role. This is a Charles Horan production.

"The Blizzard," from the novel by Dr. Selma Lagerlof, the Scandinavian writer who twice won the Nobel prize for literature, is a romance of the North country. A stampede of a herd of reindeer features this production, which was directed by Mauritz Stiller.

"The Temple of Venus," a film of youth and romance, with Jean Arthur, David Butler, Phyllis Haver, a large number of American beauties and "Arabia," the miracle horse, which was produced at Santa Cruz Island, Pacific Ocean, is a Henry Otto production.

"The Shadow of the East," by E. M. Hull, author of "The Sheik," with scenario by Frederick and Fanny Hatton is a Rowland V. Lee production.

"Does It Pay?" a drama of modern life with Hope Hampton and a cast including Robert T. Haines, Mary Thurman, Peggy Shaw and Florence Short, is a Charles Horan production from a story by Garrett Parker.

A 1924 drama of mystery and thrills is "The Net," written by Maravene Thompson, scenario by Olga Linek Scholl. This is a J. Gordon Edwards production.

"Hoodman Blind," a John Ford production with scenario by John Russell, made from the stage play by Henry Arthur James and Wilson Barrett, and Tom Mix in "Soft Boiled," written and directed by Jack Blystone, completes the schedule of special productions.

The Star Series pictures listed in the program comprise six photodramas, starring John Gilbert. Tom Mix will be seen in six other vehicles, Charles Jones is seven. Shirley Mason will star in two; Dustin Farnum in three, William Russell in two and William Farnum in one.

The twelve Imperial Comedies and twenty Sunshine Comedies will enlist the services of many of the beauties and comedians in the market, and with the eight Al St. John and three Clyde Cook Comedies, will make the most formidable array of laugh provoking films ever attempted by Fox.

The Fox Educational Entertainments and Fox News, complete the program.

"Meanest Man in World" Is Completed

PRICIPAL Pictures Corporation's "The Meanest Man in the World" is now entirely completed. The feature is in six reels, fully edited and titled. It is the intention of Sol Lesser, president of the organization, to arrange release of the production early in the fall.

Prior to the release date generally, the feature will be given an initial showing in Los Angeles and New York. Legitimate theatres will house the film in both cities, the George M. Cohan theatre exhibiting it in Gotham.

Cohan starred in the "meanest man" role of the play in New York and Bert Lytell assumes the part on the screen. Others of importance in the cast include Blanche Sweet, Bryant Washburn, Maryon Aye, Helen Lynch, Frances Raymond, Lincoln Stedman, William Conklin, Victor Potel and Warde Crane. Edward F. Cline directed the production.

Conway Tearle Again Signs Schenck Contract

CONWAY TEARLE has again affixed his signature to a Joseph M. Schenck contract. He will be featured in the cast supporting Constance Talmadge in "The Dangerous Maid," a comedy-drama of revolutionary England of the 17th century, which Victor Heerman will direct. Production on this First National special will start immediately. "The Dangerous Maid" is an adaptation of the Elizabeth Ellis novel, "Barbara Winslow, Rebel."

Cruze to Start "Ruggles of Red Gap"

Preparations are now practically completed for the starting of James Cruze's new Paramount production, "Ruggles of Red Gap." The picture, which has been adapted by Thomas G. Geraghty from the novel by Harry Leon Wilson, will be made at the Lasky studio.

Ernest Torrence, who recently returned from a hurried trip to the East, will be one of the several featured players in the cast, having been assigned the leading character role of Cousin Egbert. Walter Woods will act in the capacity of production editor.

"Spring Magic" Production to Start This Week

Wednesday, June 20, is announced as the starting date for William de Mille's next production for Paramount, "Spring Magic," which is an adaptation by Clara Beranger of Edward Knoblock's stage play, "The Faun," in which William Faversham starred some years ago.

Among the featured players will be Agnes Ayres, who recently returned to Hollywood from New York, where she starred in "The Heart Raider," which Wesley Ruggles produced at Paramount's Eastern studio.

Meighan Returns to Work at Sea Gate

Thomas Meighan, who recently returned from a month on location at New London, Conn., and later paid a flying visit to Pittsburgh, where his father was critically ill, is back at work at Sea Gate, L. I., getting additional yacht scenes for his new Paramount picture, "Homeward Bound." Ralph Ince is directing the picture from Jack Cunningham's adaptation of Peter B. Kyne's story, "The Light to Leeward."

Universal Campaign Book on "Daniel Boone"

A press and campaign book has been put out by Universal for its current serial "In the Days of Daniel Boone," scheduled for release next week.

It consists of eighteen pages of practical exploitation stunts and campaigns, as well as a display sheet of ads and a sixteen page clip sheet section of publicity cuts and stories.



"Lights Out" is an F. B. O. picture featuring Ruth Stonehouse, from which these scenes were taken.

Universal Holds Sales Conference

Comprehensive Sales and Distribution Policy Outlined For Coming Year

UNIVERSAL sales executives and exchange managers east of the Mississippi held an important sales conference in the Hotel Commodore over the last week end. Besides developing the information that Universal is in excellent shape for the coming season, with a number of big pictures ready for screening, the conference outlined a comprehensive sales and distribution policy for the next twelve months.

Instead of the one-a-week schedule of five-reel releases which heretofore have been an important part of the Universal product, that company has found that by cutting down the number of its productions and going to greater lengths to make them out of the ordinary, an improved market has been built up.

After experimenting over a period of many months in the making of program pictures, it has been decided to drop the program or "weekly" aspect of the feature release schedule.

The Universal Sixty, the new annual aggregate of Universal feature productions, is to be made up of twenty Jewel pictures and forty exceptional features.

The Universal Sales Conference convened in the Hotel Commodore Friday, June 15th. In addition to executives from the home office, including Art Schmidt, general sales manager, and N. L. Manheim, assistant general sales manager in charge of short product, the following assistant general sales managers from out-of-town were present: Jules Levy, from Philadelphia; H. M. Herbel, from Pittsburgh; Ned Depinet, from the Southern territory, and Claire Hague, from Toronto. The exchange managers present included E. W. Kramer, of Buffalo; E. F. Dardine, of Charlotte, N. C.; Maurice Strauss, of Pittsburgh; Tom Colby, of Cleveland; A. J. Mertz, of Detroit; R. W. Abbott, of Indianapolis; M. Joseph, of New Haven; F. C. Hopkins, of Albany; Harry S. Brown, of Washington, D. C., and W. C. Hermann, of New York City.

The convention was featured by a sales dinner in the East Ball Room of the Hotel Commodore Friday evening, at which various home office executives, including E. H. Goldstein, treasurer of Universal, were present. In addition to Mr. Schmidt, the chairman of the convention, Mr. Goldstein, and P. D. Cochrane,

secretary of Universal, devoted considerable time to a discussion of Universal policies with the assembled field men Friday and Saturday.

As a result of the first hand information of the trend of the motion picture public, as gathered by the division and exchange managers, a number of changes are contemplated in the Universal production plans. It is expected that new stars will be added and new kinds of product projected. The company is not ready to make any announcements along these lines yet.

This week a similar sales convention is being held in the Congress Hotel in Chicago, at which Universal assistant general sales managers in charge of territories west of the Mississippi, and exchange managers from all exchanges between the Mississippi and the Rocky Mountains will gather to consider the same problems which confronted the Eastern managers last week. Art Schmidt and other executives will join them from New York.

Willard Mack Is Heavy in "Dangerous Maid"

Joseph M. Schenck has just signed Willard Mack to play the "heavy" in Constance Talmadge's next First National picture, "The Dangerous Maid," which will be placed in production this month at the United Studios with Victor Heerman directing.

"The Dangerous Maid" has been adapted for the screen by C. Gardner Sullivan from the novel "Barbara Winslow, Rebel," by Elizabeth Ellis and will follow the release of "Duley."

Conway Tearle, who is now completing his engagement with Norma Talmadge in "Ashes of Vengeance," will play opposite Constance in "The Dangerous Maid."

"Thundergate" Scenes Are Being Made in S. F.

It is planned to take the exterior scenes of First National's "Thundergate" in San Francisco, the true locale of the American sequences of the play. The picture will be in production for several more weeks.

Film Classics Company Launched

New Organization Will Handle Exclusive Distribution of Warner Features

A NEW organization known as the Film Classics Company, with Harry Charnas as president, was formed recently to handle the exclusive distribution of the Warner Brothers forthcoming eighteen features, it became known last week. Film Classics will control the territorial rights in four different key cities and adjoining territory in the Middle West. It is said that the deal involved a figure of \$500,000. Abe Warner and Sam Morris represented the Warner Brothers during the negotiations with Mr. Charnas.

"The formation of the new concern," said Mr. Warner, "has nothing whatever to do with Mr. Charnas' other interests. Mr. Charnas organized it so that he could definitely guarantee us exclusive distribution in the four territories. This is simply an instance of the greater growth of the exchange business, and I look forward to the day when the entire country will be handled by a few distributors of feature pictures rather than the large number that are in the business now."

"As far as the Warner Brothers are concerned, we are interested in the new organization only in so far as the distribution is concerned. We have no financial interest in its future welfare, save as it directly affects the selling of our forthcoming eighteen pictures. Exhibitors in those territories, and, in fact, throughout the country, can rest assured that our co-operation in publicity and exploitation

will be as great, if not greater, than it has been in the past."

With headquarters in Cleveland, Film Classics will also open offices in Cincinnati, which will cover part of Ohio and all of Kentucky; Detroit, handling the State of Michigan, and Pittsburgh, branching out into Northern Pennsylvania and West Virginia. The Cleveland offices will handle the sales in Ohio. Offices are now being secured in the various cities.

Rotary Clubmen See "Luck" on Special Train

"Luck," Johnny Hines' latest special attraction for C. C. Burr, was selected as the feature production to be shown in the theatre car of the Rotary Limited while en route from Atlanta to the St. Louis Convention, held June 18th, 19th and 20th.

The equipment of the theatre car consisted of three De Vry Projector Machines, mounted in a way which insured stability and absence of vibration under running conditions of the train. Other equipment in the theatre car included special transformer sets and a specially prepared screen which produces a satisfactory picture in a semi-dark room.

The program was completed with a Grantland Rice sport pictorial, "Fore"; a scenic, "Main Street the World Over"; a novelty, "The Romance of a Lemon," and a Larry Semon comedy, "Golf."

First National Establishes Switzerland Exchange

ARRANGEMENTS have been completed by Associated First National Pictures for the opening of its own exchange in Switzerland, marking another step in the development of First National as a world wide distributor. As was announced last week First National has taken over its own productions for the entire world and will distribute direct through its exchanges or through foreign agents beginning July 1.

In charge of the new First National exchange in Switzerland will be Max Stoehr, who has been a leading figure in business in that territory for many years. In his last connection he served as managing director of the German Film and Theatre Trust in Switzerland. No announcement of the location of the Switzerland exchange has been made.

Vignola Engaged to Direct Marion Davies

Robert G. Vignola, who directed Marion Davies in "When Knighthood Was in Flower" and other productions, has been engaged to direct the Cosmopolitan star's next super-feature, "Yolanda," work on which will be started some time in July.

Vignola recently returned from a six months' tour of the world, which trip he started on shortly after finishing "Adam and Eva," starring Miss Davies. "Yolanda" is a screen version of the romance of that name by Charles Major, author of "When Knighthood Was in Flower." It has been adapted to the screen by Luther Reed, who wrote the scenario for "Knighthood."

Goldwyn Brings Chicago Salesman to N. Y.

Goldwyn has transferred Anthony Philbin, formerly office manager and then salesman in its Chicago exchange, to the home office in New York. He is engaged in special sales work as assistant to J. E. Flynn, of the Goldwyn-Cosmopolitan executive offices.

Stephen MacGrath has also joined the Goldwyn force as assistant to E. C. Grainger, who is in charge of the contracting department. Mr. MacGrath has been doing similar work for Associated First National, where he also worked in the accounting department, and was one of the oldest, in point of service, of its employees. He was with the organization since its inception.

Four Principals Selected for "Bad Man"

The four principal roles of "The Bad Man," which will be an Edwin Carewe production for First National release, were filled this week and production will start within a few days when the minor players will be selected.

Jack Mulhall, who played the leading masculine role in Norma Talmadge's "Within the Law" and who will be seen opposite Constance Talmadge in "Duley," will enact the leading juvenile role, and Walter McGrail has been chosen for the role of Morgan Pell, the "heavy" of the production. As already announced Holbrook Blinn will play the title role which he has enacted for more than three years on the speaking stage and Enid Bennett will appear as leading lady.



Some of the scenes from the Dixon production for Hodkinson release, "The Mark of the Beast."

"After the Ball" Being Cut and Edited

DALLAS FITZ GERALD has sought the privacy of a visitor-proof cutting room at Standard Film Laboratories to edit the film of "After the Ball," which he has just finished directing for the Renco Film Company. The story is by James Colewell and in the cast are Gaston Glass, Miriam Cooper, Edna Murphy, Robert Frazier, Thomas Guise and Edward Gribbon.

Aronson Appointed Sales-Chief of Truart

M. H. Hoffman, vice-president and general manager of Truart Film Corporation, has appointed Mr. Alexander S. Aronson as general manager of sales.



A. S. Aronson.

Mr. Aronson, who was formerly vice-president and general manager of sales of Goldwyn Distributing Corporation brings to Truart a wealth of experience in every phase of the motion picture industry, a keen insight into the problems of distribution and the initiative and ability to derive from that knowledge the maximum of value.

Besides the assurance of big attractions, this gives the promise of personal service to those with whom Truart transacts its business.

F. B. O. Loans Wilson For Griffith Feature

An arrangement has been effected by wire between D. W. Griffith, now in New York City, and General Manager Emil Offeman of the Powers studios of the Film Booking Offices of America, Inc., whereby Tom Wilson, blackface artist of the screen, is loaned to Griffith for a production in which Al Jolson is to be starred. No inkling of the character of the story was given but Wilson's role is that of the leading heavy.

Wilson left for New York Monday. It is expected that production on this latest Griffith opus will begin directly on his arrival.

Burr Purchases Original Duffy Story

C. C. Burr has purchased another story from Gerald C. Duffy entitled "Restless Wives," written expressly for the screen. Mr. Burr plans to produce this as one of the eight features he will make during the coming season, "Three O'Clock in the Morning," "The Average Woman" and "The Restless Age" being three of the others. This is the first line-up of material for the Burr features for next season.

Warners Loan Monte Blue to Thomas Ince

Monte Blue, the Warner Brothers star who was co-featured with Marie Prevost in "Brass," has been loaned to Thomas Ince to play the leading role in "Harbor Bar," a Peter B. Kyne story. Following the completion of this part, Blue will return to the Warner fold.



"Loyal Lives," a Whitman Bennett production for Vitagraph release has received considerable cooperation from the U. S. Government officials.

"Chic" Sale Signs Burr Contract Vaudeville Headliner Will Make Series Of Five-Reel Feature Productions

C. C. BURR has just closed a contract with Charles ("Chic") Sale whereby the noted Keith vaudeville headliner will make a series of five reel feature productions from stories by the best-known humorous writers of the present day. The initial production will be put into work the latter part of July, and Associated Exhibitors will be the releasing organization to handle the product, a deal between Mr. Burr and Roy Crawford,

vice-president and treasurer of Associated, having just been completed.

The Burr-Sale contract means that Mr. Burr will bring to the screen a man who has made millions laugh by his quaint characterizations of Indiana small-town folk. His act has been a classic for many seasons.

In the feature productions starring "Chic" Sale the noted comedian will play "straight," this fact having been taken into careful consideration in the selection of the first several stories.

C. C. Burr has made careful plans for the production of the "Chic" Sale features. Not only will particular care be given to selection of stories, but the surrounding casts will be chosen with care. Direction will be in the hands of Gregory La Cava, who has recently completed the series of short-reel comedies of Charlie Murray. La Cava will have the assistance of Harry Grindi, who has been closely associated with Mr. Sale for many years and who will act as assistant director. George M. Sharrard, who is the star's personal representative, and well known in the film business, will also be conducted with the production staff.

Production of the "Chic" Sale features will be handled at the Burr studios at Glendale, Long Island, where preparations are already under way for the filming of the interiors for the initial production.

Soon after signing Charles ("Chic") Sale, C. C. Burr closed a contract with Associated Exhibitors to act as the releasing unit for this series of features. Both the producing and releasing organizations will work in close cooperation in planning extensive exhibitor helps, publicity, advertising and other accessories to make available for the theatre manager every conceivable bit of material that will assist him in putting the "Chic" Sale features over.

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First National Lists Productions

Brockell, Distribution Chief, Announces Features For Part of Coming Season

TWENTY-NINE productions have been listed by First National as available for the Fall and Winter season.

Floyd Brockell, general manager of distribution, who returned Monday after conducting a series of sales meetings which brought him in contact with the entire First National sales force, this week announced the features which will carry First National through part of the coming season.

The twenty-nine productions now announced will form the first part of the distributing company's 1923-24 release program, which will number sixty-five or seventy pictures.

There will be two Norma Talmadge pictures, two starring Constance Talmadge, two with Richard Barthelmess, one Jackie Coogan production and two with Katherine MacDonald. Thomas H. Ince will contribute four to the twenty-nine. Maurice Tourneur two, George Fitzmaurice one; John M. Stahl, through Louis B. Mayer, will direct two; Richard Walton Tully one, James Young two, Edwin Carewe one, and Frank Lloyd and Frank Borzage one each. Two will feature Colleen Moore, the new First National star, and "Potash and Perlmutter," with Alexander and Barney Bernard, and Gertrude Atherton's "Black Oxen," as yet not assigned to any director, will complete the list.

The list of pictures in their approximate order of release, is as follows: "The Brass Bottle," a Maurice Tourneur production with an all-star cast; "Trilby," which Richard Walton Tully produced and James Young directed; Jackie Coogan in "Circus Days"; "The Scarlet Lily," starring Katherine MacDonald; "The Huntress," a Lynn Reynolds special, starring Colleen Moore; "The Fighting Blade," Richard Barthelmess, period drama; "Duley," with Constance Talmadge; "The Wanters," directed by John M. Stahl and presented by Louis B. Mayer; "Her Reputation," a Thomas H. Ince production.

"Purple Pride," starring Norma Talmadge; "Potash and Perlmutter," directed by Clarence Badger for Samuel Goldwyn presentation; "Thundergate," directed by Joseph de

Grasse; "The Bad Man," an Edwin Carew production, with Holbrook Blinn; an untitled Maurice Tourneur special; "Flaming Youth," starring Colleen Moore; "The Dangerous Maid," Constance Talmadge; "Against the Grain" (formerly "Dust in the Doorway"), presented by Arthur H. Jacobs and directed by Frank Borzage; "Anna Christie," a Thomas H. Ince production; "Ponjola," a Thomas H. Ince production; "Black Oxen," Gertrude Atherton's novel, and an untitled Frank Lloyd special.

"The Eternal City," a George Fitzmaurice production; "Secrets," starring Norma Talmadge; "Why Men Leave Home," directed for Louis B. Mayer by John M. Stahl; "Country Lanes and City Pavements," directed and produced by Thomas H. Ince; an untitled Richard Barthelmess production; "Chastity," starring Katherine MacDonald; "The Swamp Angel," directed by James Young, and Thomas H. Ince's production, "The Just and the Unjust."

The announcement of the first twenty-nine pictures of the coming year's program was made by Mr. Brockwell at the district sales meetings.

"Fashion Row" Title for Mae Murray Feature

Metro Pictures Corporation announces that the new title for Mae Murray's next Tiffany production for Metro is "Fashion Row." This is the story by Sada Cowan and Howard Higgins, previously announced as "Conquest."

Miss Murray left for Hollywood last week to commence work upon the production. During the month she spent in New York she did considerable shopping for gown material. At the same time Robert Z. Leonard, her husband and director, was occupied with plans for the entire production.

"Fashion Row" is a Robert Z. Leonard presentation through Metro, and is sponsored by Tiffany Productions, of which Mr. Leonard is director general and Mr. Hoffman general manager.

Selznick Announces Many New Salesmen

THE Selznick Distributing Corporation announces through David R. Blyth, director of sales, the appointment of twenty-one new salesmen throughout the field. All of these men are well known to the exhibitors in their respective territories, having been selected in most instances from the former field forces of Selznick or American Releasing.

Mr. Blyth also announces that the Selznick branch managers have been invested with full authority to select and employ their salesmen, and that in no case will men be engaged by the home office and sent to the different branches. This eliminates any confusion between the branch and the home office, each manager being responsible for his own sales department.

"Love Piker" Scheduled for Early Release

Anita Stewart's first photoplay for Cosmopolitan Pictures Corporation, "The Love Piker," is scheduled for early release. It is a picturization of a story by Frank R. Adams and was directed by E. Mason Hopper. Robert Frazier plays opposite Miss Stewart. Others in the cast are William Norris, Carl Gerrard, Arthur Hoyt, Betty Francisco, Winston Miller, Mayme Kelso, Frederick Truesdell, Robert Bolder, Cordelia Callahan and James F. Fulton.

The continuity was prepared by Francis Marion, and George Barnes was the cameraman.

"Yesterday's Wife" Cast Is Completed

The cast has been completed for "Yesterday's Wife," the first of the series of special Columbia Pictures which the C. B. C. Film Sales Corporation will release as part of its Fall program.

It is announced this week that Lewis Dayton and Philo McCullough have been secured for the leading male roles, to play opposite Irene Rich and Eileen Percy.

Actual production is under way, with Edward J. LeSaint directing.

Evelyn Campbell, author of the novel "Yesterday's Wife," from which the picturization is being made, is collaborating with Mr. LeSaint on the continuity and other details of filming for her novel.

Seastrom Making Scenes in San Francisco

Victor Seastrom and all the members of the company appearing in Hall Caine's "The Master of Man," with the exception of Mae Busch, are in San Francisco, where the mountain cliff and road scenes for this picture are being made.

"Gun Fighter" Latest For William Farnum

William Farnum's latest picture produced at the William Fox western studios, is called "The Gun Fighter." The story is by John Frederick. Lynn Reynolds did the scenario and directed the picture. Prominent in support of the star are Doris May and Irene Hunt.



William Fox presents "St. Elmo," with John Gilbert, Barbara La Marr and Bessie Love. These scenes are from the production.

First National Develops Co-operative Ads

Artistic Border for Double Page Truck on "The Girl of the Golden West" an Important Step Forward

A NEW type of co-operative newspaper advertising, of higher class and greater efficacy, is the aim of Associated First National Pictures, which is taking active measures to assist the exhibitor in bettering his direct-to-the-public campaign. The double-page truck, reproduced below from the Indianapolis News shows the first consummation of an ambitious plan which has been worked out by the First National advertising department, whereby the newspaper and exhibitor are supplied with a decorative layout for a double-page advertising smash which has the advantage of being entirely distinctive and highly artistic.

It has been found that co-operative advertising is often the best kind of newspaper copy. The sweep of the eye across two full pages, or 14 columns, has a psychological effect which cannot be equalled by even the finest individual advertising. First National, as well as exhibitors and newspaper advertising managers, has always recognized this principle, but it has been felt that the field of co-operative advertising has never been adequately developed, largely because a plain-type double-page truck does not force itself upon the attention as it should. The local merchants who advertise are often buried in its unattractive presence, and many newspapers, realizing this, have discouraged the idea of double-page advertisements when it was suggested by the exhibitor.

Heretofore the artistry of the page was limited by the facilities of the composing room. The only alternative for the plain-type truck was the use of a three or four column press book mat, which, being designed as individual theatre advertising, did not lend itself to the co-operative idea. The preparation of a special mat for a double-page truck by the exhibitor himself was almost impossible because of the lack of time or of the uncertainty regarding the attitude of local advertisers.

First National, therefore, evolved the plan of offering to exhibitors in mat form an artis-

Details Concerning New Advertising Plan

MOTION PICTURE NEWS has always been glad to sponsor better exhibitor advertising. It has continually preached the doctrine of better copy, and it is happy to publish the following article describing First National's important development of the co-operative newspaper advertising idea. By it the double page truck becomes more accessible—more easily sold to local merchants and to publisher.

Better pictures and better advertising means a more prosperous industry and First National is to be commended for all it has done and is doing to bring about this end.

tic border for a double-page truck, to run around the sides and bottom of the pages, with the title of the picture spreading across the top. The artistic qualities of this truck, its force and its distinctiveness is illustrated by the double-page advertisement of "The Girl of the Golden West."

The plan was originally tried out by First National in connection with the engagement of "Mighty Lak' a Rose" at the Circle theatre, Indianapolis. Immediately concerned with the conception of it was a group of persons of well diversified interests, including Allan Glenn, at that time Indianapolis exploitation representative of First National, and now of the First National advertising department; Tracy Ellis, assistant advertising manager of the Indianapolis News; Ralph Lieber, manager of the Circle theatre, and Ben Caldwell, newspaper artist and journalist.

The first experiment with the artistic truck proved immediately that a new avenue had been opened for the development of this important branch of co-operative advertising. Many of the participating merchants were so impressed with the appearance of the dominating two pages that they ordered slick

proofs, and, hand-coloring them to give them even greater appeal, displayed them in their windows, with their own advertising underscored. Thus, as a direct result of the artistic truck, the picture received a score of window displays in important stores.

In isolated instances merchants complained to the newspaper because larger lineage was not allotted to them. Despite its late appearance, the "Mighty Lak' a Rose" truck was widely used throughout the country.

Although "The Girl of the Golden West" proofs have been distributed to newspapers throughout the country less than three weeks, requests for mats have been constant and continuous from newspapers in cities ranging from 30,000 to the 4,000,000. By supplying these mats far in advance, First National is further co-operating with the exhibitor by allowing him plenty of time in which to arrange for and place the truck with the local paper.

In addition to co-operating with the exhibitor, a noticeable amount of good will on the part of the publishers throughout the country is accruing to First National because of its development of the co-operative advertising idea. Many newspaper advertising managers of representative papers have already congratulated First National on its work, stating that "The Girl of the Golden West" truck will be the first ever to appear in their papers. The double-page spread, they state, has always been discouraged by them because its unattractive appearance has made it a bad investment for the local merchant.

Similar mats will be used in the exploitation of all First National Pictures whose titles or subject matter lend themselves to this novel and profitable form of advertising.

"His Children's Children" Cast Being Selected

Sam Wood is gathering a cast for his production of Arthur Train's novel, "His Children's Children," which will be started soon at the Paramount Long Island studio from a scenario by Monte M. Katterjohn.

James Rennie has been signed to play the role of Lloyd Maitland, the young lawyer, and George Fawcett will have the part of Peter B. Kayne, the grand old man of "The Street." Other members of the cast so far chosen include Dorothy Mackaill, Mahlon Hamilton, Warner Orland, John Davidson, Templar Powell and Joe Burke.

The actress who will play the leading role of Diana Kayne has not yet been chosen.

Complete Cast Is Named for "Virginian"

B. P. Schulberg announced early this week that he had completed choosing the players for the Preferred Pictures version of "The Virginian," Owen Wister's famous novel and play. The complete cast follows:

The Virginian, Kenneth Harlan; Molly Woods, Florence Vidor; Trampas, Russell Simpson; Steve, Pat O'Malley; Shorty, Raymond Hatton; Judge Henry, Milton Ross; Uncle Hughey, Sam Allen; Spanish Ed, Bertram Hadley; Fat Drummer, John Steppling.

The GIRL OF THE GOLDEN WEST
AT THE CIRCLE THEATRE
TODAY AND ALL THIS WEEK

Two Shows in Town
The Girl of the Golden West
The Girl of the Golden West
at Pearson's!
On View Room No. 14886
See a better picture

Westward Ho!
\$37.50
Pearson Piano Co.
Alaska and Town to the Golden West
The Union Trust Co.
The Girl of the Golden West
The Stuart Walker Co.

Valentine's
INDIANAPOLIS IN THE LEAD
Ballard Ice Cream
MADE HERE
The Girl of the Golden West
The Stuart Walker Co.

SPORTS WEAR
FLETCHER AMERICAN CO.
Dependable and Stylish
Watches for Tourists
L. STRAUSS & CO.
J. C. SEPE
Lilly Hardware Co.

Musical Suggestions
for the Summer
For Your Trip to the Golden
West, Buy the
6
Lilly Hardware Co.

Showing Use of First National's New Co-operative Ad Mats on "The Girl of the Golden West" by Circle Theatre, Indianapolis.

Educator Sees Film as Textbook

Columbia Professor, Visiting Movie Studios, Praises Educational Value

MOTION PICTURES will be the textbooks of the schools of tomorrow, according to the prediction of Professor R. S. Woodworth, professor of psychology at Columbia University and one of the foremost educators of America, following a visit to Universal City, where he studied in detail the making of pictures, methods of registering salient points in a story, and inspected the settings used for "The Hunchback of Notre Dame" and other big productions in the big studio.

"Educators," he said, "are coming more and more to realize the value of visual teaching. It is a cardinal rule in psychology that what one sees is affixed more firmly in the brain—literally photographed there. That is why advertisers use pictures to impress their wares on the public's memory—and that is exactly the reason teachers are coming to use motion pictures to impress historic facts and other information on the growing minds of children.

"The vast reproduction of Notre Dame cathedral will make children familiar forever with that masterpiece of architecture, who otherwise never would know it from a personal standpoint, so to speak. When those children study history they will connect incidents about the cathedral with the cathedral they saw—then these incidents will always come back to their minds, recalled by association with that picture. The Universal history plays have the same great object.

"Ordinarily a lesson in history is dry, and easily forgotten. But the child who sees George Washington and the rest of the Revolutionary characters, as in 'Daniel Boone,' comes to know them—and associate the lessons in history with the living personages seen on the screen.

"In other words, the history is retained in that student's mind through a sort of personal experience with the people concerned.

"The motion picture is humanizing educa-

tion. Gradually more schools are installing motion picture machines, and the idea is only in its infancy. I think Mr. Laemmle is doing a great work for the future in his historical stories, and 'The Hunchback of Notre Dame' setting is beyond belief."

Century Comedies to Be on Leviathan Programs

When the "S. S. Leviathan" left on its trial trip from Boston to Havana, June 19, it carried a two-reel Century Follies Girls comedy, "High Kickers," with it to be shown to its discriminately chosen guests. This Century comedy features Jack Cooper, Doris Eaton and the Follies girls.

Captain Herbert Hartley of this mammoth ocean liner expressed his pleasure when he learned that the comedy was produced along the lines of a girlie show, as many of the other films he showed were along more serious lines.

Later, when the "Leviathan" leaves New York harbor for Europe, a Baby Peggy comedy will be shown as part of the ship's entertainment. The name of the subject is not certain as yet, for Captain Hartley has several Baby Peggy titles to choose from.

Current Kinograms Shows Actress in Parliament

The current issue of the Kinograms, Educational's news reel, is credited with exclusive views of Miss Mabel Russel, the first actress to enter Parliament.

Especially posed shots of England's new Premier, Stanley Baldwin, are also shown in this issue of Kinograms.



Our Gang is at it again, this time in "Dogs of War," a Pathe picture.

Bobbie Vernon's Mother Is New Century Player

Mrs. Dorothy Vernon, an actress of many years' experience, and the mother of Bobbie Vernon, the Christie comedy star, will play Buddy Messinger's mother in Al Herman's current Century Comedy, "Present Arms."

She has had a most interesting and varied career, having appeared in pictures as a character comedienne since 1914. While at the Majestic-Reliance studio, where Griffith made part of "The Birth of a Nation," she played a minor role in this production. Later she played humorous character parts in pictures with Harold Lloyd, when Bebe Daniels was his leading lady, and Snub Pollard appeared in Lloyd's support.

Remarkable Birds Shown in Urban Classic

The current Urban Popular Classic released by Vitagraph is an interesting feature showing strange and remarkable members of the feathered kingdom. Many of them are birds known only in South America. Among them are the spur-winged geese, the swiftest of all flying birds. In addition one of Raymond L. Ditmars' fables, "The Lion and the Fly," is shown in this release.

First Chester Comedy for Vitagraph Completed

THE first of the Chester comedies produced from the Saturday Evening Post stories by Sam Hellman and which will be released by Vitagraph, "A Twosome at Tuara" has been finished and is now being titled. This is one of the most delightful stories of the Sam Hellman series and tells the first adventure of Jem Hargis, the English golfing marvel, on his visit to Tuara where he teaches King Wullambo, otherwise known as Willieboy, the ancient and royal game.

The producer is said to have caught with rare skill the comedy atmosphere created by the author. The locations of the South Sea Islands are most attractive.



Some action stills from the William Fox Sunshine comedy, "Circus Pals."

Langdon Comedies Started for Principal Pictures

HARRY LANGDON has started the first of his series of comedies under Principal Pictures Corporation's banner at Hollywood. Twelve pictures are contracted for. They will be in two-reel length.

Alf Goulding, who for some time has been directing the Baby Peggy series and who has been active in the ranks of comedy directors for a number of years, has been engaged to pilot the new comedy star of films through the series.

Langdon closed his vaudeville contracts last week and intends remaining in California permanently. He has long since been the target for motion picture comedy producers and his knowledge of creating and "putting over" comedy situations is said to be excellent.

Mt. Etna Disaster Forecasted by Pathe News

With theatres in all parts of the country now showing Pathe News' exclusive motion pictures of the latest eruption of the Mount Etna volcano with its crater spouting molten lava, newspaper cables are telling of the resulting catastrophe involving human life and property on Etna's thickly populated lower slopes.

These pictures, released in No. 45 of Pathe News, with their comprehensive views of the whole region and their startling close-ups of the lava-spouting crater of Mount Etna, are now seen to have forecasted, with amazing distinctness the disaster which fills the newspapers two weeks later.

No news reel feat of organization and preparedness, in connection with an event of world wide interest, has equalled this one—the feat of screening the spectacular cause of an inevitable human life catastrophe concurrently with its description in newspaper cabled accounts.

Pop Tuttle Comedy Is Shown at N. Y. Rialto Theatre

The Film Booking Offices announce this week the booking of "Pop Tuttle's Lost Nerve" to the Rialto theatre for the week of June 17. This marks the height of popularity for these two reels which have proven big sellers on the F. B. O. program.



F. B. O. offers another of the Witwer stories of the second series of Fighting Blood, "So this is Hollywood."



"In Hock" is Universal's current single reel comedy starring Neely Edwards and Bert Roach, supported by Gertrude Olmsted.

Resumé of Current News Weeklies

PATHE NEWS, No. 49: Epsom, England—Epsom Derby, "Papyrus" winning over field of 19; San Francisco, Cal.—Aqua-plane tournament with jousting poles; Dayton, O.—Views of World's largest airplane, "Barling Bomber"; Chaumont, France—Monument unveiled symbolizing friendship of France for U. S.; Bridgeport, Conn.—Complete model of Eifel Tower shown; Washington, D. C.—Harding presented with first minted half dollar commemorating Monroe Doctrine Centennial; Pittsfield, Mass.—Laboratory lightning bolt of 1,500,000 volts strikes miniature steeple; Venice, Italy—Mussolini guest of honor at Gondola City festival; Echternach, Luxembourg—Street dance of pilgrims to cure sickness; West Point, N. Y.—Review of class of 1923, Gen. Pershing awarding diplomas; Boston, Mass. (That territory only)—15,000 Masons parade, reviewed by Governor Cox; Cleveland, O. (That territory only)—20,000 uniformed Masons in parade at annual convention.

PATHE NEWS, No. 50: Cairo, Egypt—Transporting Tutankhamen treasures down the Nile to Cairo Museum, guarded by soldiers; Ponca City, Okla.—Scenes of the great flood; Rossitten, Germany—Tests of remarkable airplane coaster; Mexico City, Mex.—Ceremonies of re-burial of Mexico's first President; Princeton, N. J.—University commencement festivities; Hyder, Alaska—Pathe Cameraman traverses forests and mountains over 24 miles of operating cable; On the Mediterranean—Pathe News Cameraman with warships returning from Symrna; Washington, D. C.—Old and new heads of U. S. Shipping Board meet; Brooklyn, N. Y.—Concert on world's biggest harmonica; Miami, Fla.—40,000 lbs. "Rhynodon Typus" captured alive; Amsterdam, Holland—Queen Wilhelmina entertains King Haakon; Buffalo, N. Y. (That territory only)—Perfect brass model of Great Lakes' biggest ship; Burlington, Vt. (That territory only)—City celebrates its 150th birthday; Cleveland, O. (That territory only)—Scenes of City's marble-shooting tournament.

INTERNATIONAL NEWS, No. 50: Venice, Italy (Omit Butte, Denver, Des Moines, Los Angeles, Oklahoma City, Omaha, Portland, Salt Lake City, San Francisco, Seattle and Spokane)—Gorgeous pageantry of old marks Venetian Celebration

on Italy's Day of Freedom; Prescott, Ariz. (For Butte, Denver, Des Moines, Los Angeles, Oklahoma City, Omaha, Portland, Salt Lake City, San Francisco, Seattle and Spokane)—Smokis in strange dances worship ancient gods. First moving pictures of weird tribal ceremonies based on traditions many centuries old; International Snapshots from the news of the day; Washington, D. C.—Anna Case, opera star, presents President Harding with first coin minted in honor of the Monroe Doctrine Centennial to be held in Los Angeles; New York City—Here's the newest theatre fad—making cast masks of chorus girls' faces; New York City—Park Commissioner Gallatin helps the park sheep get rid of their winter coats; West Point, N. Y. (Omit Boston, Butte, Chicago, Dallas, Denver, Detroit, Los Angeles, Milwaukee, Oklahoma City, Portland, San Francisco, Seattle and Spokane)—West Point turns out another crop of "generals"; Milwaukee, Wis. (Chicago and Milwaukee only)—Amateur drivers race for dirt track honours. Furious pace set in 100 mile contest for state championship; Detroit, Mich. (Detroit only)—Auto drivers in 100-mile dirt track contest. Swift pace set in first race of its kind ever held here; Boston, Mass. (Boston only)—10,000 march in National Masonic Clubs' Parade. Major General Edwards and Admiral Coontz lead imposing procession; Muskogee, Okla. (Oklahoma City only)—Cycle riders compete in steep hill climb. Roy Meecham, of Tulsa, wins thrilling contest before big crowd; Reno, Nev. (Butte, Dallas, Denver, Los Angeles, Portland, San Francisco, Seattle and Spokane)—Stars of turf open Reno racing season; Pittsfield, Mass.—Electric wizards produce mightiest lightning bolt. 2,000,000 volt flashes reward of months of experimenting; London, Eng.—King George on Birthday dons gorgeous regalia to review Royal Horse Guards; Johannesburg, South Africa—Appalling plague of locusts descend on South Africa; Fleet of Army Planes in Spectacular Flight Over Roof of New York—A Silver Jubilee specially photographed in cooperation with Army Air Service, Mitchel Field, Long Island.

INTERNATIONAL NEWS, No. 51: Shelby, Mont.—Dempsey and Gibbons in strenuous training as title bout is assured; Pittsburgh, Pa.—Million dollar blaze as big

Resumé of the Current News Weekly Reels

oil tank explodes. Refinery destroyed in spectacular conflagration, defies firemen's efforts; Interesting Folks in the News of the Day, Canton, China—Dr. Sun Yat Sen, famous leader and former President of China, poses for International News. 1—With civil war raging, Dr. Sun travels strongly guarded. 2—Race track crowds cheer Prince Hirohito, acting Mikado of Japan, on one of his rare public appearances. 3—An exceptional close-up. 4—Brussels, Belgium—King Haakon of Norway, honors Belgium's Unknown Hero. 5—(New York City Only) New York City—The climax of New York's Silver Jubilee—Mrs. William Randolph Hearst, in recognition of her work for the poor, receives a copy of the City Charter from Mayor Hylan, after a series of brilliant tableaux in which Miss Ethel Barrymore starred. 6—(Subtitles, 6, 7 and 8 Omit Boston, New York City and Washington) Portland, Ore.—Thousands attend the Coronation of Her Majesty, Lucy Lee, Queen of the Rose Festival. 9—(Subtitles 9, 10 and 11 Washington only) College Park, Md.—A unique tug-of-war winds up school days for U. of Maryland boys—and ends in a ducking. 10—Washington, D. C.—Albert D. Lasker (left) is succeeded as Chairman of the U. S. Shipping Board, by Edward Farley. 11—Washington, D. C.—President Harding presents the first Roosevelt medals for "Distinguished Service" to Henry Fairchild Osborn, scientist, and (by proxy) to Miss Louisa Schuyler, social worker, and General Leonard Wood. 12—(Subtitles 12 to 16 Boston Only) Wiscasset, Maine—Donald MacMillan, famous explorer, sails for the Arctic to determine whether another ice era threatens this earth of ours. 15—Greenfield, Mass.—The Best People of Massachusetts dedicate a bronze Elk Memorial to B. P. O. E. heroes of the World War. Paris, France—(Omit Boston, Chicago, Detroit, Milwaukee, New Haven and Philadelphia)—Baby Lions shipped by aeroplane express; Princeton, N. J. (Philadelphia only)—Princeton Alumni in joyous parade; New Haven, Conn. (Boston and New Haven only)—Yale and Harvard stars in stirring competitions; Chicago, Ill. (Chicago, Detroit and Milwaukee only)—Yachts in picturesque regatta on Lake Michigan; On the Atlantic (Omit Boston)—Homeward bound, destroyers battle through heavy seas; Medford, Mass. (Boston only)—Speedy war canoes set fast pace in race. Crescents of Waltham, win in opening regatta on Mystic Lake; Washington, D. C.—Thrills of Wild West re-created for the East. Cowboys, stars in daring exhibition of broncho-busting and bull-dogging.

FOX NEWS, Vol. 4, No. 73: Mexico City—Pres. Obregon gets ovation in Flower Festival Parade; Kapurthala, India—Maharajah, richest Indian Prince weds with Oriental pageantry; New York City—Proud mothers parade their babies in fancy costumes; Vancouver Island—Jim Craig takes cameraman on Cougar Hunt; Tacoma, Wash.—17,000 children present remarkable spectacle on Stadium Day; Spencer, Maine—Fly Fishermen find the trout hungry and full of fight; Philadelphia, Pa.—City is menaced as fire sweeps Broad St. Rail Station; Belmont Park, L. I.—Zev is again winner, this time the Belmont Handicap, a \$50,000 stake race.

FOX NEWS, Vol. 4, No. 74: Poughkeepsie, N. Y.—Vassar's commencement a delight to throng as sweet girl sophomores carry the Daisy Chain; Berlin, Germany—"This Freedom" produces some very rough ladies, as this athletic event at Lustgarten shows; Prescott, Ariz.—The "Tat-Cuk-Tu," or the de-



Pathe offers Stan Laurel in another of his comedy offerings, "Collars and Cuffs," from which these scenes were taken.

light makers, of fast vanishing Smoki Indians appear in stately dance; Maidstone, Eng.—Pets of Cobtree Manor, gathered from over the world, welcome baby lions to happy family; Gipi, Japan—Season of the queerest fishing in world opens with cormorants, bird slaves, doing the work; Washington, D. C.—President Harding gets from Anna Case first 50 cent coin for Monroe Doctrine Centennial to be held in Los Angeles; Cambodia—Quaint maidens dance at celebration held in Pnom-Benh, the capital of French protectorate; Paris, France—Fattest French athletes compete on the Seine in "Joutes a la lance" for the championship; South of France—Fox News cameraman films the famed Riviera from air in trial flight of new French dirigible.

KINOGRAMS, No. 2259: Epsom Downs—100 to 15 shot wins the English Derby. Papyrus, son of American bred Tracery, victor as vast throng of 500,000 watches; New York—North and South honor Old Glory. Governor Trinkle of Virginia is chief figure at Flag Day exercises at City Hall; Oyster Bay, N. Y.—Another Southern Governor, John M. Parker of Louisiana, is guest of honor at Flag Day ceremony at grave of Roosevelt; New York—Lost! several fine winter overcoats. Central Park sheep separated from their crop of wool; Park Commissioner Galatin helps; Hollywood, Cal.—Hollywood misses stage pretty drill. 1500 high school girls, led by school band and R. O. T. C., in spectacular fete; New York—Baby on long ride in a motor truck. Though she's only five, she weighs 1600 pounds and has a very extraordinary appetite; London—Britain marks the King's 58th birthday. King George and the Royal Princess, mounted, attend old rite of Trooping the Color; Boston—Hub host to host of marching Masons. Masonic Clubs from many cities in mammoth parade, Philadelphia leads the line; Mexico City—These firefighters sport guns an' drums. The crack fire department of Mexican capital is organized on military basis; Washington—Pretty lady gives Mr. Harding 50 cents. Gets first coin minted to mark Centennial at Los Angeles of Monroe Doctrine; Personalities in the News—Premier Stanley Baldwin of Great Britain poses especially for KINOGRAMS at "Chequers," the official residence of the Prime Minister; London—Miss Mabel Russell is first actress to enter parliament—

Low Brice to Star in New Fox Comedy Series

THE signing of Low Brice, famous Broadway comedian and brother of Fanny Brice, was this week announced by the Fox Film Corporation, which has him under contract to appear in a new series of two-reel comedies.

Brice is en route to the Fox West Coast studios where he will start production shortly on "The Missing Link," slated as one of the funniest two-reelers ever planned by the Fox organization.

Brice's long experience on the vaudeville and musical comedy stage has provided him with the characteristics that have made his sister foremost among American comedienne. During the past few years, Low has been appearing as a headliner on the Keith circuit. He is a distinct find in the motion picture comedy field and should produce many new angles in laugh-production.

former musical comedy star is victor in by-election in Berwick—exclusive pictures; Boston—Thomas A. Edison attends commencement ceremony at Massachusetts Tech—his son is a graduate this year; Boston (Boston only)—Samuel W. Stratton is inaugurated as head of "Tech"—delegates march from Symphony Hall to Horticultural Hall through a lane of seniors.

KINOGRAMS No. 2260: Gibraltar, at sea, and New York—Across the Atlantic with storm-tossed U. S. destroyers returning from Constantinople station; Chicago — Records tumble—six of 'em—in big National Collegiate track meet; Epsom Downs, Eng.—(Except New York City prints)—100 to 15 shot, "Papyrus," wins the English Derby in thrilling struggle; Cortland, N. Y.—(New York City prints only)—The "strongest boy in the world," Charlie White, 7, does remarkable stunts; College Park, Md.—University of Maryland sophs and freshmen hold weird tug-of-war across a river; New York—Charlie Paddock and other notables return from Europe; Oshkosh, Wis.—(Milwaukee prints only)—G. A. R. vets of Wisconsin march in convention parade; Boston—(Boston prints only) Army of school boys in impressive parade and review; New York—(New York City prints only) 15,000 in Silver Jubilee Parade; Stork brings five new arrivals in single day to Bronx Zoo; Harlem Health Center hold "graduation day" for perfect babies; Medford, Mass.—(Boston prints only) Paddling and sailing canoe championships draw experts from all New England.

Pathe Subjects Shown on Big Ship's Trial Run

For showings aboard the Leviathan on its trial trip to Cuba and return, the U. S. Shipping Board booked a specially arranged program including a special Leviathan Pathe News. Other Pathe subjects for the Leviathan's screen were: "Giants vs. Yanks," 2-reel Our Gang Comedy; "Live Wires," 1-reel Hal Roach comedy with Paul Parrott, and Pathe Review No. 22.

For the next voyage of the Van Buren, the Board booked the Our Gang Comedy, "Dogs of War," and the South Seas Island feature, "Black Shadows." The President Harding shows the Harold Lloyd seven-reel comedy, "Safety Last," and the Hal Roach 1-reel comedy, "Collars and Cuffs," with Stan Laurel, and passengers on the Western World will be shown Harold Lloyd's "Dr. Jack."

It is further announced that Pathe has sold to the Swedish-American Line picture programs for several of its ships.

NEW SY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 752 S. WABASH AVE.

ARCHITECTS are preparing plans for two palatial L. & T. theatres, both of which will be of more than three thousand seating capacity. Some delay has been encountered in starting these two projects, owing to building conditions, but it is understood that work will start at an early date.

Despite the hot weather, "The Covered Wagon" did the biggest business of its run at the Woods theatre last week, the seventh of its showing at this loop house.

Theatres with adequate cooling plants are reaping the harvest these hot days, and notwithstanding the high temperatures the big loop houses have not as yet felt the effect of the traditional summer slump to an appreciable extent. The same is true of the neighborhood theatres, which are proving conclusively by such weeks as the Tivoli had when it presented its jazz program and the Stratford jazz festival week, which got away to a big business when the thermometer was the highest of the season, that patrons can be brought in high temperature or low temperature, if offered sufficient inducements.

Dave Dubin, sales manager of Educational's Chicago branch, is contemplating accompanying Max Saxe, manager of the Pantheon Theatre, on a trip to California, starting at an early date.

An important sales convention of Universal officials is planned for Chicago the end of this week. Art Schmidt and Assistant General Sales Manager Joe Freidman, are expected to be present, as well as Assistant General Sales Manager Herman Stern and Sales Manager Lesserman of Chicago. Exchange Managers George Levine, of Milwaukee; F. L. Davie, of Des Moines; Barney Rosenthal, of St. Louis; F. Rosen, of Minneapolis; Roy Alexander of Kansas City; H. F. Lefholtz, of Omaha; W. P. Moran, of Oklahoma City; and T. Schlanger, F. O. Nelson and Walter Hill of the Chicago office.

Metro's sales drive is concentrated on Illinois this week, where the entire local sales force is working. The week before they mobilized in Wisconsin and did a big week's business.

Jack Howland, popular First National salesman, who is heading the central west district in the big national contest, has gone to Rochester, Minnesota, where he will receive treatment from the Mayo brothers for an illness which has been troubling him for some time past. He will probably remain in the northern city for a couple of weeks.

District Manager Shirley, of Metro, was the host this week at a fishing party in the north woods of Wisconsin. His guests, who journeyed with him from Chicago in a special pullman, included, E. M. Saunders, general sales manager of Metro; Assistant Sales Manager T. C. Connors; District Manager W. C.

TODAY & TOMORROW




HERE is a gripping love drama of tropical seas, throbbing with the romance and love of a wild, free land; a narrative of reckless traders of the sea, fighting men and beautiful women; a story of action and thrills that will delight any audience. Don't miss this photoplay treat, the first dramatic feature to be staged and photographed in the South Sea islands.

LOST AND FOUND ON A SOUTH SEA ISLAND

BY CAREY WILSON, DIRECTED BY R.A. WALSH

HOUSE PETERS, PAULINE STARKE & ANTONIO MORENO

ADDITIONAL FEATURE

AN ALL STAR CAST in WASTED LIVES

"Lost and Found" ad by A. S. Rittenberg, Fulton Theatre, Jersey City.

Bachmeyer, of Cincinnati; Max Balaban, of Chicago; Abe Blank, of Omaha; Eddie Rubens, of Minneapolis; and Frank Newman, of Kansas City. The car, when it left Chicago, was well stocked with bait and other things to assure an ideal fishing trip.

Publicity Director Hill, of Universal, accompanied Salesman Provenger on a trip through the smaller towns and cities of the west central portion of the state last week and reports that conditions are excellent in that territory, especially among the live wire exhibitors, who are using advertising, and from then no complaint of slow business is heard, even in the smaller farming communities.

Metro and Universal are now tied for first place in the Film League baseball race. The league standing following the games played June 16th follows:

	Played	Won	Lost	Per.
Metro	2	2	0	1000
Universal	2	2	0	1000
First National	2	1	1	500
Fox	2	1	1	500
Paramount	2	0	2	000
F. B. O. Hokin	2	0	2	000

Games Saturday June 16th 1923.

Universal 13

First National 9

Batteries: Aserichen & Collins,

Halpern-Grosheim & Katz.

Umpire Louis Frank

Metro 7

Paramount 6

Batteries Shirle & Fixel

Sirinek & Rowe

Umpire Jim Collins

Fox 14

F. B. O. Hdk. 9

Batteries La Vane & Kavinough

Herne & Simmons

Umpire Al Lyons.

Manager Sidney Meyer, of Fox's Chicago exchange, returned from the annual convention of Fox Film Corporation, which was held in New York June 11-17, enthused over the pictures which his company will offer for the 1923-24 season.

Joseph Aller is making a flying trip east. After a conference with Watterson R. Rothacker in Chicago he went on to New York for a few days. July 1st will see him back in harness at the Rothacker-Aller Hollywood Laboratory, of which he is a resident head.

Walter Mittlacher, who performs mathematical gymnastics in the comptrolling department of the Chicago Rothacker organization, sails for Germany in July, to take part in a gigantic gymnastic tournament at Munich. He is one of a team of seven turners Chicago is sending. Turner organizations in other American cities are sending contenders for the prizes, reviving a practice that existed before the war. A number of German municipalities have invited the Americans to be their guests following the turnfest.

Boris Petroff, ballet master at McVicker's Theatre, has been re-engaged for the next season, as has Marjorie Linken, premiere dancer. Petroff, is at present taking a well earned vacation in California and will be back at McVicker's July 1st.

Hopes of Chicago exhibitors that daylight saving in this city would be killed by state law, were blasted by the action of the Illinois House of Representatives, which defeated the Anti-Daylight Savings Measure by fifty-nine to fifty-one, the vote being on the motion by Representative Frank McCarthy to non-concur in the judiciary committee's report, recommending that the bill prohibiting daylight savings within the state boundaries do not pass. The

measure originally was introduced in the senate by Senator Wright, of De Kalb, and was passed by the upper house. It is understood that the adverse action on the bill was due largely to the efforts of Representative A. B. Lager, democrat of Carlisle, who may be this party's candidate for governor next year.

Miss Betty Arnold, winner of the beauty contest, staged during the Chicago run of "Only A Shop Girl," will appear in the next C. B. C. film "Pal Of Mine," and she will be given every opportunity to become a star if she makes good. The contest was conducted by C. B. C. Sales Corporation and Greiver Productions in co-operation with the Chicago Journal, and Eugene O'Brien, Jack Cohn and Si Greiver were the judges, who picked Miss Arnold as the winner.

Charlie Pyle, who has been operating houses at Champaign, has now taken over in addition the booking for the Terrace, Fisher and Palace Theatres, at Danville, which are operated by the Home Theatre Company.

An epidemic at St. Charles, Illinois, has caused the health authorities to quarantine that city and the motion picture houses are closed. Film salesmen are advised to keep clear of this city for the present as it is understood that travellers stopping there are not allowed to leave the town.

Mrs. Kate McKee, of Libertyville, it is understood, has again sold her Liberty Theatre.

Paul Busch is back in Chicago after three months spent in Los Angeles. It is understood he has made an excellent connection in this city which will probably take him out of the film business permanently.

OHIO Theatre STARTING TODAY

A FRONT PAGE STORY

ROUND - 9 - FIGHTING BLOOD

EXTRA

The Truth

STORIES OF AMERICAN LIFE AND PHASES OF LITERARY CRITICISMS

WHAT IS THE TRUTH ABOUT THE MAYOR?

The Gazette Threatens to Tell It in "A Front Page Story"

The Best Newspaper Comedy-Drama Ever Produced

The Cast Includes: EDWARD HORTON, EDITH ROBERTS, BUDDY MESSENGER

Schuyler Alward and his Ohio Orchestra

Novel "A Front Page Story" ad by the Ohio Theatre, Indianapolis.

J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

News of First National

Richard Walton Tully's film version of "Trilby," a First National picture, is being cut and edited preparatory to being shipped East for early release.

Myrtle Stedman is said to have one of the greatest roles of her career in Frank Borzage's latest picture, which went into production this week, under the temporary title of "Dust in the Doorway." In this First National picture Miss Stedman plays the highly emotional part of a woman of the world who commits a crime for which her son pays the penalty.

Edwin Carewe is combing the motion picture field for a suitable feminine lead for his next big First National picture, "The Bad Man," camera work on which is expected to begin within the next two weeks.

Most of the exterior scenes for "Her Temporary Husband," a comedy feature to be made by First National, are to be taken in San Francisco. John McDermott is to direct this ludicrous play. Sidney Chaplin, brother of the famous Charlie, will enact the principal comedy role.

First National's own producing unit is "shooting" the exterior scenes for "The Huntress," in one of the most picturesque sections of the California high Sierras near Bishop. The title role of this brilliant comedy drama is being played by Colleen Moore. The picture will be in production for at least four more weeks.

Louise Fazenda has been added to the all-star cast of the new John M. Stahl special, "The Wanters," which is being produced by Louis B. Mayer for First National.

Production has been begun by First National of "Thundergate," a tensely dramatic story, localized in China. The picture will be featured by elaborate, colorful Oriental settings. Film players in the cast include Owen Moore, Sylvia Breamer, Tully Marshall, Virginia Brown Faire and Robert McKim.

Courtney Foote has joined the cast of players now supporting Norma Talmadge in "Ashes of Vengeance," which is being directed by Frank Lloyd. Other new additions to the cast are Jeanne Carpenter, Howard Truesdell, Kenneth Gibson, Mary McAllister and Forrest Robinson.

Tourneur's "Brass Bottle" has been shipped to First National, New York, for general distribution, and will have its world premiere at Balaban & Katz' Chicago theatre on July 15th.

Around Metro Studios

James Marcus will enact the role of Mons. Binet, the manager of the traveling theatrical troupe, in Rex Ingram's production of "Scaramouche" for Metro. With the signing of Mr. Marcus the cast is now completed for this production of Rafael Sabatini's story.

With Paramount Units

William de Mille is back from New York, ready to start work on his picture, "Spring Magic," adapted from the play, "The Faun." Cast is not yet selected.

Herbert Brenon has started work on Negri's "Spanish Dancer"; Moreno appears opposite Negri.

In a chariot race on "Ten Commandments" at location at Gaude-lupe, Cal., six people were injured. Agnes Ayres arrived on the coast this week.

William de Mille's next picture is to be "Mortal Love," from Edward Knoblock's "The Faun."

Agnes Ayres, having completed her work in "The Heart Raider," a Paramount picture directed at the company's Long Island studio by Wesley Ruggles, has returned to the Lasky studio in Hollywood.

Many scenes for Thomas Meighan's latest Paramount picture, "Homeward Bound," which Jack Cunningham adapted from Peter B. Kyne's "The Light to Leeward," are being filmed on the Thames River at New London, Conn., where the annual Yale-Harvard boat race is held. For these scenes the E. H. Harriman yacht, a 190-foot craft, now owned by Paul De-Fere, is being used by Ralph Ince, who is directing the picture.

Mary Thurman and Riley Hatch have been added to the cast of "Zaza," the Allan Dwan production starring Gloria Swanson in the title role, which will be started in a few days at the Paramount Long Island studio. Miss Thurman will have the part of Florianne and Mr. Hatch will be Rigault.

Warner Brothers Items

Excellent results have come from some fog tests made by Director Arthur Rosson of the "Little Johnny Jones" company at the Warner Bros. studios.

Raymond Cannon has been added to the cast of "The Printer's Devil," the next Wesley Barry production for Warner Brothers.

Louise Fazenda has been selected to enact the role of Mabel in "The Gold Diggers." Others signed include Alec Francis, Gertrude Short, and Wyndham Standing.

Here and There

Helen Ferguson is playing the leading feminine role opposite Henry B. Walthall in "The Unknown Purple," the first of a series of special productions to be made by George Perry for Truart release. The picture is now being made at the Goldwyn studios in Culver City, Cal., under the direction of Roland V. West.

"Nipp and Tuck" has been finished by Roy Del Ruth.

"Pitfalls of a Big City," featuring Ben Turpin, is being cut and titled. Ben Turpin, directed by Roy Del Ruth, started Tuesday on

"Ten Dollars or Ten Days;" cast includes Madeline Hurlock, Dot Farley and Kewpie Morgan.

Tom Forman is now in Nevada looking up locations for "The Virginian." He will be back soon.

Fisher Productions will soon start on a new story not yet announced; distribution of same will be announced within a week or so.

"The Street Singer" has been finished. Mary Pickford in all probability will next make "Dorothy Vernon of Haddon Hall."

On the Goldwyn Lot

Jobyna Howland has been engaged by Distinctive Pictures Corporation to play the part of Mrs. Benson, the boarding house keeper in "Second Youth." This is the picture being directed by Albert Parker, with Alfred Lunt and Mimi Palmeri in the leading roles.

George D. Baker is making excellent progress on the Achievement Films' production of "The Magic Skin." George Walsh and Bessie Love have leading roles in this picture.

Director Emmett J. Flynn and his company this week moved into the big palace set which has been built for the F. Marion Crawford picture, "In the Palace of the King." More than a thousand extras will be used in connection with some of the palace scenes and a radio system of communication has been installed in the palace so that Director Flynn may reach all parts of the stage with his directions without raising his voice.

The cast of "Greed," the film version of Frank Norris' "McTeague," which Erich von Stroheim is directing in San Francisco, was this week reduced to three. All of the members of the cast with the exception of three principals, Gibson Gowland, ZaSu Pitts and Jean Hersholt, have completed their roles and returned to Los Angeles.

Final scenes were taken this week for "A Gentleman of Leisure," the Paramount picture in which Jack Holt stars, under the direction of Joseph Henabery. This screen story was adapted by Anthony W. Coldewey from the Stapleton and Wodehouse play.

Marshall Neilan will complete "The Rendezvous" within next ten days. This is his third release for Goldwyn. "Eternal Three" has been titled and edited, and is being shipped east this week.

Rupert Hughes arrived on the Coast this week.

Tyrone Power this week arrived from New York to play in "The Day of Faith," direction of Tod Browning.

An entire Russian village has been erected on the Goldwyn lot here for Marshall Neilan's production of Madeline Ruthven's Russian story, "The Rendezvous." The director and the cast have just returned to the studios from San

Francisco where they went to film some dock scenes for the picture. Kate Lester has been added to the cast to play the role of Conrad Nagel's mother.

Victor Seastrom has begun production on his first American-made picture, "The Master of Man," from Sir Hall Caine's novel. The first scenes were taken this week. Creighton Hale has been engaged for the role of Aleck in this film. Mae Busch will be the Bessie Collier and Joseph Schildkraut the Victor Stowell.

A ballet episode will be staged for Emmett J. Flynn's picturization of F. Marion Crawford's novel, "In the Palace of the King." Carlos Sebastian, a well-known dancer, has arrived at the studio from New York to direct the ballet. The palace which is being built for this production is about completed.

Director Charles J. Brabin is filming the trench scenes of Elinor Glyn's "Six Days" amid an elaborate system of trenches which have been dug near the studio. Spottiswoode Aitken has been added to the cast to play the role of the priest.

King Vidor, who has just put the finishing touches to his first Goldwyn picture, "Three Wise Fools," has selected Joseph Hergesheimer's "Wild Oranges" for his second production for that corporation, according to an announcement just made at the Coast studios by Abraham Lehr, vice-president in charge of production.

Anita Stewart, who went to California to play the leading role in "The Love Piker," Cosmopolitan's picturization of the Frank R. Adams story, work on which E. Mason Hopper recently completed, arrived back in New York this week.

E. Mason Hopper, Cosmopolitan director, will begin work this week on "Cain and Abel," which Cosmopolitan will picturize from H. C. Witwer's fight story of the same name.

Rupert Hughes' next Goldwyn production will be "Law is Law."

At Universal City

Margaret Landis, sister of Cullen Landis, has been cast by Fred Datig, Universal casting director, for the leading feminine role in "The Love Brand." "The Love Brand" is a romance of the western cattle country in which Roy Stewart is being starred. Stuart Paton will direct.

East and West with Fox

Dorothy Manners, who supported Shirley Mason in "Pawn Ticket 210," is in the Fox production "Snowdrift," and has the role opposite Charles Jones, the star of the picture.

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Trail of Lonesome Pine—

Not up to the usual standard. Used for four days in a regular week run house. Business just fair. (West.)

Familiar title and good picture. Rather sad. An appropriate picture for Miss Minter. Fair attendance. (Middle West.)

You Can't Fool Your Wife—

Just fair, but satisfying to patrons. (Middle West.)

Medocre picture. Good business, aided by weather. (East.)

Only 38—

Good business for a week's run. (Middle West.)

Entertaining comedy drama splendidly played. Did good business. (Middle West.)

Excellent picture. Business fair. (Middle West.)

The best picture seen here in months. All critics praised it highly. Played to very good summer business; will be brought back for return engagement. (Middle West.)

The Ne'er-Do-Well—

Splendid picture and backed by the popularity of Meighan played to capacity business all week. (Middle West.)

Prodigal Daughters—

One of the best of Gloria Swanson's recent efforts. Business not as good as was expected. (West.)

The Tiger's Claw—

A good picture, but drew only fair, probably on account of the weather. (Middle West.)

The Young Diana—

Very good picture, pleased everybody and did a rushing business. (Middle West.)

Fog Bound—

Dorothy Dalton very popular here. Business therefore good. Picture fair. (East.)

The Exciters—

Better than average picture, failed to register with our patrons. (Middle West.)

The Snow Bride—

A good warm weather picture. (East.)

FIRST NATIONAL

Bell Boy 13—

Good hot-weather entertainment. About average business. (Middle West.)

The Girl of the Golden West—

A real special. Fine cast and well put over. Drew excellently. (Middle West.)

Scars of Jealousy—

A good, lively picture. Not very well received. (East.)

Lorna Doone—

The story attraction in itself. Average attendance. (Middle West.)

What a Wife Learned—

Good business for summer. (East.)

UNIVERSAL

The Shock—

This picture did not please the patrons, although it did a good business on the strength of Lon Chaney's name and the title. Those that saw it were disappointed. (West.)

The attendance was good with this one for a week's run. (Middle West.)

Trifling With Honor—

Good average picture, which played to fair business. (Middle West.)

The Abysmal Brute—

Picture is only fair, but the public seemed to like it. (Middle West.)

Crossed Wires—

Got away to a good start. Slumped some, but week as whole good. Nice picture. (Middle West.)

Railroaded—

Average melodrama, business fell off. (Middle West.)

Foolish Wives—

Picture depleted by censor board, fair summer business. (Middle West.)

Driven—

Good melodrama. Played to average business. (Middle West.)

GOLDWYN

Souls for Sale—

Not a big picture but entertaining and good box office attraction. (Middle West.)

The Christian—

Excellent picture; brought a very good house considering the time of year. (Middle West.)

Lost and Found—

Good show; good consistent business all week. (Middle West.)

Enemies of Women—

A pleasing picture. Excellent

business, opening extended run. (East.)

METRO

Where the Pavement Ends—

A good story, made popular appeal. Did good business. (East.)

Story interesting; out door scenes of unusual beauty; cast good. Strong box office attraction. (Middle West.)

No one enthused over this attraction. Fame of stars, however, brought 'em in. Business good. (East.)

Jazzmania—

Typical Mae Murray entertainment characterized by clever subtitles and fast action. Not a strong picture. Business pretty fair. (West.)

Soul of the Beast—

Did fairly well with it. Not an extraordinary picture. (Middle West.)

The Forgotten Law—

Interesting plot, good cast, better business than we have had for several weeks. (Middle West.)

Woman of Bronze—

Only fair picture. Poor business. (Middle West.)

Trailing African Wild Animals—

Well liked and well patronized. (East.)

A Noise in Neuboro—

A pleasant little picture. Went over fairly well. (East.)

PATHE

Safety Last—

Crowds dropped off a little on second week of run, due to hot weather, but picture was held over for third week. (West.)

F. B. O.

Desert Driven—

Average crowds for the week. (Middle West.)

UNITED ARTISTS

I Accuse—

A bad picture. Bad business. (East.)

HODKINSON

Bulldog Drummond—

Entertaining picture that did a nice business. (West.)

VITAGRAPH

Masters of Men—

An excellent bit of film entertainment that broke the house record. (East.)

ALLIED P. & D.

Suzanna—

Picture fair; only partially pleasing. (Middle West.)

ASSOCIATED EXHIBITORS
Is Divorce a Failure?

A fair picture bolstered up with personal appearance of Miss Baird. (East.)

AMERICAN RELEASING

A Modern Marriage—

A fair picture. Did average business. (East.)

WARNER BROTHERS

Main Street—

Interesting picturization of famous novel and name helped put it over big. (Middle West.)

The Little Church Around the Corner—

Pleased own audiences and shown in connection with Jazz Week, played to standing room only every night. (Middle West.)

AL LIGHTMAN

Poor Men's Wives—

Fair picture, with sumptuous background. Average business. (Middle West.)

The Girl Who Came Back—

This one went over well, playing to good attendance for a week. (Middle West.)

STATE RIGHTS

Women Men Marry—

Just another program picture. Nothing new in it. Business good because personal appearance of one of the big stars. (East.)



Art ad employed by the Rialto theatre, Omaha, on "Suzanna"

PROGRAMS FOR THE WEEK OF JUNE 17TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—

Film Numbers—Daughters of the Rich (Al Lichtman), Hodge Podge (Educational), Capitol Magazine (Selected), The Covered Pushcart (Pathe).

Musical Program—"Raymond" and "Capitol March" (Overture), "Neapolitan Impressions" (Vocal Selections and Divertissements), "Avalon," "Spanish Dance" and "Hawaiian Dance" (Piano Solos), "Parade of the Wooden Soldiers" (Orchestra), Recessional (Organ).

Rialto Theatre—

Film Number—The Woman with Four Faces (Paramount), Rialto Magazine (Selected), Lost Nerve (F. B. O.).

Musical Program—Selection from "Carmen" (Overture), Riesenfeld's Classical Jazz (Orchestral Novelty), "Your Eyes Have Told Me So" (Soprano Solo), "American Fantasy" (Organ Novelty).

Rivoli Theatre—

Film Number—The Law of the Lawless (Paramount), Rivoli Pictorial (Selected), Hold Tight (Educational).

Musical Program—"Beautiful Galatea" (Overture), "The Sweetest Story Ever Told" (Orchestral Novelty), "Scene Orientale" (Divertissement), Shadow Song from "Dinorah" (Soprano Solo).

Cameo Theatre—

Film Numbers—Enemies of Women (Cosmopolitan), continued.

Mark Strand Theatre—

Film Numbers—Main Street (Warner Brothers), continued.

Criterion Theatre—

Film Numbers—The Covered Wagon (Paramount), continued.

BROOKLYN

Mark Strand Theatre—

Film Numbers—A Man of Action (First National), The Shriek of Araby (Allied P. & D.), Mark Strand Topical Review (Selected).

Musical Program—Symphonized Jazz: "Wildflower," "Saw Mill River Road," "Bambalina," "When the Leaves Come Tumbling Down," and "When My Luck Comes Rolling Home," "A Kiss in the Dark" (Vocal Duet), "Because" (Vocal Solo), "Till the Sands of the Desert Grow Cold" (Prologue), "Kammenci-Ostrow" (Organ).

LOS ANGELES

Kinema Theatre—

Film Numbers—Alice Adams (Associated Exhibitors), Topics of



The Sun theatre, Omaha, used this attractive summer ad for "Nanook of the North."

the Day (Pathe), This Way Out (Educational), International and Local News.

Musical Program—"Girl of the Golden West" (Vocal Solo).

Loew's State Theatre—

Film Numbers—Girl of the Golden West (First National), Glimpses of Sunny Spain (Scenic), International News, Topics of the Day (Pathe), Out of the Inkwell cartoon (State Rights).

Musical Program—"Ten Minutes with Victor Herbert" (Overture), Edith Lindsay Dancers (Divertissements), Canio's Lament from "I Pagliacci" and "I'm Falling in Love with Someone" (Tenor Solos), "Girl of the Golden West" (Orchestral Prologue).

Mission Theatre—

Film Numbers—Down to the Sea in Ships (Hodkinson), continued. Starting Wednesday: Douglas Fairbanks in Robin Hood (United Artists).

Grauman's Hollywood Egyptian Theatre—

Film Numbers—The Covered Wagon (Paramount), continued.

Rialto Theatre—

Film Numbers—Divorce (F. B. O.), continued.

Miller's Theatre—

Film Numbers—Safety Last (Pathe), continued.

Pantages Theatre—

Film Numbers—The Fatal Photo (Hodkinson), Goodbye Girl's (Fox).

Musical Program—Six acts of vaudeville.

Hillstreet Theatre—

Film Numbers—Three Who Paid (Fox), International News, The Eagle's Talons (Universal), Aeson's Fable (Pathe).

Musical Program—Six acts of vaudeville.

California Theatre—

Film Numbers—The Ragged Edge (Goldwyn), International News, Fun from the Press (Hodkinson).

Musical Program—Selections from "The Mikado" (Overture), "Les Millions Harlequin" and "Home-sick" (Orchestra).

Metropolitan Theatre—

Film Numbers—The Exciters (Paramount), Fifth of Fighting Blood Series (F. B. O.), Pathe News.

Musical Program—"Mignon" and Jazz Symphony (Overture), Stella (Organ), Tenor solos.

Rialto Theatre—

Film Numbers—Divorce (F. B. O.), Pathe News, Pathe Review, Roll Along (Educational).

Musical Program—Overture (Orchestra), "Will You Always Love Me" (Organ), Duets (Vocal).

Million Dollar Theatre—

Film Numbers—The Snow Bride (Paramount), Pathe News, The Einstein Theory, The Counter Jumper (Vitagraph).

Musical Program—"I Pagliacci" (Overture), Jazz Band, (Organ).

SAN FRANCISCO

Loew's Warfield Theatre—

Film Numbers—The Bright Shawl (First National), Pointed Paragraphs (Pathe), Current News (Pathe).

Musical Program—"1812 Overture," "Solennelle" and "Hymn to the Sun" (Violin Solo), "Carolina Mammy" (Overture) Spanish Songs and Dancing.

Tivoli Theatre—

Film Numbers—The Grub Stake (American Releasing), Daughters of the Rich (Al Lichtman), Kinograms.

Granada Theatre—

Film Numbers—The Girl Who Came Back (Al Lichtman), Two Punches and Judy (Universal), International News.

Musical Numbers—"Yes, We Have No Bananas" (Novelty Organ Solo), Six Brown Brothers (Saxophone).

California Theatre—

Film Numbers—The Exciters (Paramount), The Wandering Two (Universal), Fun from the Press (Hodkinson), News Review (International).

Musical Numbers—"Zampa" (Overture), Waring's Pennsylvanians.

Imperial Theatre—

Film Numbers—Enemies of Women (Cosmopolitan), continued.

CHICAGO

Chicago Theatre—

Film Numbers—News Weekly (Universal), Scenic, Topics of the Day (Pathe), Kick Out (Educational), Slander the Woman (First National).

Musical Program—"Musical Notions" (Overture), selections from "Faust" (Vocal), "Carolina Mammy" and "Tennessee" (Organ Solo), Prologue (Specialty).

Tivoli Theatre—

Film Numbers—Souls For Sale (Goldwyn), News Weekly (Universal), Fun from the Press (Hodkinson), Cartoon.

Musical Program—Selections from "The Firefly" (Overture), French and Coyne (Specialty Dancers), "Crinoline Days" (Organ Solo), Holt & Leonard (Specialty).

Riviera Theatre—

Film Numbers—The Little Church Around the Corner (Warner Brothers).

Musical Program—Sammy White and Eva Puck (Specialty), Irving and Jack Kaufman (Jazz Singers), Tivoli Theatre Syncopators, Riviera Theatre Orchestra. Trio from "Faust," staged with Emma Noe, Martin Brefel and Carl Bitterl.

Roosevelt Theatre—

Film Numbers—News Weekly (Pathe), Main Street (Warner Brothers).

Musical Program—"The Parade Of The Wooden Soldiers" (Organ Solo).

McVicker's Theatre—

Film Numbers—The Woman With Four Faces (Paramount), The Barnyard (Vitagraph), Topics of the Day, News and Views.

Musical Program—"Gypsy Romance" (Overture), The Prison Scene from "Il Trovatore" (Specialty), Anthony (Accordion Solos), "I'm Crying For You" (Organ Solo).

Randolph Theatre—

Film Numbers—Sawdust (Universal), Speed Bugs (Universal), International News.

Woodlawn Theatre—

Film Numbers—Review (Pathe), Topics of the Day (Pathe), Woodlawn News and Views, The Big Show (Pathe), The Rustle of Silk (Paramount).

Musical Program—Selections from "Blossom Time," "Yes, We Have No Bananas" (Vocal Solo).

Stratford Theatre—

Film Number—The Rustle of Silk (Paramount).

Musical Program—"Jazz Festival Week," "Jazz Symphony" (Overture), Carpenter & Ingram, Alban & Morgan, Frank Magine, with Carmine Romano; Seymour & Jeanette (Songs and Dances). Collision of Comedy vs. Popular Melodies. "Jazz Festival" Grand Finale. Edmund Fitch's travesty of the "Jazz Festival" (Organ).

PHILADELPHIA**Stanley Theatre—**

Film Numbers—The Exciters (Paramount), Current Events (Pathe and International), Topics of the Day (Pathe), Chicken Reel (Prizma), The Battle (State Rights).

Musical Program—Special "Jazz Week" numbers: "March Militaire," "By the Waters of Minnetonka," "Musical Comedy Rhapsodie" (Piano Trio), Margie Coate in syncopated songs (Vocal), Betty May (Dances), "Syncopation Medley" (Stanley Orchestral), "That Red-Headed Gal" (Organ).

Stanton Theatre—

Film Numbers—Enemies of Women (Cosmopolitan), continued.

Karlton Theatre—

Film Numbers—The Heart Raider (Paramount), Current Events (Pathe), Kinograms, Giants vs. Yanks (Pathe), Ancient Duchess (Pathe).

Areadia Theatre—

Film Numbers—Alice Adams (Associated Exhibitors), Current Events (Pathe), Movie Chats (Hodkinson), Circus Pals (Fox).

Regent Theatre—

Film Numbers—Lost and Found (Goldwyn), An Eastern Westerner (Pathe).

NEWARK**Branford Theatre—**

Film Numbers—Branford Review of Events, Topics of the Day (Pathe), Green as Grass (Educational), Auto Motive (Scenic), What a Wife Learned (First National).

Musical Program—"The Blue Danube Waltz," "Bee's Knees" (Overture), Soprano Solo.

Newark Theatre—

Film Numbers—Newark Theatre Pictorial News (Pathe), Topics of the Day (Pathe), Is Divorce a Failure? (Associated Exhibitors), The Heart Raider (Paramount).

Musical Program—"Mlle. Modiste" (Overture), Organ Solo, Leah Baird in person.

CLEVELAND**Stillman Theatre—**

Film Numbers—Enemies of Women (Cosmopolitan).

Musical Program—Special music for feature (Overture), Prologue.

Allen Theatre—

Film Numbers—The Law of the Lawless (Paramount), Back to the Woods (Educational), Fun from the Press (Hodkinson), International News.

Musical Numbers—"Finlandia" (Overture), "Gypsy Life" (Prologue).

State Theatre—

Film Numbers—Glimpses of the Moon (Paramount), Where Am I? (Pathe), Local Grams.

Musical Program—Jazz Medley (Overture).

Park Theatre—

Film Numbers—Sixty Cents an Hour (Paramount), Head Hunters, Kinograms, Local Grams.

Musical Program—"Hungarian Lustspiel" (Overture), Jazz Unit, "Gone," "I Love You," "Who's Sorry Now?"

Reade's Hippodrome—

Film Numbers—What Fools Men Are (American Releasing), Fighting Blood (F. B. O.), International News.

Musical Program—"The Spring Maid" (Overture).

Standard Theatre—

Film Numbers—Making Good (State Rights), Dough and Dynamite, International News.

DETROIT**Adams Theatre—**

Film Numbers—Children of Dust (First National), Current Events (International & Detroit Free Press), F. O. B. (Educational).

Musical Program—"Orpheus" (Overture), Prince Lei Lani (Musical Act).

Broadway Strand Theatre—

Film Numbers—Woman of Bronze (Metro), Pest of the Storm Country (Educational), Posing Act by Madame Cherie (Prologue).

Musical Program—Banjo Soloist.

Capitol Theatre—

Film Numbers—The Heart Raider (Paramount), Pathe News, Nature's Mirrors (Scenic), Comedy, Bebe Daniels & Co. (In Person), Musical Program—"March Slave" (Overture), Roy Deitrich (Tenor).

Fox Washington Theatre—

Film Numbers—Westbound Limited (F. B. O.), Roaring Lions on a Steamship, Current Events (Pathe & Fox News).

Madison Theatre—

Film Numbers—Wandering Daughters (First National), The Widower's Mite (Universal), Current Events (Pathe).

Musical Program—Songs (Selected).

KANSAS CITY**Newman Theatre—**

Film Numbers—The Girl of the Golden West (First National), Fun from the Press (Hodkinson), Newman News and Views (Pathe and Kinograms).

Musical Program—"Gems of Tchaikowski" (Overture), "The Girls of the Golden West" (Atmospheric Prologue with cast of eight), Michael Gusikoff (Solo Violinist), Selections (Organ Solos).

Liberty Theatre—

Film Numbers—Who Are My Parents? (Fox), Capitol Shots (Pathe), I Do (Pathe), Pathe and Fox News.

Musical Program—Selections (Overture), "Musical Moments and Comical" (Novelty), Selections (Organ Solos).

Royal Theatre—

Film Numbers—Masters of Men (Vitagraph), The Barnyard (Vitagraph), Pathe News.

Musical Program—Special Musical Score (Overture), "On the High Seas" (Special Musical Novelty), Selections (Organ Solos).

Twelfth Street Theatre—

Film Numbers—Fog Bound (Paramount), Fighting Blood (F. B. O.), Aesop's Fables (Pathe), Twelfth Street Screen Magazine (Pathe and Kinograms).

Musical Program—Selections (Overture), Selections (Organ Solos).

ST. LOUIS**Missouri Theatre—**

Film Numbers—Only 38 (Paramount), Felix Cat cartoon (State Rights), Ballet Burlesque (Music Film), Fun from the Press (Hodkinson), Current Events (International and Pathe News).

Musical Program—"In a Bird Store" (Novelty Overture), The Brandons (Vocal), The Moscow Artists (Novelty Act), Organ Solo.

Grand Central Theatre—

Film Numbers—What a Wife Learned (First National), Broke (Educational), Aesop's Fable (Pathe), Current Events (Pathe News), Topics of the Day (Pathe).

Musical Program—"Il Guarany" (Overture), Bartram and Sexton (Vocal), Jerome Hayes (Musical act).

Capitol, Lyric Skydome and West End Lyric Theatres—

Film Numbers—Westbound Limited

(F. B. O.), This Way Out (Educational), Ford Age (Ford), Current Events (Pathe).

Musical Program—"Il Guarany" (Overture).

Delmonte Theatre—

Film Numbers—All For a Woman (First National), Fun from the Press (Hodkinson), Current Events (International), Dough and Dynamite.

Musical Program—Aubrey Gittleman (Vocal), Overture (Orchestra).

Rivoli Theatre—

Film Numbers—Railroaded (Universal), Current Events (International), Fun from the Press (Hodkinson).

Musical Program—Overture and orchestral numbers.

MEMPHIS**Loew's Palace Theatre—**

Film Numbers—The Rustle of Silk (Paramount), The Frozen North (First National), Fun from the Press (Hodkinson), International News (Universal).

Musical Program—"A Kiss in the Dark" (specialty).

Strand Theatre—

Film Numbers—The Abysmal Brute (Universal), The Leather Pushers (Universal).

Musical Program—"Red Moon" (Organ Solo).

Majestic Theatre—

Film Numbers—The Man Without a Country (American Legion), Ocean Swells (Educational).

Musical Program—"Twilight" (Organ Solo).

INDIANAPOLIS**Circle Theatre—**

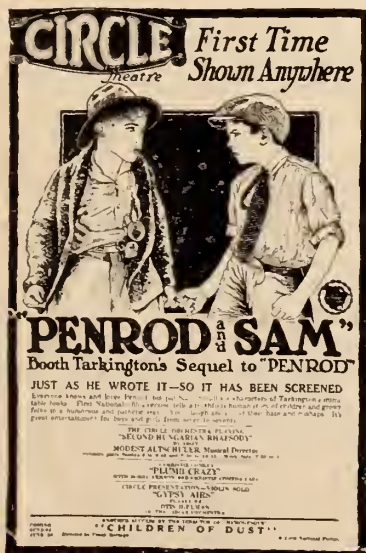
Film Numbers—You Can't Fool Your Wife (Paramount), From The Windows of My House (Educational), Three Strikes (Educational).

Musical Program—Tannhauser (Overture), "Barney Google" (Organ Solo).

Apollo Theatre—

Film Numbers—Alice Adams (Associated Exhibitor), Our Gang, Comedy (Pathe), Pleasant Journey, Fox News.

Musical Program—Swinging Down the Lane (Organ Solo), Virgil Moore's Apollo Entertainers.



"Penrod and Sam" ad for the premiere at the Circle theatre, Indianapolis



Attractive art ad for "Enemies of Women" at the Stillman theatre, Cleveland

Colonial Theatre—

Film Numbers—Only 38 (Paramount), Aesop's Fables (Pathe), Pathe News.

Musical Program—American Harmonists.

BUFFALO**Shea's Hippodrome Theatre—**

Film Numbers—Down to the Sea in Ships (Hodkinson), The Love Nest (First National), Current Events (Pathe and International News).

Musical Program—"Maritana" (Overture) Organ recital.

Lafayette Square Theatre—

Film Numbers—Mighty Lak' a Rose (First National), Paul Parrot comedy (Pathe), Current Events (Fox News).

Musical Program—Selections from Ziegfeld Follies (Overture), Paraphrase on "Old Black Joe" (Organ Solo).

Loew's State Theatre—

Film Numbers—Catch My Smoke (Fox), Mutt & Jeff cartoon (Fox), Current Events (from Pathe News).

Musical Program—Popular Song Medley by Emmett Luedeke's Harmonists.

New Olympic Theatre—

Film Numbers—Trifling With Honor (Universal), Taking Orders (Universal), Current Events (International News), In the Days of Daniel Boone (Added attraction, starting Thursday).

Musical Program—"A Trip to Songland," introducing "Morning Will Come" (Organ), "Love Sends a Gift of Roses" (Vocal Solo).

Shea's North Park Theatre—

Film Numbers—The Rustle of Silk (Paramount), Cold Chills (Educational), Current Events (Pathe and International News).

Palace Theatre—

Film Numbers—Environment (State Rights), International News, Century comedy.

OMAHA**Sun Theatre—**

Film Numbers—Nanook of the North (Pathe), The Town Scandal (Universal), International News (Universal).

World Theatre—

Film Numbers—A Noise in Newboro (Metro), Fighting Blood, Round Five (F. B. O.), Why Dogs Leave Home (Universal), Movie Chats (Hodkinson).

Musical Program—Six acts of vaudeville.

Moon Theatre—

Film Numbers—Quicksands (American Releasing), Snowed Under (Metro), Moon Topical News.

Strand Theatre—

Film Numbers—The Famous Mrs. Fair (Metro), Hodge Podge (Educational), Fox News.

Musical Program—Alyce McCormick, Clarence Brown and Joseph Lupkin in song review.

Rialto Theatre—

Film Numbers—Suzanna (Allied P. & D.), The Pirate (Fox), Kinograms.

Musical Program—"Light Cavalry" (Overture), "Desdemona" (Organ Solo), University of Nebraska Sencnaders' Jazz Orchestra.

Empress Theatre—

Film Numbers—A Fool There Was (Fox), A Poor Fish (Fox), Water Sports (Fox).

DES MOINES**Des Moines Theatre—**

Film Numbers—Has the World Gone Mad (State Rights), Day Dreams (First National), Shots of World's Champion Woman Golfer (Educational).

Musical Program—"By the Babbling Brook" (Organ Solo with film novelty accompaniment).

Strand Theatre—

Film Numbers—The Exciters (Paramount), The Author (Fox), Kinograms.

Musical Program—Strand's Local Dancing Bathing Beauties' Review.

Garden Theatre—

Film Numbers—Lost and Found (Goldwyn), Tarpon Fishing (Educational).

Rialto Theatre—

Film Numbers—Is Divorce a Failure? (Associated Exhibitors), Carmen, Junior (Universal).

Orpheum Theatre—

Film Numbers—Crinoline and Romance (Metro), News Topics, Aesop's Fables (Pathe).

WASHINGTON**Metropolitan Theatre—**

Film Numbers—Scars of Jealousy (First National), The Love Nest (First National), Current Events (Pathe), Topics of the Day (Pathe).

Musical Program—"Songs of the Past" (Overture), "Canzonetta," "Serenade" (Violin Solo).

Columbia Theatre—

Film Numbers—Only 38 (Paramount), Circus Pals (Educational), Current Events (Universal), Silver Salmon Fishing.

Musical Program—"Morning, Noon and Night" (Overture).

Rialto Theatre—

Film Numbers—Enemies of women (Cosmopolitan), continued.

Palace Theatre—

Film Numbers—Fog Bound (Paramount), Roaring Lions on a Steamship (Fox), Current Events (Pathe), Topics of the Day (Pathe).

Musical Program—"Wildflower" Selections (Overture).

SALT LAKE CITY**Paramount Empress Theatre—**

Film Numbers—The Exciters (Paramount), Three Strikes (Educational), Pathe News.

American Theatre—

Film Numbers—Slander the Woman (First National), The Barnyard (Vitagraph), Pathe News, Topics of the Day (Pathe).

Musical Program—"Parade of the Wooden Soldiers," "A Kiss in the Dark," "Aggravatin' Papa" (Orchestra).

Kinema Theatre—

Film Numbers—The Shock (Universal), New Leather Pushers, Round 12 (Universal), International News, Fun from the Press (Hodkinson).

Events (Pathe News), Topics of

ate Theatre—

Film Numbers—Temptation (State Rights), The Uncovered Wagon (Pathe), International News.

DALLAS**Palace Theatre—**

Film Numbers—Only 38 (Paramount), News Tours (Selected), Aesop's Fable, Topics of the Day (Pathe), Cold Chills (Educational).

Musical Program—Seventy-seventh Symphony Concert (Orchestra).

Old Mill Theatre—

Film Numbers—Fog Bound (Paramount), International News, Prizma subject, Hickory Hick (Comedy), Elsie and Paulsen, Ice Skating Champions (Specialty).

Melba Theatre—

Film Numbers—The Seventh Day (First National), The Shriek of Araby (Allied P. & D.).

Musical Program—Three Mackay Sisters (Song and Dance), Overture (Orchestra).

BALTIMORE**Century Theatre—**

Film Numbers—Only 38 (Paramount), Pest of the Storm Country (Educational), Century Topical Review and Magazine.

Musical Program—Overture (Orchestra), "The Bohemian Girl" (Tabloid Opera).

ST. PAUL**Capitol Theatre—**

Film Numbers—The Rustle of Silk (Paramount), Capitol Digest (Pathe and International News), Roll Along (Educational), An Adventure (Educational).

Musical Program—"Ballet Egyptian" (Overture), The Aarons Kids (Song and Dance), Recessional (Organ).

ROCHESTER**Eastman Theatre—**

Film Numbers—Down to the Sea in Ships (Hodkinson), Eastman Theatre Current Events Magazine (Selected), Comedy (Selected).

Musical Program—"Tannhauser" (Overture), "Bells of the Sea" (Song Prologue), Recessional (Organ).

CINCINNATI**Capitol Theatre—**

Film Numbers—The Girl of the Golden West (First National), Current Events (International News), Topics of the Day (Pathe).

Musical Program—"Popular Songs 1898 to 1915" (Overture).

Strand Theatre—

Film Numbers—The Tiger's Claw (Paramount), Current Events (Pathe News), Aesop's Fable (Pathe), A Hula Honeymoon (Educational).

Musical Program—"Rose May" (Overture).

Walnut Theatre—

Film Numbers—The World's A Stage (State Rights), Current

the Day (Pathe), The Educator (Educational).

Musical Program—"Up She Goes" (Overture).

Grand Theatre—

Film Numbers—Trifling With Honor (Universal), Fun from the Press (Hodkinson), Current Events (International), The Widower's Mite (Universal).

Musical Program—Robert MacClellan (Baritone).

ATLANTA**Howard Theatre—**

Film Numbers—The Exciters (Paramount), Howard News and Views (Selected), The Counter Jumper (Vitagraph).

Musical Program—"Dearest," "Who's Sorry Now?" and "Yes, We Have No Bananas" (Overture), Elm City Four (Vocal).

Metropolitan Theatre—

Film Numbers—Douglas Fairbanks in Robin Hood (United Artists). Musical Program—Special music by Metropolitan Symphony orchestra.

Rialto Theatre—

Film Numbers—The Heart Raider (Paramount), International News, The Ford Age.

Musical Program—Overture (Selected).

SEATTLE**Coliseum Theatre—**

Film Numbers—Slander the Woman (First National), Fun from the Press (Hodkinson), Felix Calms His Conscience (State Rights), Fox and Pathe News.

Musical Program—"Poet and Peasant" (Overture), "Seattle Town" (Soprano and Male Trio).

Blue Mouse Theatre—

Film Numbers—Only a Shop Girl (State Rights), Such is Life in Paris, Pop Tuttle's Grass Widow (F. B. O.), Fox News.

Musical Program—Medley of Popular Songs (Overture), "Melody Rose" (Organ).

Strand Theatre—

Film Numbers—Enemies of Women (Cosmopolitan), Their Love Grew Cold (Hodkinson), Kinograms.

Musical Program—"Slavonic Rhapsody" (Overture), Prologue (Two Girls in Mask Dance).

Columbia Theatre—

Film Numbers—What Wives Want (Universal), The Wandering Two (Universal), Topics of the Day (Pathe), The Barnyard (Vitagraph), International News.

Musical Program—"Artist's Life" (Overture), "You've Gotta See Mamma Every Night" (Vocal Duet with Organ).

Liberty Theatre—

Film Numbers—The Bright Shawl (First National), Pathe Review, The Burglar Alarm (Pathe), International News.

Musical Program—"Marquette" (Overture), Spanish Dances (Organ Selections as Prologue).

Winter Garden Theatre—

Film Numbers—What Fools Men Are (American Releasing), Fun from the Press (Hodkinson), F. B. O. Africa, Pathe News.

Musical Program—Overture (Or-



Lobby display combining hand painted material and stock accessories on "The Man from Glengarry" at the Blackstone theatre in downtown Pittsburgh

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 Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
 Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
 W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
 J. A. Partington, Imperial theatre, San Francisco.
 George E. Carpenter, Paramount-Empress theatre, Salt Lake.
 Sidney Grauman, Grauman's theatre, Los Angeles.
 Louis K. Sidney, Managing Director, William Fox theatres, Denver.
 Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
 Phil. Glechman, Managing Director, Broadway-Strand theatre, Detroit.
 William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.



Concert by firemen's band at the Tower theatre, St. Paul, obtained through fire department tie-up on "Gimme"

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
 L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.
 Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
 Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
 Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
 George Tooker, Manager, Regent theatre, Elmira, N. Y.
 W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
 Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
 J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.
 Paul A. Noble, Manager, Liberty theatre, Portland, Ore.
 William J. Sullivan, Manager, Rialto theatre, Butte, Mont.
 H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.
 Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.
 G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.



Manager E. B. Roberts of the Majestic theatre, Austin, Texas, employed this unusual lobby display for "Glimpses of the Moon"

Clot hing Store Ties Up with Boys' "Daddy" Showing

Davenport, Iowa.—Special morning showings were used with good effect to exploit "Daddy" by the Garden theatre. The special morning matinee was turned over to J. H. C. Peterson Sons Co., Davenport's largest department store, through their boys' department, and tickets for this showing could be obtained only through the store.

The deviation from the usual newspaper tie-up on the Coogan matinee meant that there would be less publicity support from the papers, and Manager Ralph Blank met this situation by concentrating on a trailer and a special slide announcing the method of securing tickets, instead of by newspaper advertising.

The department store did its share of exploitation with the result that the special per-

"Jazz Week" Exploitation for "The Exciters"

PHILADELPHIA, Pa.—A "jazz week" was a decided novelty at the Stanley theatre, a leading picture house in Philadelphia, recently. Syncopation was the keynote of all the musical numbers, to accord with the first Philadelphia showing of "The Exciters."

There were jazz singers, jazz dancers, and a jazz number by the Stanley Piano Trio.

formance was jammed. The run of "Daddy" got its impetus the opening day from the advertising of this special showing and word-of-mouth praises did as much for the rest of the run. At the same time the department store had done newspaper advertising, so the papers were placated to the extent that they gave the special showing a good story.

The store gave an added touch to its method of distributing tickets. The first day (Thursday) the ad called for boys, but on Friday "little sister" was called for. Finally the tickets were given to every child or parent who called at the boys' department.

Barroom Prologue Is Used on "Girl of the Golden West"

Brooklyn, N. Y.—For his special prologue to "The Girl of the Golden West," Managing Director Edward L. Hyman of the Brooklyn Mark Strand engaged the Criterion Male Quartette.

The setting used by Hyman was a scene from the picture showing the familiar barroom of '49 in the West. A girl made up to represent Sylvia Breamer stood behind the bar, and the singers, made up as cowboys and miners, were draped about the set in various poses of ease and indifference.

The quartette sang the song, "The Girl of the Golden West," and on the second chorus the lights were dimmed out leaving a white spot on the girl only. Through means of a scrim in front of the set the picture was thrown on with the finish of the song and while the girl was still played up in tableau.

"Souls for Sale" Flags Given Local Auction Angle

Lowell, Mass.—Buddy Stuart, Goldwynner, got the citizens of Lowell very much interested in the showing of "Souls for Sale" at the Strand theatre by attaching the name of a local auctioneer to the "Souls for Sale" auction flags which were used to decorate the front of the theatre and posted in other conspicuous places in the city. Having the local man's name attached, the people did not at first catch on to the motion picture angle of the auction flag, and when they did there was a great deal of amusement.

Mr. Stuart also arranged with Sam Torgan, manager of the Strand, to fly a box kite from the roof of the theatre. Across the box kite was pasted a strip carrying the title of the picture in large letters. The title was also carried on the tail of the kite. This was a distinct novelty and had everybody looking up into the sky. A large banner, three feet high and a hundred feet long, was also used across the building which housed the theatre.



"Temptation" display, hand painted, used by the B. S. Moss Broadway theatre, New York City



The Majestic theatre used this special lobby display in connection with "Westbound Limited"



Inexpensive flash on the front of the Court theatre, Wheeling, W. Va., for "Down to the Sea in Ships," with flags and stock material

"Robin Hood" Aided by Tie-Up with Wenatchee Elks

Wenatchee, Wash.—When Manager Beckman of the Rialto theatre here played "Douglas Fairbanks in Robin Hood," he tied up the picture for the entire run with the Wenatchee Elks lodge and put across a run that was more successful and less expensive than if he had attempted to advertise and exploit the picture alone.

One of the biggest features of the tie-up was an eight-page newspaper published by the Elks and sent to all residents of Wenatchee and surrounding territory. The name of the paper was "The Elks' Herding Call," and beneath the caption was printed "This paper is printed every time 'Robin Hood' comes to town." The paper was practically an eight-page advertisement for Robin Hood, because it was filled with cuts from the picture, news stories, press book clippings and other material advertising the feature.

In addition to the publication of the paper, one night at the Rialto was "Elks' Night," and the lodge turned out in full force for the occasion. Special stunts were arranged on the program and the lodge shared in a part of the receipts above expenses because of the

Use 5,000 Biscuits as Aid to "Lorna Doone"

EASTON, PA.—The National Biscuit Company tie-up on "Lorna Doone" is still going strong. The latest demonstration came in Easton, when the picture played the Colonial theatre.

They not only gave out 5,000 biscuits but wrapped them in sanitary containers, the idea being that it gave them something on which to print the advertising for the theatre, biscuit and picture.

part that they had taken in the engagement of the picture.

Because of the advertising given him by the Elks, Manager Beckman was enabled to cut down on his regular advertising and spend the extra money in publicity and exploitation of more original lines. A special lobby display featuring scenes from the picture and window tie-ups in the city were a part of the addition advertising that the Rialto used on the Robin Hood run.

Inexpensive Prologue Is Drawing Card on "East Is West"

Sunbury, Pa.—A prologue that was neither expensive nor complicated, but which proved to have excellent advertising and entertainment value was staged by J. M. Blanchard, of the Strand theatre, on "East Is West." A Japanese umbrella dance furnished the main attraction of the number. The steps were simple, but they were executed with mechanical precision. The novelty of the costumes and the fact that such a presentation was an event in Sunbury sufficed to put it over. As an advertising talking point it more than repaid the cost.

The lobby of the Strand left no doubt as to the attraction. Constance Talmadge posters, Ming Toy designs, Chinese lanterns and the cutouts supplied the wordless information. A novel feature of the decorations was a silhouette reproduction of the Chinese loveboat against an old grandfather clock above the box office window.

Drawing Contest Successful as Exploitation on "Daddy"

Chicago, Ill.—Manager Elmer E. Beneser, of the Bell theatre, in exploiting "Daddy," found that a drawing contest had it all over the newsboy parades for getting the juvenile attendance.

It's all due to Mildred, the docile porker of the picture. Until "Daddy" came along the neighborhood artists had exhausted Jackie's possibilities. Mildred, with her family and antics, gave them something to draw upon, though, for exploitation and passes. The Bell theatre pronounced the contest a success and that was what counted.

The drawings were subsequently filmed and shown in the theatre, which was the alibi for the boys' parade that advertised "Daddy" along the boulevards of Chicago.



Hand painted lobby display used by the Victoria theatre, Philadelphia, during the showing of "Luck"



Eye-catching shadow box on "Hunting Big Game in Africa" prepared at slight cost by Manager Joseph Steiker of the Wyckoff theatre, Brooklyn.



Above, Capitol theatre lobby displays, below, window tie-ups, on "Trailing African Wild Animals" in New York City

Bull Fight Publicity Stunt Is Used as "Suzanna" Stunt

Atlanta, Ga.—Manager Willard Patterson, of the Metropolitan theatre, went after exploitation on "Suzanna" in one way and got it in an entirely different way, but probably more effective.

A short time ago there was a flurry of excitement among the "blue laws" of Atlanta regarding a proposed bull fight to be held in Atlanta, and it was finally forbidden by the Chief of Police.

Remembering this and knowing that the picture "Suzanna" carried a bull fight scene, Manager Patterson had signs stuck up all over town advertising a coming bull fight, but giving no details as to when or where, or the participants. There was another flurry of excitement on the part of the "blue laws," but no action taken, as there was nowhere to take action. Finally Ed Danforth's Sport Column in the Georgian came out with the real dope. And inasmuch as Ed featured the fact in his column that there was a bull fight in the picture, it served much better than a sport news item would have, which Manager Patterson was hoping for, at the most.

"Daddy" Trailer Screened at Night on Street

HAMILTON, Ont.—An advance exploitation stunt that blocked traffic, on "Daddy" at the Temple theatre, was the public screening of a trailer on a screen put up on the main street for nighttime display.

The feature of it was that in addition to the trailer, the theatre used about 200 feet taken from the film, depicting one consecutive incident in the picture. It was doubly effective because, in addition to arousing curiosity with a few punch scenes, it transmitted some idea of the picture's heart interest that could be conveyed only through a sequence of footage.

The picture was circused through the town under the slogan: "It is time the whole family subscribed to a present for 'Daddy'" and the line assured merchant co-operation in the exploitation.

"Within the Law" Cards on City Direction Signs

LONG BEACH, Cal.—Manager Frank L. Brown of the Liberty theatre got the utmost effectiveness out of the "Within the Law" safety signs by putting them directly under prominent traffic directions.

He was fortunately located for this because Long Beach has done a thorough job in the dimensions of its signs pointing the way to "Wilmington" or "Catalina." Every passing motorist had to notice the direction sign and, incidentally, the "Within the Law" card. The fact that it gained such prominence made the local authorities and automobile club officers smile auspiciously.

"Ninety and Nine" Tied Up with Fire Prevention

MILWAUKEE, WIS.—The showing of "The Ninety and Nine" was tied up by the Tivoli theatre with the Fire Prevention Bureau and the Milwaukee fire department. Throwaways headed "Precautions Against Fire" were distributed during the run of the picture.

A twenty-four sheet cut-out and a lavish display of colored lobby pictures were used and in order to bring out vividly the colors, red-fire was kept burning at the curb at the night shows.

Projector on Truck Exploits "Down to the Sea" Run

Troy, N. Y.—A novel exploitation measure was employed to exploit "Down to the Sea in Ships" at the Griswold theatre, and also at the Albany theatre, Schenectady, N. Y., and the Opera House, Kingston, N. Y.

This comprised a small portable projection machine mounted on a truck with a small screen and everything necessary for a miniature moving picture show. This truck was driven to all the important corners of the town and a 400-foot trailer run off. J. E. Firnkoes, Hodkinson representative in this section, reported that large crowds were drawn wherever shown.

In one place in particular a carnival was in town. Mr. Firnkoes took advantage of this fact and planted the truck near the grounds so that the people going to or coming from the carnival had an opportunity of stopping for a few minutes and watching some of the thrills in the production, "Down to the Sea in Ships."

Prominent windows were rented and the trailer run off in them. In many places the police had to be called to take care of the crowds. Another stunt that Mr. Firnkoes succeeded in doing was to sell various merchants in the town on the idea of running the trailer in the window. In this way they would carry the trailer on the truck from window to window, drawing crowds wherever shown.



Striking yet dignified lobby display on "Bella Donna" prepared by Manager Guy A. Kenimer of the Arcade theatre, Jacksonville, Fla.



Unusual window display, with gown worn in "Souls for Sale," at Jos. Horne Co., Pittsburgh, for the showing of the picture at the State theatre

Lavish Oriental Prologue with Showing of "Bella Donna"

Baltimore, Md.—Thomas D. Soriero, general manager of the Combined Whitehurst interests, presented an impressive and beautiful prologue recently as an introduction to "Bella Donna" at the Century theatre.

The curtain rose disclosing a small set in the center of the stage representing a portico in the seraglio of an Eastern Prince. This set was built on a dais and back of it and to each side curtains of gray covered the whole stage.

At the rise of the curtain, Fernando Guarneri, baritone, was seated on a cushioned divan, draped with dark garnet velvet. He was costumed as an Eastern Prince.

Just under the awning over the divan a light was reflected down, giving very rich tones to the ensemble, the back of which was painted to represent deep garnet velvet draperies.

After the rise of curtain the spot was thrown on Tomasini Guarneri, tenor, who entered at the right, on dais in conventional

"Look Your Best" Good for Merchant Co-operation

MADISON, Wis.—Dr. William E. Beecroft, manager of the Parkway theatre, and W. D. Nealand, Goldwynner, put across a merchant tie-up in connection with the screening of "Look Your Best."

Art Kniseley, advertising manager of the Burdick & Murray department store, largest in Madison, went in heavily with the theatre management on this "Look Your Best" Week. He gave the picture a splendid window display with hand-painted cards and stills, using the slogan "Look Your Best" as a sales aid for their clothing, millinery, hosiery and toilet articles.

In addition to the window display, Mr. Kniseley ran a sixty-eight inch advertisement in both the State Journal and the Capitol Times tying up with "Look Your Best." The title of the picture was used under the store name, and in the middle of the ad announcement was made that fifty free tickets to see "Look Your Best" at the Parkway would be given to the first fifty people to visit the Luxite hosiery department of the store.

costume of white pants and shoes, blue coat and open neck shirt.

Tomasini Guarneri sang a solo. As he finished, the spot was placed on Fernando, and a light was switched on directed over the portico, revealing, in a box effect, behind a transparent screen, a dancer in Oriental costume.

As Fernando sang his baritone solo, the dancer gave a posing dance in the lighted box above which, when darkened, gave the appearance of an open balcony.

As Fernando finished his solo, the dance ended and then as the two Guarneris rendered a duet, five dancers came in and danced the Egyptian Ballet of Luigini.

The lights were subdued during the whole act. The prologue ended with a quick curtain and then as the picture began to fade in the curtains parted and Fernando Guarneri, now behind a transparent screen, sang an introductory song and gradually faded from the stage as the picture progressed.

Navy Hooks Up to Aid Showing of "Masters of Men"

Denver, Col.—The Iris theatre obtained a most attractive lobby display from Navy and Marine Headquarters to exploit "Masters of Men." Machine guns were detailed to the theatre, a miniature of one of Uncle Sam's battleships was mounted in the lobby and there were displays of the work of apprentice seamen.

One unique advertising stunt was arranged by the management with the biggest laundry in Denver. This laundry delivers packages into 7,500 homes every week. Heralds advertising "Masters of Men" were inserted in each package which brought this feature to the direct attention of the household.



Display used by the Park theatre, Boston, on "Lost in a Big City" and "Man and Wife"



Book ballyhoo used by the New York Mark Strand, New York, on the showing of "Main Street"



Hand painted lobby display on "Douglas Fairbanks in Robin Hood" at the Queen theatre, Galveston, Texas

Prominent Men "Framed Up" in Campaign on "The Flirt"

Tampa, Fla.—Manager R. C. Frost of the Strand theatre started his campaign on "The Flirt" two weeks in advance. He picked out twenty-five of the most prominent men in Tampa, who were made the recipients of "flirt" letters, and took particular pains to see that the newspapers got hold of it, thereby securing publicity. It goes without saying that he had to "know" his men.

At the same time he began with the "Flirt's Book of Proverbs," using two of these daily incorporated into a two-inch ad in bold type on the society page of the paper. These were also used in the regular program ads, blocked in at the bottom of the ad.

Three weeks in advance teaser slides featuring proverbs were run on the screen of both the Strand and Grand theatres.

A tie-up was secured with the leading book store and Mr. Frost personally superintended the dressing of the window, the center of which was a big, six-foot book, made from wall board by the house artist. On each side were oil paintings furnished by the exchange and displays of the books, arranged in pyramids. This window was in for a week before the opening of the show. It not only helped the show, but the dealer sold entirely out his stock of the novel.

"The Christian" Exploited at Normal School

EMPORIA, Kans.—The run of "The Christian" at the Royal theatre was aided by Goldwynner Homer Gill by exploiting it among the 4,000 students of the Kansas State Normal school. Through Carl Solser, head of the Visual Education Department, he was able to get into the college paper, "The Bulletin," a 3-column picture and story as well as having an announcement on the college bulletin board.

Window displays of the books, posters and stills of the picture were obtained in two stores and Robert Holmes, manager of the theatre, used three 24-sheets in dressing up the front of the theatre. Newspaper advertising space was increased for this showing.

Beaver Board Airplane in "Go-Getter" Display

COLUMBUS, GA.—Manager J. Wright Brown, of the Grand theatre prepared a striking lobby display recently for "The Go-Getter." In keeping with the theme of the story and emphasizing the idea of thrills, a large aeroplane was cut out of beaverboard, painted with pilot and passenger in their seats, and suspended from the center of the lobby. "The Go-Getter," presumably the name of the plane, was painted on the cut-out.

Further carrying out the theme of the picture, large blue vases made of beaverboard were placed on each side. On these were mounted stills from the picture, with appropriate sales talk, calling attention to the Cappy Ricks story and mentioning T. Roy Barnes as the original "go-getter."

"Sunshine Week" Is Stunt to Exploit "Daddy"

LORAIN, Ohio.—"Sunshine Week" was the feature that exploited "Daddy" at the Wonderland theatre.

Manager Ilg sold the newspaper on the idea of an optimism week. The rest went automatically. It was called a Sunshine Week and was tied up with the juvenile star.

In addition to cashing in on his exploitation, Ilg got credit for putting over something that was a constructive move for his home town and won merchant good will as the result of his energy and persistence.

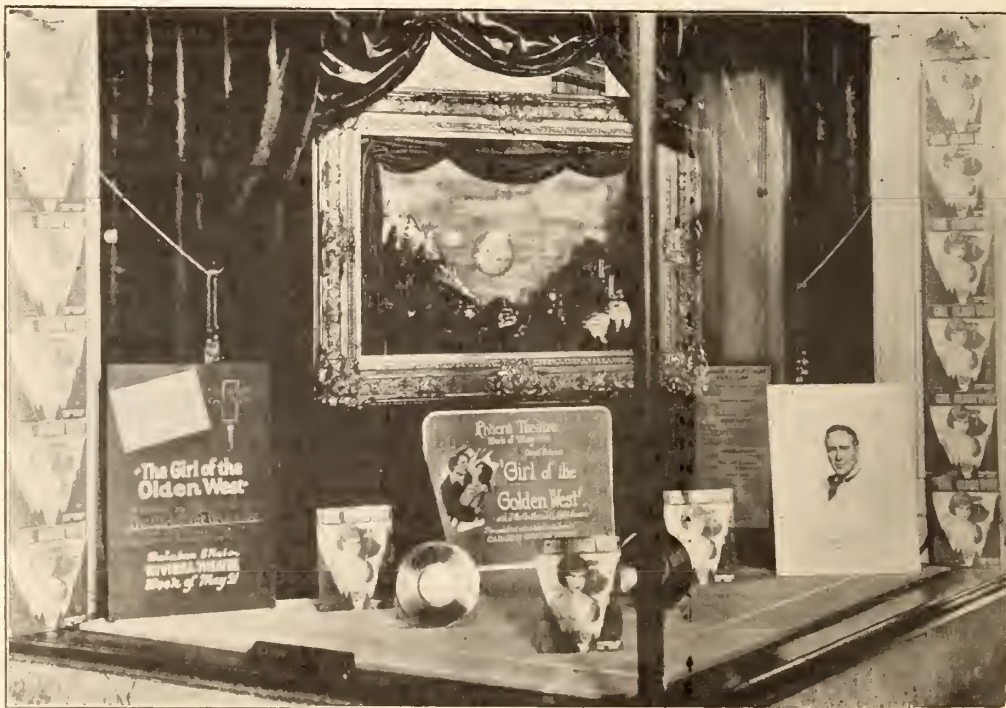
Shoe Merchants Tie Up Ads to "Souls for Sale" Showing

HAMILTON, Ohio.—Ten shoe merchants were interested in the showing of "Souls for Sale" at the Palace theatre by Fred S. Meyer, managing director, and Goldwynner H. T. Snowden.

The ten dealers took a page of advertising in the local newspaper. The heading across the top of the page read: "The following merchants have soles for sale. The Palace theatre has 'Souls for Sale.' If you are seeking real values in footwear, patronize the merchants listed below. If you are seeking something entirely new in amusement, see Rupert Hughes' 'Souls for Sale' at the Palace." In addition to this large heading across the page each individual advertiser carried a "Soles for Sale" heading.

The newspaper campaign started out with a ten-line teaser ad on Monday, continuing up to and including Thursday, and Friday a twenty-inch ad was used, and on Saturday a 44-inch ad.

Two thousand teaser envelopes were distributed among high school girls and employees of department stores. One thousand soles were pasted on the sidewalks and distributed in offices and stores. Sixteen of the Goldwyn studio streamers were placed in prominent shop windows.



Music store window display, with special painting, on "The Girl of the Golden West" at the Chicago theatre, Chicago



Manager Tom Shrader of the Olympic theatre, Pittsburgh, believes in liberal use of special display material, as shown in this "Prodigal Daughters" lobby

Teaser Stunt Builds Interest in "The Go-Getter"

Gadsden, Ala.—Manager A. L. Snell of the Imperial theatre used a teaser campaign to good advantage in exploiting "The Go-Getter."

Two days in advance of opening, the town was placarded with signs reading—"Are you a G—G or a S—S?"—"Be a G—G." "What is a G—G?"—"Join the G—G's right now!"—"Every red-blooded man in town will want to be a G—G—Phone 133 for particulars."

When Gadsden woke up and saw these signs they began to associate them with some of the mysteries of the K. K. K. who, by coincidence, had paraded the town the previous evening. And so much curiosity was aroused that the telephone was kept busy all day. And so it became a by-word in Gadsden—"Are you a G—G?"

The day before showing the same ground was covered and the necessary letters filled in so that the signs read—"Are you a Go-Getter or a Stand-Stiller?"—"Be a Go-Getter"—"Join the Go-Getters."

In addition to this, a street ballyhoo of boy in dress suit and silk hat excited the interest of the crowds. He distributed cards reading—"You will find The Go-Getter at the Imperial today and tomorrow."



Free bus used as ballyhoo for "Main Street" at the Mission theatre, Los Angeles

"Trail of Lonesome Pine" Lobby Is Attractive

MONTGOMERY, Ala.—Manager W. A. Doster of the Strand theatre used an effective and inexpensive lobby display for "The Trail of the Lonesome Pine."

In the center of the lobby, in a space about 6 inches by 6 inches, branches of pine trees were set up on a green grass mat—a good imitation of miniature pine trees. In the midst of these little pines, a path or trail was made of white sand, and bordered on each side with stones. In front of this display, and a little to one side, a sign board bore the title, "The Trail of the Lonesome Pine."

Attractive Lobby Shadow Box on "The Ne'er-Do-Well"

Waco, Texas.—In addition to a splash in the newspapers and a well balanced outdoor campaign, Manager J. P. Harrison of the Hippodrome theatre used a lobby display on "The Ne'er-Do-Well," which attracted unusual attention.

In the lobby of the theatre was a shadow box made of two panels. The front panel was nothing more than a frame which carried an announcement about the star and the picture. The head of Thomas Meighan which was taken from the poster paper and mounted on beaver board formed the back panel. The cut-out of Thomas Meighan showed the star dressed in his Tuxedo with the bosom of his shirt carrying the names of different show girls and their 'phone numbers.

These names and 'phone numbers were cut-out of the beaver board so that when the different colored lights were turned on back of the cut-out, numbers and names stood out plainly. Just in front of the shadow box was a telephone and by means of an electrical device the bells to the 'phone were made to ring every thirty seconds. The ringing of the bells and the flashing of the names from the bosom of Meighan's shirt attracted considerable attention.

The lobby was made considerably cooler for the Summer time by means of lattice frames built around the regular three sheet stands.

Well Rounded Campaign Used for "Hunting Big Game"

Fort Smith, Ark.—Manager Hugo Plath, of the Palace theatre, began advertising "Hunting Big Game in Africa" on the screen some two weeks in advance of the play date by running a series of typewritten slides.

Five days in advance of the opening 500 window cards were well located about the town. Two thousand of the sensational heralds were distributed into the homes.

The lobby was transformed into a jungle scene by means of palm trees, by hanging vines and shaded lighting effects. A local taxidermist loaned Mr. Plath enough stuffed animals to make his lobby front unusually interesting. In the center of this jungle effect was a large cage in which was a live monkey.

The man who loaned the theatre the monkey also co-operated further by bringing the children from a local orphans' home to see a special children's matinee. A large four-seated, old-fashioned rig, pulled by horses, brought the children to the theatre, carried large signs.



British exhibitors are gradually adopting lobby displays, as shown by this on "East Is West" at the Globe theatre, Bristol, Eng.



"Safety Last" lobby display, with plenty of action, at the Modjeska theatre, Augusta, Ga., by F. J. Miller

Music Lovers' Night Is Staged on "Mighty Lak' a Rose"

Victoria, B. C.—An exploitation stunt that has the merit of being on a high plane and also is entirely appropriate was used by Manager Cliff Denham of the Royal Victoria theatre on "Mighty Lak' a Rose."

For the opening of "Mighty Lak' a Rose," Manager Denham instituted a Music Lovers' Night. The orchestra was augmented by 20 pieces for that night, making a total of 50. Special music was given the opening evening, including a rendition of the favorite old time selections and requests for favorites were made of the audience.

The event had been duly advertised in the papers. It brought out members of the elder generation who seldom, if ever, attended pictures.

During the remaining six days he popularized the success of Music Lovers' Night by instituting an "Old Melody Week." The last two days a dancing attraction by the local kiddies was added to the bill and proved an immense drawing card.

Cashes In on Opposition to "The Pilgrim"

SACRAMENTO, CAL.—When "The Pilgrim" was announced for the T. & D. theatre, the Church Federation of Sacramento duplicated its predecessors in other cities by issuing the stereotyped protest. Instead of hoping to minimize the effect of this disagreement with his booking, Manager M. S. Hustler lived up to his name by coming out in the open.

He took the protest to the Sacramento Bee, the strongest paper in northern California. Very seldom does unpaid publicity get on the front page; but the newspaper personally undertook to exploit "The Pilgrim" by calling a committee of the Women's Council, the Better Film Board, the Church Federation and the press, to pre-view the picture. The showing completely vindicated the picture.

"Prodigal Daughters" Tied Up with Dance Marathon

ST. LOUIS, Mo.—The laurels for being the first to tie up with the Dance Marathon craze go to Herschel Stuart and Ed Olmstead of the Missouri theatre, who announced one for "Prodigal Daughters," with Gloria Swanson offering a prize.

It almost got them into a jam, because the anticipated protest from doctors and ministers did not come off. So they had to get to work and put some reformer to crabbing the stunt, or they might be dancing at the Missouri yet. As it was it cracked open the front pages of all the newspapers.

Duplicate of Star Costume For "Souls for Sale"

MANHATTAN, KANS. — Manager Harry Wareham, of Wareham's theatre and Goldwynner Homer Gill put over an excellent campaign with the means at hand on "Souls for Sale."

A tie-up was obtained with Coles Dry Goods store. There was placed in its island showcase window an exact duplicate of the gown worn by Eleanor Boardman as shown in a still from the photoplay. The window contained nothing but the model wearing this gown and a special card calling attention to the dress and the showing of the picture at the Wareham theatre.

A special showing of the film was arranged for leaders of the clubs and for the staff of the Kansas State Agricultural College. Nearly a hundred persons attended the screening and gave out valuable word of mouth publicity.

The leading book store in Manhattan gave a display of the photoplay edition of the book with posters, stills and special cards. The billing and newspaper advertising were increased for the showing.

Navy Stages Parade to Boost "Masters of Men" Showing

Milwaukee, Wis.—When "Masters of Men" played at the Rialto theatre, the Naval Training Station of the Great Lakes cooperated with the theatre management in exploiting the picture. The Marine Band lead the parade which included the Naval Reserves, under command of Lieutenant Commander E. A. Lichtenstein, of the U. S. Hawk. The city Government provided a motorcycle police escort. The paraders later were the guests of the theatre management. Banners were carried by the marchers.

After the parade the large banners were hung from the masthead of the U. S. Hawk. Pennants for a splendid lobby display were furnished by the ship. Members of the Naval Reserve sold tickets for the theatre as did members of the posts of the Spanish War Veterans.



Attractive "Within the Law" lobby prepared by Russel F. Brown, ad man of the Rex theatre, Eugene, Ore. A. H. McDonald is managing director.

Well, What *Is* a Dippy-Doo-Dad?

It's too clever to be *dippy*, too universal in appeal to be just for *dad*; it's a *doo*-business picture, one of a series in the

Hal Roach Comedies

One part each

For the biggest novelty in this and many seasons put the Dippy-Doo-Dads on your screen



... of the showing. The offering isn't a good comedy number.

"Don't Flirt"—Dippy Doo—Pathe

Type of production 1 reel animal comedy

This is the first of the new Hal Roach one reel animal comedies called "Dippy Doo Dads," which are directed by Len Powers. This one is an exceedingly cute number with all the parts played by geese, ducks, chickens, and monkeys. Dressed up in tiny clothes they enact a comic drama. A goose and her sweetheart go swimming together which causes the "old hens" to talk. They go to the paternal gander who in turn gets the law, in the shape of Mr. Monkey, on the young blade who is properly chastized, and driven from town. An extremely novel and entertaining short reel.

FILM DAILY

...mons yet.—E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

Wet Weather (Pathe), with Paul Parrott.—For a single reel comedy this will produce more laughs than a good many two-reelers. Parrott comedies are nearly all good.—K. A. Bechtold, Opera

EX HERALD

"The Noon Whistle" Pho
(Roach-Pathe—One Reel)

S TAN LAUREL proves himself considerable comedian in this snappy comedy whose scenes are laid in a planing mill. There is not a dull moment from the time he gets the job until the foreman is fired for the troubles Laurel implicates him in.

Laurel is stupidity personified. He is everything he should not be on the job. Planks carried by him innocently catch the foreman under the chin and bags of lime, etc., dropped by him constantly find a resting place on the dome of his superior. A policeman who is summoned shares many of the same fates as the foreman and because of the manner in which the incidents are evolved the comedian is always exempt from punishment.

There is no end of opportunity for humor in the fast moving action and there are probably few screen comedians who could get as much real humor out of the action as Laurel does. It is a highly amusing picture.—CHESTER J. SMITH.

C. M. exchange tion rec Associa With C. La Horn dition an organiza strument temporar a perm Mr. Van ed secre mant the meeti was secre porary o rmed at threaten 10 per cent legislature its backer theatre m

M.P. NEWS

... get the laughs. My advertising was regular, the attendance very good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

TOUCH ALL THE BASES (Pathe), Star, Paul Parrott. These weekly one-reelers by Roach are a clever article and have good variety. Pollard has graduated from them, but apparently Roach is working hard to see that Parrott fills "Snub's" vacancy as fast as is possible. We used one sheet on this. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

M.P. WORLD

Wet Weather (Pathe), with Paul Parrott.—Good single comedy—as good as Laqua, Gem theatre, Hankinson, N. D.—General patronage. EX HERALD



MOTION PICTURE EXPOSITION
Los Angeles July 2—Aug 4

A TORRENT OF APPRECIATIVE LETTERS from Exhibitors on PEARL WHITE

"Why I play Patheserials"

NOTICE
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ADDRESS ALL COMMUNICATIONS TO GENERAL OFFICES
MAIL COPY OF CORRESPONDENCE TO THIS THEATRE.

Schine Theatrical Enterprises

GENERAL OFFICES GLOVERSVILLE, N. Y.

WRITTEN AT
GLOVERSVILLE, N. Y.,
May 9, 1923

Operating in
GLOVERSVILLE, N. Y.
Globe Theatre
Hippodrome Theatre
Family Theatre

NORWICH, N. Y.
Colonia Theatre
Strand Theatre

ONEONTA, N. Y.
Strand Theatre
New Oneonta Theatre

OSWEGO, N. Y.
Capitol Theatre
Orpheum Theatre
Richardson Theatre
Hippodrome Theatre
Strand Theatre

CARTHAGE, N. Y.
Strand Theatre
Hippodrome Theatre

COHLENSKILL, N. Y.
Park Theatre

DOLGEVILLE, N. Y.
Strand Theatre

Mr. Frank V. Bruner, Branch Mgr.,
Pathe Exchange, Inc.,
35-37 Orange Street,
Albany, N.Y.

Re: Gloversville

Dear Mr. Bruner:

You ask "Why I Run Patheserials"?
The answer to this is very simple, namely, that Pathe has had years of experience in producing serials and has made serials which are consistently good.

In playing serials, one cannot be too careful to make sure that the serial will stand up, because of the length of time it takes to play the episodes. An exhibitor may be unfortunate enough to buy a poor feature, but his salvation lies in the fact that it only plays one, two or three days and is soon forgotten by the public, and the exhibitor pockets his loss. With a serial it is different. If it does not stand up and hold the interest of the public from episode to episode it can result in ruining a valuable patronage.

In buying serials I very naturally have this in mind and must take into consideration the past performances of the producers, and I find that Pathe has been producing consistently good serials. This is why I run them.

Yours Truly,

SCHINE THEATRICAL CORP.

J. Meyer Schine

JMS/RA

JUBILEE
Buffalo

Mr. F. Mack,
Pathe Exchange, Inc.,
Buffalo, N.Y.

Dear Mr. Mack,

Kindly be advised that I have proven the best money season. It has increased to our complete satisfaction with kindest personal regards.

Very
(Signed) J

Mr. Jerome Moray,
Pathe Exchange, Inc.,
Indianapolis, Ind.

Dear Mr. Moray:

It may be of interest to you to know that we have enjoyed Saturday and each week of the Jaffredo last a

You do doubt remember the serial "The Tale of a Soldier" as a very successful one of our repertory.

Our business on Saturday has increased and we are enjoying the serial.

The second run of "The Tale of a Soldier" is a very successful one.

We are very glad to express our appreciation to any exhibitor who

Very truly yours,
(Signed) J. Jerome Moray

in PLUNDER

Produced and Directed by
Geo. B. Seitz
Written by Geo. B. Seitz
and B. Millhauser

RIALTO THEATRE
Bremerton, Wn.

April 11, 1923

Pathe Exchange, Inc.
Seattle, Wn.

Dear Sirs :

I am now playing the 12th chapter. So far the interest has been very well sustained. I started PLUNDER during our run of JACK on Wednesday, Thursday and Friday. On the following week I switched the serial to our weaker days - split with a capital "W" Monday and Tuesday. I am glad to tell you that our Monday has shown an increase in business.

Yours truly
(Signed) Al Pinkelstein, Manager

THE METROPOLITAN THEATRE COMPANY
Cincinnati, Ohio.

April 14, 1923

Pathe Exchange, Inc.
Cincinnati, O.

Gentlemen :

It affords me genuine pleasure to tell you that your PEARL WHITE serial "PLUNDER" is a real serial and is proving to be the most profitable serial that I have ever run.

When I tell you that my receipts fell off fifty dollars on Good Friday and then jumped back within five dollars the following Friday you will realize what a tremendous pull PEARL has to our neighborhood.

I told Mr. Willard that if there is any exhibitor in his territory that is dubious about booking this serial, to send him to me. After I tell him what this serial did for my Friday night, I am sure the serial will be sold.

Thanking you for many favors to the past, I am
Yours truly,
(Signed) Ed. Linch

THE DREAMLAND THEATRE
Brownsville, Tex.

Pathe Exchange, Inc.,
Dallas, Texas.

Gentlemen :

For your own information I want to give you my experience with your serial "Plunder" as I have understood that several rival houses have been standing that several rival houses WHITE in "PLUNDER" is the strongest or finest that she has ever made. I will then and bring a good plot and all PLEASES our business on Sunday 35% and we cannot boot this serial too strong!

Yours truly
(Signed) J. Young

PRINCESS THEATRE
Henderson, N.C.

April 12, 1923

Mr. E.E.Heller, Branch Manager,
Pathe Exchange, Inc.,
Charlotte, N.C.

Dear Mr.Heller:

PEARL WHITE seems to have come back strong. We are doing excellent business on PLUNDER. Her last serial, and while it is not my custom to write letters of this kind, I really feel that you are due this unsolicited testimonial, due to the fact that we are doing such excellent business. It is my intention to give this serial a repeat run in the next three or four months and this should, in itself be proof enough that it is a good one.

With best wishes, I am

Respectfully yours,
(Signed) S.S.Stevenson,
Princess Theatre Co.

THEATRE
S. Y.

April 12, 1923.

EARL WHITE in "PLUNDER"
getting serial of the
the box office receipts

de. I beg to remain
truly yours,
George Keating
JUBILEE THEATRE

COLONIAL THEATRE
Elmira, N.Y.

Pathe Exchange, Inc.,
Buffalo, N.Y.

We are playing the Pearl White serial "PLUNDER" in the Colonial Theatre and think it is one of the best serials we have ever played. It is well liked and draws the business.

Very truly yours,
COLONIAL THEATRE,
(Signed) Henry C. Schweppe, Mgr

DURHAM AMUSEMENT COMPANY, INC.

Operating
Paris, Savoy, Orpheum Theatres.

Durham, N. C.

Pathe Exchange, Inc.
Charlotte, N. C.

Dear Mr. Heller:

I am going to do something I have never done before to my knowledge, and that is, say a few words in regard to a picture. Don't get me wrong now, I am not going to holler my head off as is usually the case, but I am going to say a few NICE things for a change. How's that?

The picture I have in mind, is the Pearl White serial "PLUNDER". As you know I booked this picture and dated it for one of my best houses here, namely the Savoy. I was a bit afraid of it at first, but am more than glad to state that it is going over GREAT. The picture received quite a lot of exploitation, window displays, lobby display, personal letters were sent to selected ones, in fact, I exploited "PLUNDER" the same as I do a Big Serial, and I can't say that I am sorry, as the business has more than justified the work.

Thought you would appreciate a few lines regarding this subject, and all I can say is I hope all of the exhibitors in the territory are having as good luck with it as I am.

Very truly yours,
DURHAM AMUSEMENT CO., INC.
(Signed) Doc Nichols, Mgr.

THE ERIE THEATRE
Cleveland, Ohio.

April 25, 1923.

Pathe Exchange, Inc.,
Cleveland, Ohio.

Dear Sirs:

On March 3rd, 1923 have started to run PEARL WHITE in "PLUNDER". Have noticed an increase in business for the same lot of about thirty per cent, and am now playing on episode #9, and business still continues to improve a little.

As pleased to recommend this serial to any house, especially to a serial neighborhood. I hope RUTH ROLAND to HAUNTED VALLEY prove as successful as this one.

I also have bought HAUNTED VALLEY to follow PLUNDER. I am running serials from other exchanges, but can truthfully say that PATERIALS are far above the average.

Very truly yours,
ERIE THEATRE
(Signed) Benjamin Z. Levine
Manager

Pathéserial



Hal Roach presents

"Our Gang" Comedies

Two Parts

More favorable comments from exhibitors
printed in the magazines than on any short
comedies made

Watch the trade papers; you'll see that this is so



Our Gang comedies (Pathe), (two reels).
This is one of the best comedy series on
the market. They please the grownups as
well as the kids. The film was in good
condition.—Anderson & Anderson, State,
Detroit, Minn.

AMUSEMENTS

EX. HERALD

Our Gang Comedies (Pathe).—Very
good.—Ed. Fuchs, Fuchs Opera House,
Marion, Wis.—Neighborhood patronage.

Our Gang Comedies—Pathe with Hal
Roach's kids.—Best comedies I have run.
Played first series and three of second.
In splendid shape.—Community theatre,
David City, Nebr.

EXHIBITORS HERALD

Our Gang Comedies (Pathe).—They're
all good.—Ed. J. Fuchs, Opera House,
Marion, Wis.—Neighborhood patronage.

Our Gang Comedies (Pathe).—100% all
around entertainment for both adults and
children. They sure get the laughs. Book
them.—Geo. S. Jones, Lyric theatre, San
Jose, Cal.—Transient patronage.

EX. HERALD

OUR GANG COMEDIES (Pathe). This is
our third one and they get better as we go.
They actually draw business, too, as a good
many of our patrons ask when is the next
one. Use ones, threes and slide. Good at-
tendance. Draw neighborhood class in town
of 4,200. Admission 10-22. W. E. Elkin,
Temple Theatre (500 seats), Aberdeen, Mis-
sissippi.

M.P. WORLD

NOTICE

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In case anyone offers to sell you his duplicate or foreign use a Pathe
Wholesaler deals with Pathe's Home Office or nearest branch.
Beware! For information leading to conviction of any person stealing
Pathe films.

This is Jackie Condon, one of
the laugh-makers in the 'Gang'

Pathécomedy

TRADE



MARK



The Empress theatre, Oklahoma City, Okla., prepared this pleasing lobby display on "The Isle of Lost Ships"

Revives Volunteer Firemen's Day on "Third Alarm"

Macon, Ga.—In exploiting "The Third Alarm" Manager George A. McDermitt revived a custom in Macon that has not been in vogue for over 37 years, that of a Volunteer Firemen's Day. To celebrate this day a big parade was planned, the mayor and council were for it and the chief of the fire department was heartily in favor, being an old volunteer himself. Public interest was worked up through front page and editorial publicity, laying stress on the fact that it was an old custom and civic pride demanded honoring the old fire-fighters. One hundred and seventy-one inches of free space were secured in two papers prior to play date. All of these articles were tied up with by inviting the mayor, council and old volunteers to see the picture at the Capitol after the parade.

The local high school band donated its services and headed the parade, the Boy Scouts acting as a guard of honor. Local automobile dealers donated cars and decorated them.

For the lobby a display of cut-outs depicting various fire-fighting implements, such as axes, hand grenades, hats, etc., were used. Also used a number of old-time photos of fire companies and famous local fires. These were obtained gratis from the photographer who took the pictures of the volunteers. On the



Jewelry store window display tying up with "Trailing African Wild Animals" at the New theatre, Baltimore

"Human Wreckage" Float in Industrial Parade

NEW YORK, N. Y.—New York's Industrial Parade, held recently on Fifth Avenue, furnished several companies an outlet for exploitation on their current pictures. Among those to take advantage of the opportunity offered was the Film Booking Offices, who entered two floats on two of the forthcoming productions.

Almost at the beginning of the parade, which was witnessed by over 900,000 people, the F. B. O. was represented by a spectacle representing Mrs. Wallace Reid as Joan of Arc. Eleven girls, five of whom were mounted, were used in this and all carried banners advertising "Human Wreckage," Mrs. Wallace Reid and the Lyric theatre, at which house the picture plays.

In addition to this, the Film Booking Offices presented a car full of pretty girls advertising "Daytime Wives."

street in front of the theatre were two cut-out fire plugs and an old-time hand fire engine. On each side of the box office was a cut-out of a fire alarm box.

Teasers for three days were terminated by the following stunt: The teaser: Watch the Sky Monday Evening—If yellow, look for a tornado; if green, look for an earthquake; if red, a great event will take place near the Capitol.

On Monday evening, on three of the highest places in Macon, red signal lights, such as used by railroads to flag trains, were burned. Six of these same flares were burnt on the Marquee of the Capitol also, and, as each one burned about 10 minutes, a continual flare was kept up for about an hour.

If You Haven't Made Good in the Past

Blame yourself only for following unreliable opinions about the pictures booked. Open your eyes and read

Screen Opinions
THE UNBIASED REVIEWING SERVICE!

A Real Investment

CHICAGO, ILL.

Kiddie Cartoon Contest Used to Exploit "Daddy"

New York City, N. Y.—A Jackie Coogan "Kiddie Cartoon Contest" was used successfully by Keith, Moss and Proctor houses, in New York City in conjunction with the showings of "Daddy." The cartoons were all drawn by youngsters under the age of 12 and displayed an amazing range of artistic expression. To the best cartoon each theatre awarded a prize of \$10 in gold, and the next nine best recognized by autographed portraits of the child millionaire film star.

Cartoons were being accepted as late as Wednesday, May 30, and the winners were announced during the week of June 4, when reproductions of the prize winning cartoons were shown on the screen. The prizes for the contest were given out at the Saturday afternoon matinee on June 9.

An exceptionally good entout was used at the Coliseum theatre for the Coogan picture. It was a life-sized picture of Jackie sitting upon the farm fence and smiling roguishly at passers-by, and was lighted and painted in unusually realistic and attractive fashion.



Confectionery store tie-up on "Souls for Sale" made by the Globe theatre, New Haven

Brilliant Directors Named For Fox Specials

DIRECTORIAL craftsmen of the first order are engaged in filming the big array of special feature and comedy productions which will comprise the schedule of release for 1923-24 by William Fox.

In addition to the capable staff of directors permanently on the Fox list is a large assemblage of talent, recruited from the first ranks of motion picture production, who have already completed or are now devoting their attention to pictures for the coming season's program.

Some indication of the quality of the promised product can be gained from the knowledge that these adroit workmen have been given unlimited resource for the completion of their tasks.

Among the directors is Harry Millarde who has to his credit "Over the Hill" and "The Town That Forgot God," said by critics to be the greatest flood picture ever filmed. Mr. Millarde will offer on the new schedule "If Winter Comes," the screen version of A. S. M. Hutchinson's famous novel, and "The Governor's Lady," an adaption of David Belasco's successful Broadway stage production.

J. Gordon Edwards in his long career as a director has made 40 special features, the last of which was "Nero" one of last year's Fox releases. Among the productions assigned to Mr. Edwards for the coming year are: "The Silent Command," a tale of the seas and adventure from the pen of Rufus King and adapted to the screen by Anthony Paul Kelly; "The Shepherd King," a spectacle film at the Fox

studios in Rome and adapted for the screen from Wright Lorimer's literary classic; and "The Nest" from the New York stage presentation of that name which was dramatized from Maravene Thompson's best seller, "The Woman's Law." In these three specials, Mr. Edwards is said to have accomplished some of the best work in his extended experience with pictures and in each has assembled a cast of performers who are celebrated for their ability and popularity among the fans. "The Shepherd King," it is claimed, will be the crowning glory of Mr. Edwards' attainments.

Bernard Durning, who made "The Fast Mail" from Lincoln J. Carter's renowned melodramatic success, will bring to the celluloid two more Carter melodramas and another feature starring the famous Follies team of Gallagher and Shean. "The Eleventh Hour" by Carter has been adapted by Louis Sherwin. It is an honest thriller which it is claimed surpasses its predecessor for very element of excitement. "The Arizona Express," another Carter writing, is the third picture of this type that Durning has attempted. "Around the Town" is the title of the Gallagher and Shean film. The clever duo of comedians thus make their bow in motion pictures under this skilled director's guidance.

Elmer Clifton, whose "Down to the Sea in Ships" took Broadway by storm, will direct Ernest Truex and Florence Eldridge in "Six Cylinder Love," William Anthony McGuire's record-making Broadway triumph. This come-

dy-drama ran for more than a year and a half at the Sam Harris theatre in New York and was acclaimed by critics one of the best of the theatrical season.

John Ford is also on the list with three productions. Mr. Ford who helped make "The Village Blacksmith" and "Silver Wings" with Mary Carr has either completed or is engaged in the making of the following specials: "Cameo Kirby," adapted from the stage play by two leading American authors, Booth Tarkington and Henry Leon Wilson; "Hoodman Blind" by Henry Arthur Jones; and "North of Hudson Bay," an original story by Jules Furthman.

To Roland V. Lee, screen veteran, has been detailed the direction of Booth Tarkington's "Gentle Julia," "Shadows of the East" from the novel by E. M. Hull, author of "The Sheik," and Gouverneur Morris's "You Can't Get Away With It."

Charles Horan is scheduled to produce at least two of the specials, "Does It Pay?" with Hope Hampton and "No Mother to Guide Her" by Lillian Mortimer.

Henry Otto will direct "The Temple of Venus" and a number of star series features.

Among the other notable directors are: Lambert Hillyer, Lou Seiller, Jack Blystone, George Somerville, Thomas Buckingham, Scott Dunlap, William A. Wellman, James Flood, Erle Kenton, and Denison Clift who directed "This Freedom," Hutchinson's successor to "If Winter Comes."

Fox Advertising Insert Shatters All Records

WITH a huge, striking, three color advertising insert of 72 pages, announcing their entire release program for the coming season, William Fox this week shatters to the proverbial smithereens all records for a single trade announcement. Never before, in the history of advertising in the motion picture industry or any other industry in the country, has such a gigantic and artistic announcement been made by an individual corporation.

It is a stupendous and supreme achievement in advertising and exploitation and it heralds one of the most noteworthy and ambitious programs of motion picture production ever placed before the trade. The vigor of its content and the lavishness of its proportions and presentation not only bespeaks the enterprise of William Fox and his associates but sounds a glowing note of optimism for and to the entire industry right at the opening of the new season.

The preparation of this record breaking trade announcement is additionally interesting from the point of effort involved in its making. It entailed weeks of labor by scores of artists, writers, printers, engravers, lay-out experts and the whole large staff of the advertising and publicity forces of Fox, under the supervision of Vivian M. Moses, director of advertising, and Winfield R. Sheehan, general manager of the company. When the Fox art department found themselves taxed, Mr. Moses sought and en-

gaged all the best available artists in New York City and outside to aid in its completion.

Working under the admonition from Mr. Sheehan "to spare neither time nor expense to make it the greatest announcement ever," Mr. Moses, with his augmented forces, worked tirelessly almost night and day to finish the huge undertaking. The first step was the laying out and completion of the art work. The making of the plates with which to print the insert was the next job. All of the leading color plate engravers of New York, and again some from the outside, were recruited. This was done by one of the most modern and perfect reproductive mediums known to engraving—the process method—by which the three colors and tones that form the scheme of the insert were exactly reproduced for printing.

The next big task was the printing from these plates of the inserts to be used in the trade press. For this purpose 60,000 inserts, with a content of 72 pages each, was needed. The job was given to one of New York's leading and largest printing establishments. Again scores of persons to handle the task were necessary—printers, skilled pressmen, feeders, cutters, binders and other types of help. Practically the entire force and equipment of this great printing plant was pressed into service.

To fill this monster printing order enough paper was used to carpet a path from New York to Boston by laying each page of the total quantity of inserts end to end. Colored ink enough to paint a good sized town all the hues of the rainbow was used. Three hundred reams of paper, totaling nearly 220 tons, was the exact amount used to fill the order. For the actual printing 5,000 pounds of colored inks were used.

A battery of ten big color presses, working night and day for a week, finally finished the huge order.

The announcement is gigantic and unsurpassed also in the product in heralds. Chief in this is the list of 25 big special productions to be released by Fox during 1923-24. To these specials alone was devoted 49 pages of the insert. The remainder of the advertisement exploits a

Star Series of 27 pictures, made by the seven well known Fox stars and a list of short subjects, comedies, educational entertainments and the Fox News reel.

Rowland Lee Returns to Fox Organization

Rowland V. Lee has returned to the Fox organization to make a number of the specials on the soon to be announced list for 1923-24.

Among the pictures Mr. Lee will produce at the West Coast studios are Booth Tarkington's "Gentle Julia" and "Shadows of the East" by E. M. Hull, author of "The Sheik."

June Elvidge Given Role in "Eleventh Hour"

June Elvidge has a prominent role in "The Eleventh Hour," the Lincoln J. Carter melodrama in which Charles Jones and Shirley Mason are featured and which Fox Film Corporation has announced among its list of specials, for the screen of 1923-24.

Edwards Directing "Silent Command" For Fox

"THE SILENT COMMAND," the William Fox feature picture which Gordon Edwards is directing is said to be a melodrama of novel plot. The scenario was written by Anthony Paul Kelly and the leading characters are played by Edmund Lowe, Bela Lagos, Alma Tell and Martha Mansfield.

Louis Sherwin Will Adapt "Eleventh Hour"

LOUIS SHERWIN, author and scenarist and former dramatic critic of the New York Globe, has been assigned by Fox Film Corporation to adapt for the screen Lincoln J. Carter's melodrama, "The Eleventh Hour," which will be released on the special for the coming season.

Charles Jones and Shirley Mason, both Fox stars, will be the featured players. Bernard J. Durning is the director.

Opinions on Current Short Subjects

"In the Days of Daniel Boone" (Universal Serial—Fifteen Episodes)

UNIVERSAL is at it again recording vital chapters of American history. Certainly there is enough adventure, romance and excitement packed away in the lives of our most picturesque figures to supply serial stories for several years to come. And this company is to be praised for sensing the entertainment values to be found in the colorful pages of history. Every youngster has at some time or other read of Buffalo Bill or Daniel Boone or Kit Carson. These vital personages have been held up as real, live Americans—intrepid and chivalrous—real men in every sense of the word. But these figures will appeal to the grown-ups who have a taste for adventure—who, being Americans, will delight in seeing these historical favorites glorified and humanized. They lived in a day when living was a task. Danger and death lurked ever in the shadows.

Take the newest serial for example. "In the Days of Daniel Boone" records in a fascinating fictional manner the dangers which this colorful scout and pioneer encountered. It is crisp with action and incident and judging from the first three episodes which are filled with adventure and excitement, the serial is destined to create a deal of interest in its favor—netting the exhibitor and the producer considerable coin of the realm.

As everyone knows the story deals with the efforts of Daniel Boone to establish a colony on the Indian frontier prior to the Revolutionary War. We follow his exploits with rapt attention, giving no thought that we are looking at a picturized version of his life. In fact we feel ourselves actual participants. Thus does the director keep to his scenes, emphasizing all the adventurous incident. Naturally much villainy is afoot. And conflict and passion and romance and intrigue are balanced with the major theme.

It is all quite spectacular and often thrilling—what with the Indian attacks, the Tory intrigues and the Colonial shots of Washington, Jefferson et al. If these historical figures do not meet with proper approval, nevertheless the characterization is unimportant compared to the vital factor toward the picture's success—action. It is well staged and acted competently by Charles Brinsley as Boone.—LAURENCE REID.

"Fresh Eggs" (Pathe—One Reel)

THE efforts of an awkward hired man to increase the production of eggs on a farm provides most of the situations in this Paul Parrott comedy. He has a genius for doing the wrong thing at the right time and is continually in trouble, from which he is rescued by Marie Mosquini, as the owner of the egg ranch.

She finds a mash which is guaranteed to make hens lay twelve times a day, except Sundays and holidays, and when the hens are fed this the ground becomes so cluttered with eggs that they have difficulty in crating them up, giving rise to many laughable complications. A number of other good situations center about the rivalry of the two hired men for the girl's hand, in several of which farm animals figure. It is a typical comedy of its type, neither especially above nor below the average.—L. C. MOEN.

"The Courtship of Miles Sandwich" (Pathe—Two Reels)

TRAVESTIES on features seem to be flourishing these days, and in this case we have a burlesque version of "The Courtship of Miles Standish" in advance of the release of the feature.

Where a story of another day is travestied, there are many opportunities for the humor of incongruity—as was used by Mark Twain when he wrote "A Connecticut Yankee." In "The Courtship of Miles Sandwich" we have typewriters, flivvers, cigarettes, and the like, introduced into the story of the Pilgrim Fathers, and the humorous incidents which develop are many.

The picture opens with a youngster demanding to know the reason for Thanksgiving Day. His mother refers him to dad, played by Snub Pollard, who, when he can no longer hold out under the barrage of questions, proceeds to relate a highly "jazzed up" version of the story of the Pilgrims, which is shown as a picture within a picture, Pollard being seen as John Aldone and Marie Mosquini as Prissy.

We see the Pilgrims landing in true slapstick style, the Pilgrims looking for hotel accommodations, Prissy at her spinning, the bashful Miles Sandwich asking John to propose to her for him, with the well known result; the Captain's anger and his pursuit of John, the attack by the Indians under Chief Whatadamat, the smoking of the pipe of peace, the Chief's determination that John shall marry his daughter, John's ruse in turning the matchmaking efforts on the Captain, and many other incidents, after which the action shifts back to the modern story, with the youngster "giving the razz" to his father's story.

There is a goodly supply of laughs here, and it is a very well made subject of its kind.—L. C. MOEN.

"Don't Get Fresh"

(Century Comedy—Two Reels)

A SPIRITED little two-reeler which, while containing an idea which has often been used, manages to entertain because of its zippy action is "Don't Get Fresh," featuring Buddy Messenger. The star has considerable trouble taking care of his infant brother whose mother is so poor that she is unable to buy any milk. So Buddy hits upon the bright idea of putting water in the milk bottle and painting the outside of it with white paint.

The idea presents a conflict with the installment collector who arrives to take away the furniture. The boy employs his gang to help him and through the use of a rope which is tied to the pieces and a nearby telegraph pole the furniture stays on the sidewalk. Buddy next rescues a little girl from an auto accident and to show her gratitude he is invited to her party. But his enemy, the installment collector, has discovered him and the inevitable chase is introduced. In the meantime the girl's father is told of the boy's rescue act and he comes across with the necessary funds to save the furniture.

A true enough story and calculated to please
LAURENCE REID.

"Tom, Dick and Harry" (Pathe—Two Reels)

THIS picture impresses us as a sincere, straight-from-the-shoulder western drama of real excellence, compressed into two reels. The story, to be sure, is relatively slight, but it is out of the beaten track a bit and is just as good as that of most five-reel westerns, which makes it thoroughly acceptable by virtue of the length.

Leo Maloney appears in a typical characterization, supported by a clever dog and horse, the three of them comprising the "Tom, Dick and Harry" in question. He is seen as a young rancher in love with a neighbor's daughter. The neighbor is a highly "hen pecked" individual and his wife runs the ranch. She refuses her consent to the young people's marriage, until the hero, after a sensational ride, beats up the villains and recovers her fur neckpiece, in the lining of which she had sewed \$200. In the end, the husband asserts his authority, resumes his habit of chewing tobacco, and gives his consent to the marriage, which his wife meekly accedes to.

The pleasing feature about this picture is that it moves. One does not have to sit through a great amount of padding to get at the meat, and there is a display of real horsemanship and a first rate fight, together with just enough romance to balance things up.

We strongly recommend this for summer programs, and any exhibitor who wishes to use short subject programs will find this excellent as a dramatic subject.—L. C. MOEN.

"Three Strikes"

(Educational Comedy—Two Reels)

A COMEDY based upon a burlesque of the national pastime as it is played in a "hick" college furnishes some bright wheezes throughout its two reels. Some of its high jinks are old and rather labored. If less attention was paid to pepping up the captains it would prove more satisfactory. After a deal of preliminary incident the piece gets down to the ball game—and this is its high spot.

Out in center field is Lige Conley who gets all "messed up" with the ball. He would catch the "ol apple" with his hat; he would catch it with mucilage—and the game is fast going against his team. Then comes the fatal ninth inning—when he knocks out a home run and sprints and turns cart wheels and hand springs himself over the plate. In the grandstand are the collegiates and their girls—and there is quite a campus spirit about the atmosphere. But the ball players in the few close-ups look and act like leaguers.—LAURENCE REID.

Pathe Review No. 25

(Pathe—One Reel)

AN interesting collection of novelties is to be found in this release. The Pathecolor section, "Carthage, the Murdered City of the Punic Wars," is both beautiful and impressive, showing the ruins of Carthage as they are today. A section called "The Lens Liar" in which a split-stage attachment has been used to get some weird effects, such as waterfalls where none exist, tops of busses riding along in mid-air, and the like. "The Camel People" provides interesting shots of desert people and camels, pictorially beautiful and bringing out some little known facts.—L. C. MOEN.

Pre-release Reviews of Features

"Daughters of the Rich"

Preferred-Al Lichtman—Six Reels

(Reviewed by Laurence Reid)

A REGULATION formula which is surrounded by an opulent display does not carry this picture to the heights. All the customary ingredients are present and they are of such stock calibre that the everyday filmgoer will remark: "Where have I seen this plot before?" A desire to give it a lavish background has guided the sponsors and perhaps they were wise in this respect, seeing as how the story is cut and dried. Certainly, no fault may be found with the trimmings and trappings of the picture. Hand-carved furniture, bizarre bedrooms, immaculate evening clothes and gowns, and exotic scenes of wild orgies—these furnish the properties for a story based upon high life among the fast set.

The development of the sequences is easily anticipated. Once the daughter of a wealthy family is bartered off to a degenerate Russian duke the usual complications are under way—and before the picture is over we see a couple of ill-fated marriages, a suicide and a much emphasized moral—not forgetting an embrace against a dying sunset.

The story is shallow and far-fetched. Its best points are found in the early scenes when the characters are being planted. Yet we must say that the villainy exposed by Stuart Holmes is rather compelling. At least he keeps in character and refrains from delving in thought like the majority of the other figures. The American girl is compromised by the dissolute duke and this precipitates a duel between him and the Yankee lover. Thinking himself "checked out" by the girl, the youth encourages the advances of a mercenary maiden and eventually they are married. But he comes across some fatal love letters which results in a "scene." The suicide of the wife follows, the husband is jailed because he was overheard declaring that he would kill her, and he is freed when the case falls to pieces. Thus his reconciliation to the rich girl, who teaches a dressmaking class, brings on the happy ending.

The picture does not hold the interest throughout. It sags when Gasnier places his characters in deep thought. There are several compelling scenes. They compel through their lavishness and not through any sequence of story. The title, cast and opulence will appeal, however, to certain audiences.

The Cast

Maud Barhyte.....Miriam Cooper
Gerard Welden.....Gaston Glass
Mlle. Giselle.....Ethel Shannon
Sally Malakoff.....Ruth Clifford
Count Malakoff.....Stuart Holmes
Barhyte, Maud's Father.....Josef Swickard
Mrs. Kandy, Sally's Mother.....Truly Shattuck
By Edgar Saltus. Directed by Louis Gasnier.

The Story Treats of an American girl bartered off to highest bidder, who happens to be a dissolute Russian duke. She is compromised and her American fiance fights a duel. When he thinks she no longer loves him he marries another girl. It is a loveless marriage and the wife commits suicide when her husband finds that she has dishonored herself. He is reconciled to his former sweetheart.

Classification Society drama carrying tri-angel complications.

Production Highlights The lavish background. The stable supper. The atmosphere. The villainy of Stuart Holmes. The high tone of the production.

Exploitation Angles Put on atmospheric prologue. Conduct a fashion show, etc. Play up cast, they are all well known. Use theme of loveless marriage, when daughters are sold to highest bidders for copy, etc.

Drawing Power Good for neighborhood houses catering to a feminine clientele. Best suited for city theatres.



Scene from "The Snow Bride." F. P. Lasky.

"Sawdust"

Universal—4910 Feet

(Reviewed by Laurence Reid)

IT'S been some time since Gladys Walton has had a more appealing role than that of the little circus performer in "Sawdust," a picture destined to be popular because it depicts romance and adventure 'neath the big top. There may not be much originality about the idea, but it furnishes a happy surprise in its climax—and there is incorporated sufficient incident and heart interest to get by most anywhere.

Any exhibitor catering to a baldheaded row will find his front seats well occupied, the reason being Miss Walton's pleasing figure in her spangles and tights. The star is perfectly at home in her role and plays with commendable spirit.

The story begins along familiar lines, showing the personable acrobat in conflict with the ringmaster whose cruelty toward her and a couple of clowns has made him unpopular with the show people. There is good atmosphere here because a real circus is employed. When the plot introduces an elderly couple visiting the show to discover, if possible, whether their girl, who disappeared years previously, is with the troupe it develops into the missing child formula. The spectator naturally guesses that the star is the long-lost daughter.

But the author furnishes a surprise by showing her as bearing no relationship to the old people. She runs away from the circus and passes herself off to them as the missing child. But their lawyer, in a temporary spirit of revolt against the girl who has become his sweetheart, informs the "father" that she is an impostor. She is saved from a suicide's watery grave by his timely arrival and everything ends happily.

Rather frail after the circus background is left, but, withal, a story which is definite in its appeal regardless of its conventional plot and incident. There is a dog in the picture who reveals a bag of tricks—and the others in the cast are satisfactory.

The Cast

Nita Moore.....Gladys Walton
Philip Lessoway.....Niles Welch
Mrs. Nancy Wentworth.....Edith Yorke
Ethelbert Wentworth.....Herbert Standing
Runner Bayne.....Matthew Betz
"Pop" Gifford.....Frank Brownlee
"Speck" Dawson.....William Robert Daly
By Courtney Riley Cooper, Scenario by Harvey Gates. Directed by Jack Conway.

The Story Tells of circus performer who is cruelly treated by ringmaster—her foster-father. Runs away and joins family whose daughter had presumably joined a circus years before. The girl finds happiness, but a quarrel with her sweetheart compels her to admit the fraud which she has perpetrated—that of being the real daughter.

Production Highlights The circus incident. The sawdust atmosphere.

Exploitation Angles Play up as circus story. Fans like this type of picture.

Drawing Power Will draw in second and third class and neighborhood houses.

"The Woman With Four Faces"

Paramount—5700 Feet

(Reviewed by Laurence Reid)

THE improbabilities attached to this crook story are, naturally, its shortcomings, and because of them one cannot become really excited over it, although one will follow it with interest since it carries a lively line of action. The gaps are so noticeable, however, that it is surprising that an experienced playwright like Bayard Veiller could fashion a plot which contains so many loose ends.

Here we have the quartette of crooks signing an agreement to help the dope ring, but the gap is visible when the paper is put away for safe keeping instead of being destroyed. Prosecuting attorneys, nowadays, are supposed to work in collusion with a feminine crook to get their evidence against the men higher up. This is another improbability. But the biggest gap arrives when it is ascertained by the prosecutor that the only man capable of cracking the big chief's safe is a convict in prison. So an airplane sails over the prison yard and Mr. Safecracker hops aboard the dangling rope ladder and is carried away. This defies logic.

But the subsequent action which shows him as untrustworthy and turning on the disciples of righteousness makes the preceding prison delivery appear futile. It was doubtless executed to exact a thrill and only seems possible because it was done for the purposes of entertainment. Another touch which is incredible presents the co-operation of a district attorney with a crook—the former using the latter to become a better crook for the sake of the law.

Yet it is these improbabilities which give it a value of novelty, otherwise it would have followed along in the same old familiar groove. The picture has been directed with emphasis placed upon its speed and the careful execution of each scene—all of which have been deftly put together.

Betty Compson, who uses an assortment of expressions to get into her character, acts with a good display of feeling and color. After all, she is at her best in the delineation of crook roles. Richard Dix is an adequate prosecutor, while George Fawcett as the judge and Joseph Kilgour as the arch-criminal play their parts with their customary poise and finesse.

The Cast

Elizabeth West—a crook.....Betty Compson
Richard Templar—district attorney.....Richard Dix
Judge Westcott.....George Fawcett
Jim Hartigan—a convict.....Theodore von Eltz
Judson Osgood—a narcotic peddler.....Joseph Kilgour
Morton.....James Farley
Warden Cassidy.....Guy Oliver
Ralph Dobson.....Charles A. Stevenson
The Boy.....Gladden James
The Mother.....Eulalie Jensen
By Bayard Veiller. Scenario by George Hopkins. Directed by Herbert Brenon. Produced by Famous Players.

The Story Treats of feminine crook who works in collusion with district attorney to convict a quartette of masculine crooks. She puts on a different face to carry out her designs. Aids in effecting escape of prisoner from jail and finds romance with prosecutor.

Classification Crook melodrama with redemption angle.

Production Highlights The lively action. The work of Betty Compson. The escape of the prisoner via airplane. The suspenseful value. The competent acting by George Fawcett and Richard Dix. The crook incident.

Exploitation Angles Title is alluring, so play it up. Feature as interesting crook play written by the author of many successful crook melodramas for stage and screen. Play up star. Feature Dix and Fawcett.

Drawing Power Will interest average screen audience anywhere.

"Wandering Daughters"

First National—Six Reels

(Reviewed by Frank Shelton)

MUCH ado about nothing for 6,000 feet. A good cast wasting its time on an inconsequential story dealing with the frivolities of the flapper—something we have seen again and again on the screen of late and a subject on which folks are no doubt getting much "fed up."

Somehow or other this production doesn't seem to measure up to modern requirements. The action for the most part seems nothing more than a series of poses. There are sharp breaks. The characters walk into the scene, do their stuff and abruptly walk off.

Marguerite de la Motte has the leading role, but her work does not measure up to that which we saw her register in "What A Wife Learned," "Scars of Jealousy" and other pictures. It is a very different Marguerite here. Every one of the characters is overdrawn. There is a lot of bunk comedy introduced for no reason whatever, but Alice Howell may get some laughs with her "business." Noah Beery is miscast as a strict pater of the "400." Allen Forrest is a good selection for the artist or parlor hound. He is at least convincing, but his acting is mediocre. Pat O'Malley is one of the bright spots in the picture. Pat is natural. That is the secret of his good characterizations. Marjorie Daw poses too much. William V. Mong as the father and Mabel Van Buren as the mother are adequate.

There are some attempts to inject the risqué into the action, strip out and take and the like. But it is all very tame. Some of the dancing scenes could well be toned down. The feature attempts to show the menace of "this freedom." It's not the "wandering boy" any more—it's the wandering girl, declares a subtitle. But the story then goes on to show that it is the wandering boy who produces the wandering girl.

There may be a demand for pictures of this kind in smaller houses in some towns, but we doubt the advisability of showing it to sophisticated folks.

The Cast

Bessie Bowden.....Marguerite de la Motte
Will Bowden.....William V. Mong
Annie Bowden.....Mabel Van Buren
Geraldine Horton.....Marjorie Daw
Charles Horton.....Noah Beery
John Hargraves.....Pat O'Malley
Austin Trull.....Allen Forrest
Servant.....Alice Howell
By Dana Burnett. Directed by James Young.
Photographed by Georges Benoit

The Story—Deals with the adventures of Bessie Bowden, who, brought up in a strait-laced household, is attracted to the social life of the fast set. She is infatuated with a parlor hound. John Hargraves, a hard working youth, conspires with her father to adopt the ways of the "400" in a hope that this means of attack will keep the girl interested in her own home. Dad transforms the old home, but goes broke doing it. However, in the end, the parlor lizard is unhorsed—too many women being his downfall—and John and Bessie are married.

Classification—A comedy-drama dealing with the gayeties and sorrows of our present day flapper.

Production Highlights—The party given by the "socially elect" at the country club. The race between the cop and the autoist. The comedy supplied by Alice Howell. The meeting of the two girls in the artists' studio, the discovery of the man's perfidy and his punishment. The wedding under difficulties.

Exploitation Angles—The title. Might give a private screening for the local mothers' club and then get the women to give you their ideas on flapper activities for use in a tie-up campaign with your newspaper. Put the screening on in co-operation with the paper.

Drawing Power—Might go over in second class downtown houses, but not suitable for high class neighborhood theatres with family patronage, or houses attracting a clientele that insists on some sense in their picture farc.



William Fox is offering the Sunshine comedy, "Circus Pals."

"The Mysterious Witness"

F. B. O.—4350 Feet

(Reviewed by Laurence Reid)

THERE is nothing original or unconventional about this western except a slight novel touch in the climax when a horse is introduced as the character of the title. Otherwise it presents the stereotyped line of action between an honest cowpuncher and the in his office of ranch foreman. The hero is ornery villain who makes him toe the mark not the customary "up and at 'em" type of cowboy. He takes his "medicine" without a whimper because he is forced to support his aged mother back in the old home town. Thus for husbanding his resources the rest of the boys pick on him.

The characters are all familiar. There is the elderly prospector who befriends him and who is eventually murdered so that suspicion might fall upon the hero; there is the wealthy ranch owner's daughter, who, true to form, is infatuated with the most humble of the cowboys—and there are the cows and the open country.

The action furnishes some liveliness even if it is orthodox. The girl is saved from a serious accident by the hero and is forced to spend the night with her in a cave. Naturally the foreman registers jealousy over this turn of affairs—for he would marry the girl if she would have him. So he gets rid of the youth, who stops off to see the prospector.

At which point enters the heavy villainy. The foreman has been intercepting letters mailed by the hero to his mother and pocketing the money. So the young man develops some courage and starts in pursuit. To place him clearly under suspicion the old miner is murdered and the boy is locked up. It looks like sure conviction for him and a subsequent necktie party, but at the last minute his horse—the "mysterious witness"—is introduced. He proves to be so gun shy that it would be impossible for his rider to fire the shots from his back as the foreman had testified. The prospector's "poke" is found among the villain's cohorts and the hero is exonerated.

The Cast

Johnny Brant.....Robert Gordon
Mrs. John Brant.....Nannie Wright
Ed Carney.....Jack Connelly
Ruth Garland.....Elinor Fair
Jim Garland.....J. Wharton James
By Eugene Manlove Rhodes. Directed by Seymour Zeff. Produced by F. B. O.

The Story—Treats of young cowpuncher who is forced to support his aged mother. His life is made miserable by the ranch foreman because he is believed to be a miser. However, the boy receives sympathy from old prospector. The ranchman has a daughter, who becomes infatuated with him, thus arousing the ire of the foreman. The cowpuncher learns that the villain is stealing money sent to his mother and starts in pursuit.

Classification—Conventional western melodrama.

Production Highlights—The conflict. The atmosphere.

Exploitation Angles—Play it up as an "up and at 'em" melodrama. Feature the horse.

Drawing Power—Suitable for second and third class downtown houses.

"The Rapids"

Ernest Shipman-Hodkinson—Five Reels

(Reviewed by Laurence Reid)

THIS picture does not live up to the expectations which the title suggests. One would naturally think that much action and stirring incident would be realized—action and incident of life in the raw out there in the open spaces. But these elements never develop beyond a little excitement in the climax. The idea is based upon harnessing the water power of a Canadian town and putting it on the industrial map. Thus it may be called a story of capital and labor.

There is much to be explained in the sequences. For one thing we are puzzled over the project being financed by Wall Street promoters. Subtitles cover the ground in telling of the feud between an honest capitalist determined to "get" two crooked capitalists. He "gets" them through stock manipulation. And the story suffers because the action is eliminated. We see a stranger arrive in the town and through the power of his eloquence interest the natives in the undeveloped resources of the community. The next scene shows a pulp mill in complete operation—with the stranger in charge.

For the purposes of conflict his engineer loves a girl who has aroused the admiration of the hero. And she, in turn, idealizes him.

The action never gets anywhere. When the honest capitalist brings the "crash" the mill is forced to close. Which introduces the time-worn strike of the employees. A poorly handled scene which doesn't ring genuine. With Wall Street forced to take the count, the mill reopens and the stranger, his work completed, leaves for other parts. What he has gained out of his project is not shown. He would have remained had the girl really loved him, but the engineer, fighting for his life in the rapids after being shoved off a bridge by a dissatisfied workman, arouses the heroine's sleeping passion. So the stranger walks away disconsolate, yet with a feeling of happiness because he has his little adopted daughter with him.

The scenes are not dovetailed in a very admirable manner. And the wide-awake spectator will surely recognize a billboard with the name of Long Island city upon it. However, it is an adequate picture for program houses. It is sincerely acted by Harry Morey and a competent cast.

The Cast

Robert Fisher Clarke.....Harry T. Morey
Elsie Worden.....Mary Astor
Jim Belding.....Walter Miller
John Minton.....Harlan Knight
Henry Marsham.....Charles Slattery
Horace Wimperley.....Edwin Forsberg
Herbert Stoughton.....Jack Newton
Bishop Sullivan.....Charles Wellesley
Louis Beaudette.....John W. Dillon
Sue.....Peggy Rice
Mayor Filmer.....Frank Andrews
By Alan Sullivan. Scenario by Faith Green.
Directed by David M. Hartford. Photographed by Walter L. Griffin and Oliver Sigurdson.
Produced by Sault Ste. Marie Films, Ltd.

The Story—Stranger, a promoter, visits small town and develops the power of the rapids. Wins support of community and interests financiers. Builds a huge pulp mill, but quarrel between his backers precipitates a strike between employees. The stranger falls in love with girl whose fiancé is the engineer of the project. The financiers are ousted from the company by a rival and the stranger, his work accomplished, leaves when he learns that the girl loves her youthful sweetheart.

Classification—Romantic drama involving "big business."

Production Highlights—The exteriors. The rescue of the child and the young man. The good work by Harry Morey. The strike uprising.

Exploitation Angles—Might use copy concerning undeveloped property in your town, calling attention to the development of town in the picture. Bill it as a romantic drama of "big business."

Drawing Power—Good for program houses.

"Circus Days"

Sol Lesser-First National—6500 Feet

(Reviewed by J. C. Jessen)

IT was bound to happen that Jackie Coogan would appear in a circus story—for circuses and small boys are inseparable when the big top is put up in the cities and villages of any country, anywhere. Some will call this Jackie's best picture because it does feature circus life. We will say that it outclasses any production in which he has ever appeared with the single exception of "Oliver Twist." Certainly, it affords the spectator with plenty of adventure and atmosphere. The kids will flock to see it—and the elders will not be able to remain away.

One thing about this picture is the fact that it is essentially a vehicle for the star's childish appeal. Adapted from the story, "Toby Tyler"—a very free adaptation, incidentally, it is redolent throughout of the atmosphere of the circus lot. Much time and money has been expended to make the production genuine—right down to the smallest detail. Circus pictures have come and gone, but this one outclasses them all with its background.

The director who helped to fashion the scenario has worked with an eye upon catching the true circus spirit. Yet he has not forgotten that Jackie Coogan is an actor. Thus the youngster is presented with opportunities to express pathos and heart interest—qualities in which he is supreme—qualities which very few of his matured rivals are able to suggest. Sol Lesser has given the director free rein. The result is lavish scenic effects are provided. The entire personnel of a circus has been employed—a circus which was wintering on the Coast.

The story starts off on a human interest angle, showing the youngster and his mother being abused by the boy's uncle and compelled to do the drudgery of the farm. A circus comes to town and little Toby is prevented from seeing it. And, boy like, he puts on a circus of his own which ends in disaster and disgrace for him. So he runs away and joins the big show in the next town. His job is with the lemonade and peanut concession and hard luck still pursues him, for his taskmaster is nearly as stern as his uncle. But the sideshow people and the clowns show a real friendship and before long he is allowed to "double" for a tiny equestrienne. And his star is in the ascendant when he is made the feature clown with bareback riding thrown in for good measure. When his mother is reunited to him his troubles are ended.

The production takes rank with the best. It is essentially all Jackie, yet the supporting cast is highly competent. It's a great audience picture and certain to turn the crowds away. It offers unlimited exploitation possibilities.

The Cast

Toby Tyler..... Jackie Coogan
Ann Tyler, his mother..... Barbara Tennant
Eben Holt..... Russell Simpson
His wife, Martha..... Claire McDowell
Luigi, the Clown..... Cesare Gravini
Jeanette, his niece..... Peaches Jackson
Mr. Lord, the Lemonade Man..... Sam de Grasse
Mr. Daly, the Circus Owner..... DeWitt Jennings
World's Fatthest Woman..... Nellie Lane
World's Skinniest Man..... William Barlow
By James Otis. Scenario by Eddie Cline and Harry Weil. Directed by Eddie Cline.

The Story—Boy is mistreated on uncle's farm and rather than face a whipping runs away and joins a circus. The circus had been in the town the day before, but he was prevented from seeing it. He has a hard task with the show, but his friends in the side-show save him from persecution. The boy gets a chance to "double" for a little equestrienne and makes good.

Classification—Drama of human interest featuring life with a circus.

Production Highlights—The heart appeal. The circus atmosphere. The excellent performance by Jackie Coogan.

Exploitation Angles—Presents several ideas. Link up with your own circus day. Put on atmospheric prologue suggestive of the big top.

Drawing Power—Will succeed anywhere.

"The Law of the Lawless"

Paramount—5700 Feet

(Reviewed by Laurence Reid)

THERE'S a fine old melodramatic ring in this title which adorns a story carrying a deal of adventurous color and romance. The plot is not original nor important. What is important is the fact that gypsy life and love forms a subject which has not been used extensively on the screen. The idea itself has served time and again in many of our westerns. Here it is used to stir up a little conflict between Tartar tribes of the lower Danube and gypsy nomads—who are costumed according to the best theatrical traditions.

Certainly, the author, a native of the lower Danube, has employed a background which serves as a distinct relief—for there isn't a hint of American scenery or characterization in the tale. This gives the picture an exotic flavor. Yet how obvious it is! One can spot the ending once the three important figures are introduced—and nothing transpires to furnish a single moment of surprise.

However, there is a novelty about certain incidents which carry it away from the conventional, rubber-stamp hokum. Certainly novel is the wedding of the gypsy chieftain and the Tartar maid who sells herself on the auction block to save her father, whose weakness is his huge debt to a wily usurer. The gypsy carries her off in cave-man fashion and the marriage ceremony is truly colorful. Their arms are slightly cut to allow the blood to flow and a piece of cloth is bound around them. The priest says something about their life fluid being mixed and it is over. And, true to custom, there is much celebration by the observers. The girl learns to love him gradually, principally because he displays some prowess in bulldozing a steer and riding an angry horse.

The fireworks begin when the disappointed Tartar lover rides to rescue her. The gypsy is kidnapped, but the girl effects his rescue and the discarded sweetheart perishes in the flames of the minaret. No gun-play here, instead the weapons are whips—and the gypsies use them with good effect upon the Tartars. The picture drags quite a bit, especially in the romantic scenes and again in the climax when the flames race up the stairs to the minaret.

Nevertheless it is the most colorful role Dorothy Dalton has had in some time. There is no reason, though, why she should attempt to express fear. Hers is a personality which wouldn't be scared at anything. Charles de Roche, making his American screen debut, is rather colorless in an equally colorful role. Any one of a dozen Americans gifted in the saddle could have gotten away with it. Theodore Kosloff, being a Russian is able to suggest the Tartar with commendable spirit. His is the truest character.

The Cast

Sahande, a spirited Tartar maid..... Dorothy Dalton
Sender, a faint-hearted musician..... Theodore Kosloff
Costa, a gypsy chief..... Charles de Roche
Ali Meechmet, a money lender..... Tully Marshall
Osman, father of Sahande..... Fred Huntley
Fanutza, a gypsy..... Margaret Loomis
By Conrad Bercovici. Adapted by E. Lloyd Sheldon and Edfrid Bingham. Directed by Victor Fleming. Produced by Famous Players.

The Story—Treats of spirited Tartar maid, whose father's misfortune places him in power of village usurer. Is about to be sold as a slave when the girl takes his place and offers herself to the highest bidder. A musician and a gypsy chief bid for her, the latter winning. Then he learns that he has not gained her love until he proves himself worthy of winning her.

Classification—Romantic adventure drama.

Production Highlights—The spirited acting by Dorothy Dalton and Kosloff. The good atmosphere. The fights and thrills.

Exploitation Angles—Play up star and cast, mentioning screen debut of Charles de Roche. Put on atmospheric prologue with gypsy background. Music from Herbert's "The Fortune Teller" would be appropriate. Use vocal number.

Drawing Power—Will please majority of picture-goers anywhere.

"The Spoilers"

Jesse D. Hampton-Goldwyn—Eight Reels

(Reviewed by Frank Shelton)

"I TLL drag 'em to the edge of the seats!" You have heard that before. You know that when it is used, it is usually the bunk. But, boys, that is the one and only phrase we can think of after viewing this stirring story.

The thought uppermost in our mind, and perhaps it has been in yours, was: Can Milton Sills equal the battle put up by Bill Farnum and Tom Santschi in a former screen version of this vibrant Rex Beach tale. Sills undoubtedly had some thoughts along this line also. So did Noah Beery. Well, rest assured that these two put up a battle in this picture that is as close to the real thing as it is humanly possible to make it. We have it on high authority that Sills was laid up for three weeks after this fight. We believe it. So will you when you see these two characters exchanging knockout blows, jumping from tables on top of each other, going through windows, through partitions, through furniture. It's terrific. Everyone who sees this fistic tournament is going to revel in it. It's the best fight seen on the screen this year. It is better than the Farnum-Santschi battle, in our opinion.

And this is not the only battle in this wonderful screen version. It opens with one and the male characters seem to be continually at each other's throats. Action! Why, man, it comes so fast your poor old spine will be worn out from quivering. Here is a feature in which the primeval passions of man are given full play. Realizing that it was up to them to make a bigger and better picture than any that had gone before, the characters have lived—not acted—their roles.

There is no hokum. It's all real, big, throbbing drama. The blowing up of the mines, the robbing of the sluices of the Midas mine, the attempt to arrest Glenister for the robbery, the riding of the Vigilantes, the crooked roulette game, the escape of Glenister from the dance hall, his rushing to the rescue of his sweetheart, his dive from the bluff into the rushing stream on horseback—and then the greatest battle in screen history—these are a few of the things that "will drag 'em to the edge of the seats!"

Technically, the production approaches 100 per cent. Lambert Hillyer has directed masterfully. The settings are unusually fine and all convincing. We predict for "The Spoilers" unusual success at the box office. If ever a picture deserved support from exhibitors, this is IT.

The Cast

Milton Sills..... Anna O. Nilsson
Noah Beery..... Barbara Bedford
Robert Edeson..... Ford Sterling
Robert McKim..... Mitchell Lewis
Sam de Grasse..... Wallace MacDonald
Rockliffe Fellows..... Albert Roscoe
Jack Curtis..... John Elliott
Louise Fazenda..... Kate Price
Gordon Russell..... Nick Cogley

By Rex Beach. Directed by Lambert Hillyer. Scenario by Fred Kennedy Myton. Photo-

The Story—Deals with the adventures of Roy Glenister, Joe Dextery and his friends in the Nome, Alaska, country, where they go in search of gold, but find instead, romance and adventure. The fight against McNamara, a crooked politician, who seeks to jump every good claim in the country, and his gang of ruffians, takes up most of the action. There is a happy ending. Glenister wins the fight and the girl.

Classification—A dramatic thunderbolt of the great outdoors in the Nome mining country, bubbling over with red blooded action.

Production Highlights—The battle between Sills and Beery. The thrills. The suspense. The fine sets, both interior and exterior. The wonderful cast.

Exploitation Angles—Borrow, steal, get money somehow to bill this one like a circus. The more you spend the more you'll get back. Play up the big battle. Tell them about the real all-star cast. Dress a couple fellows like miners and put them out as ballyhoos.

Drawing Power—It'll fill your house, no matter how big, if you exploit it right.

Regional News From Correspondents

Washington Film Row and Theatre Brevities

There is no such thing as a "summer season" in the conduct of the Crandall theatres. The popular belief among showmen that entertainment values must necessarily slump during the hot months is not subscribed to by Harry M. Crandall and his staff.

"Songs of the Past," the concert overture which will be played by the symphony orchestra at Crandall's Metropolitan theatre this week under the conductorship of Daniel Breeskin, was arranged by Ray Hart, a local musician, who spent three months in research work at the Congressional Library before completing the work.

Daniel Mannix, formerly musical director at Crandall's Avenue Grand theatre, has taken charge of the music at Crandall's Apollo Garden, operated in conjunction with the Apollo theatre in Northeast Washington.

The transition from Winter garb to Summer was completed last Saturday night at Crandall's Metropolitan theatre. Fallas Broche, house manager, and his entire house staff worked all night replacing the canary colored Baronet satin draperies with the summer cretonnes and covering the orchestra chairs with the fresh and cool cretonne seat covers.

Mrs. Harriet Hawley Locher, director of the Public Service and Educational Department of the Crandall theatres, returns to Washington last Tuesday after a week in New York where she attended the Authors' League Conference for the Betterment of the Motion Pictures as a delegate representing both the Washington Branch of the League of American Pen Women, of which she was recently elected president, and the Crandall theatres. While in New York Mrs. Locher had a number of valuable conferences with executives of the Will H. Hays organization and others interested in the line of work which the Crandall Public Service and Educational Department is pioneering.

Thomas Joseph Gannon, director of the Palace Symphony Orchestra at Loew's Palais future connection will be.

ace theatre, returned Sunday night from New York City, with a budget of up-to-the minute snappy musical hits from Broadway.

The pioneer Colonial Beach exhibitor, Menz, who operates the open-air movies there, on Saturday Sunday and holidays, is again facing competition for the Westmoreland resort trade as the Auditorium there opened late last season is again running its show whenever Menz is operating.

Ben Pitts, Fredericksburg, Va., exhibitor, is facing competition from Pleasure Island, a near Amusement Park reached by a stairway from the highway bridge at the Virginia city.

The Lynchburg, Va., Academy of Music has just been leased by C. M. Casey, owner of the Isis picture theatre there, and goes under his management on July 1, according to advice from Lynchburg, under date of June 13. The policy of the house it is learned will be the presentation of high-class legitimate travelling combinations, the better class of vaudeville, and first run feature films. Renovations to the house will include complete repainting inside and out, says House Manager G. E. Barrett of the Isis.

A visitor at the F. B. O. exchange this week was Charles Williams of the National Community Enterprises of Washington, who books for non-theatrical affairs.

Former pioneer western exhibitor, Benjamin Carl Ochert, was seen on the street here this week.

Marquis James of the American Legion Weekly, veteran dramatic and film press agent, and member of the allied amusement S. Rankin Drew Post of the American Legion, New York City, attended the sessions of the Legion Flag Conference here as did Colonel Joy of the Will Hays staff.

Messrs Payette and Sherwood gave a realistic interpretative Oriental dance at the Kiddies party of the First National Club at the Payette menage last week.

J. H. Beaver has returned from Pennsylvania but is not yet in a position to say what

his future connection will be.

Mr. and Mrs. Boteler of Paramount are taking a month's leave and will spend their vacation in California.

Margaret Dunham will have a birthday party on the 23rd of June the guests being all the Paramount employees.

Charles S. Parker of the Universal exchange was married last week to Miss Amelia Bingham Ridgeley, and is enjoying the heat.

Captain J. A. Bachman of Educational and his two Drum(mer) Majors, Levey and Dutton are out to corral the Educational prize for volume of old and new business.

Miss Ruby Mathers is spending the week-end in New York City.

Roy McHugh, veteran shipper, is "vacationing" at the Emergency Hospital. While on the first lap of his holiday in Baltimore last week his motor-cycle was run into and he was rendered unconscious for several hours. He was given temporary treatment and sent to the Washington Emergency Hospital. He is expected back at work soon.

Harry Hunter, Paramount manager, went vacationing last Sunday and reports the fish biting good at Chesapeake Beach.

Jack Osserman is back at Universal for a few days. Manager Brown is spending a few wdays at the Home Office in New York.

Robert G. Wyckhoff, of the traveling auditor staff of Fox Film Corporation, has recently been in the city looking into the books of the local branch. Manager George Roberts is expected back from the north shortly.

Visitors in town this week-end were: John Pryor, Pryor Enterprises, Danville, Va., operating theatres in Richmond, Danville, and other Virginia communities, Auditor Collins of the Karl Nickolas properties, Portsmouth, operating the Rialto and Tivoli in the Virginia seaport. At one time they also operated the old Orpheum there, which was gutted by fire and permanently closed thereafter, several months ago; and Bernard Depkin, Baltimore exhibitor.

Photoplay Personals and Events in Southeast

MOORE county, North Carolina, boasts of the two finest theatre pipe organs in the South, and it is a rural community at that, without a single large town. When Leonard Tufts, millionaire developer of the winter resort at Pinehurst, built his commodious Carolina theatre a year ago he installed at that time the finest theatre pipe organ in this part of the country, the theatre being under the management of Charles W. Piquot, one of the best known showmen in the South, who, catering to an almost entirely millionaire clientele, presents first runs on a majority of the bigger pictures. Now, O. L. Aufer Heide and Dr. G. G. Herr, are starting the building of a half million dollar theatre at the neighboring resort of Southern Pines and intend to install a pipe organ that will even excell the one in the Carolina theatre.

Harry S. Allen formerly of the Howard-Wells interests in Wilmington, spent a greater part of the past week on Charlotte's Film Row buying pictures for his new theatre at Sanford, which will open Friday, June 22nd, with a big gala formal event and expensive favors to all patrons.

J. M. O'Dowd of the O'Dowd theatre, Florence, S. C. who upon the occasion of the recent

fire tragedy at Camden, South Carolina, secured a reel of vivid pictures, reports that it requires two prints working continuously to supply the demand in the Carolinas for these pictures. A percentage of the returns from rentals is donated to the stricken families left by the disaster.

Nat L. Royer, well known film man of the South and formerly publisher of Southern Picture News, Atlanta, Ga., has been made managing director of the re-christened Capitol Theatre, in Birmingham, Ala. The entire theatre has been re-arranged inside and out and will run only second and third runs, at popular prices. "Nat" is inaugurating an extensive and intensive publicity campaign to put the house user.

R. D. Craver will motor down from Charlotte to Wilmington with his family next week and will spend an entire week on Wrightsville Beach at the Oceanic Hotel before the opening of the North Carolina convention on June 28th. "R. D." owns the Broadway theatres at Columbia and Charlotte and is president of Associated First National Pictures of the Southeast with exchanges in Charlotte and Atlanta.

First National's entire force of bookers, salesmen and managers in Atlanta and Charlotte

last week attended the sales conference in New Orleans. Among the Atlanta territory salesmen who went were the following: W. A. Sanges, Paul Strachen, Frank Sands, Nick Carter. From Charlotte manager Frank P. Bryan, booker Jack London and salesmen Bryan Craver and Jack Cunningham attended.

District manager Fred Creswell announces the appointment of A. E. Rook, of Oklahoma City to the head of the advertising department of the new paramount exchange in Memphis. A. C. Edwards, now in the New Orleans office, will be in charge of the shipping department.

The marriage in Atlanta last week of DeSalles Harrison for a long time director of the Howard Theatre, to Miss Virginia Pegram, was one of the most fashionable of the month.

Theodore Young, director of real estate for Famous Players-Lasky Corporation, was in Atlanta enroute to San Antonio, Texas, to arrange for the opening of an exchange there.

The Pack Theatre, Asheville, N. C., will soon re-open under the management of A. H. Cobb, Jr., of Johnson City, Tenn.

J. C. Bailey, former owner and manager of the Star Theatre, Rockingham, N. C., has purchased the Pastime, at Troy, North Carolina.

Albany Notes and Eastern New York Briefs

ABOUT everyone worth while in this section of the state is attending the convention in Syracuse this week. Frank Bruner, manager of the Pathe exchange here, took a party in his car Monday, which included Edward Eschman and Will Raynor, who came on here from New York. Vic Bendell, of the F. B. O. exchange, also went up Monday afternoon, while Charles Walder, of the Goldwyn exchange, Alec Herman, of the First National, Marvin Kempner, of the Paramount exchange, and Ben Apple, owner of the American and Griswold theatres in Troy, also left early in the week for Syracuse.

Harold Rodner, who hails from 16 Broadway, dropped in at the Mark Strand in Albany the other day and renewed acquaintance with Manager Vineberg.

"Al" Lourie, special representative for Timely Films, out of New York, was in Albany for three or four weeks.

There was one man who arrived in Albany this past week who received a royal welcome from everyone. His name is Bert Moran, now manager of the Pathe exchange in Pittsburgh, and who handled Pathe's exchange in Albany for several years, and numbered his friends by the thousands. Accompanied by Mrs. Moran, Bert is on his way to Burlington, Vt., for his vacation.

The Mark Strand in Albany is meeting the usual summer lull in business by doing away with soloists.

Otto Eigen, of the Academy in Sharon Spa, was seen along Film Row the past week.

Frank Bruner, manager of the Pathe exchange in Albany, spent a day or so this week at headquarters in New York.

There is a rumor to the effect that the Astor, in Troy, may close within a few days.

The street car strike is still on in Schenectady, and as a result the theatres in that city are playing to small houses. In fact, at one matinee in a rather large house, there were only six persons.

Someone from Brooklyn gave Herman S. Vineberg, the new business manager of the Mark Strand in Albany, a handsome mahogany cigarette humidor during the past week. The donor forgot to enclose his card and should this item meet his eye, Mr. Vineberg would like to hear from him.

Robert Bendell, manager of the Selznick Distributing Corporation, in Albany, had a profitable trip to Gloversville this week, when he closed a contract with Myer Schine for all houses in the latter's circuit.

Some of the managers in Albany, realizing the many changes that have taken place in the exchanges during the last few months, are rather on pins and needles these days. The situation was well expressed one day last week when the manager of a local exchange, meeting a friend on the street, remarked that he was on his way back to the exchange "to see who he was still with."

Bob Bertchy, who used to manage the Federated exchange in Albany, but who is now handling the Metro in Boston, was a welcome visitor in Albany the past week.

H. W. Martell, of the motion picture division of the U. S. Army, was along Film Row last week, booking up for army posts in northern New York.

E. Dopp, of the Electric, in Johnstown, and Louis Schine, of Gloversville, were well known exhibitors of central New York in town last week.

Talk about young women being good film salesmen! Jane Holloran, who is employed in the Selznick Distributing corporation exchange in Albany, went to Pittsfield the past week and closed a thousand dollar contract with the Capitol theatre of that place. Incidentally, Miss Holloran has just bought a new car.

A committee has been named by the Albany F. I. L. M. club to look for permanent headquarters.

Alec Herman, manager of the First National

exchange in Albany, and Marvin Kempner, manager of the Paramount exchange in the same city, were in New York the past week, with Nate Robbins, and Barney Lumberg, of Utica, well known exhibitors. Mr. Robbins will use stock at the Avon in Watertown this summer.

Miss Rene Craven, first assistant to the manager in the First National exchange in Albany, is enjoying a short vacation at Silver Bay on Lake George.

Alec Herman is still leading in the managers' contest staged by First National. Mr. Herman's windows, by the way, are the best decorated of any exchange in the Capital city.

There is one exhibitor in the Capital District who swings a cane. He is Captain Boone, who has just been made manager by the State, in Schenectady.

Rev. George Smith, of Bolton Landing, who uses pictures along with his preaching, and does his own booking, was in town last week.

William Shirley, of the Strand, in Schenectady, was in New York last week.

There is talk to the effect that Paul Alberts, owner of the Albany in Schenectady, is working quietly in the hope of acquiring the State theatre. This latter house has just started in with double features, and furthermore, with the hoped for stimulating business, advertised the past week that children would be admitted free of charge.

Mr. and Mrs. Seguin, of Rouses Point, well known exhibitors, drove to Albany last week, and booked up a summer supply of film.

On account of conditions, the Pythian at Port Ewen will close indefinitely in the near future.

Ollie Stacey, manager of the Majestic in Albany, uses a medicine ball every day with one of his doormen to keep in condition. Mr. Stacey has been in the business for many years but still looks like a youngster, but when it comes to booking pictures he is "the daddy of them all."

Portland, Ore., Exhibitor and Exchange News

C.S. JENSEN, head of the firm of Jensen & Von Herberg, sprung a surprise on his friends and upon attentive motion picture fans when he announced the resignation of Paul F. Noble as manager of the Liberty theatre and his succession by A. C. Raleigh. Noble, who has had charge of the Liberty, probably the most important link in the long chain of J. & Von H. houses, for nearly five years, was absent on a vacation in California when his retirement was made known by his employer.

Noble is said to have been one of the highest salaried picture house managers on the Coast and his exploitation methods, especially in handling prologues, have given him a wide reputation. It is probably, according to Jensen, that Noble will remain in Southern California. His resignation as secretary of the Motion Picture Exhibitors' League was a forerunner of his retirement from the Liberty, but even his friends did not suspect the one would follow the other.

A. C. Raleigh, new manager of the Liberty, has been with Jensen & Von Herberg for seven years, except for the time he spent in Salem in charge of the Guthrie chain of houses and later as manager of the Portland Blue Mouse. He is best known here as former manager of the Columbia theatre, now owned by Carl Laemmle and operated by Universal. He is also editor of Screenland the J. & Von H. house organ and was editor of Screenland News, a film weekly.

Jacques Bergues, whose motion picture experience has been gained chiefly in France, has discovered mountain locations that, he declares,

vie with anything in Europe in the Canadian Rockies. He is here while a story is prepared for him to shoot with these huge mountains and great rock formations as backgrounds. He will use a small cast, making the story tie into the backgrounds, after the fashion of the Bruce Wilderness Tales. Incidentally, the Robert Bruce Company, making the first of the summer's series of Wilderness Tales, is expected back next week from the Oregon coast country.

Manager John Stille at the Rivoli will present in a special dance number throughout next week Malveson Parker, young daughter of Mr. and Mrs. J. J. Parker, as Norman Mendelsohn. The Parker girl and her partner are popular as dancers. The father of the former, J. J. Parker, is the owner of the Majestic and Peoples theatres.

As a result of his "discovery" concerts, by means of which he had introduced to Columbia theatre audiences a number of heretofore little known singers and musicians, Manager M. H. Newman himself has discovered Bernarda Harry Henderson, dramatic soprano, and on the strength of her popularity at the concert last Sunday, has engaged her for a two weeks season. Mrs. Henderson was richly rewarded with applause at her first appearance. She is a sister of DeWitt Harry, who is doing publicity for the Columbia.

Portland's annual Rose Festival did not cut in on picture house receipts as severely as was expected, since poor weather conditions prevailed for the first two days of the big outdoor carnival. The theatres drew even more than their usual early week business. On Thursday, however, almost everyone in town, it

seemed, and all their friends from the villages, stood on the sidewalks for hours waiting for and finally viewing the great floral pageant.

Film Flashes From Florida Territory

GEORGE Almon, representing the Southern States Film Co., of Atlanta, rolled into Tampa last Saturday in his classy coupe, closed up contracts for his company's output, and left Tuesday for Clearwater.

Stanley E. Myer, of the Highland theatre, Frostproof, was a Tampa visitor this week. Stanley has been showing only two days a week this summer, but says that business was so good he had to put on another day.

Last week, while the Jackie Coogan picture, "Daddy," was playing at the Victory, Tampa, Manager Jno. B. Carroll thought of the kiddies out at the Children's Home, and how they would enjoy it. So, Saturday afternoon he reserved a portion of the house and had them all there as his guests. Did they enjoy it? I'll say they did.

Manager Jno. B. Carroll, of the Victory, Tampa, is now providing continuous music for the patrons of this popular theatre. He has engaged Miss Vatterlin, the organist, and she is alternating with the orchestra.

E. J. Ammes, a theatre inspector of New York, was in Tampa recently, and said the Tampa theatres were far above the average. He thought them up to anything in the South for cleanliness, appearance and ventilation.

Jottings from Kansas City and Vicinity

DESPITE the fact that seventeen friends in the film industry offered themselves for blood examination in an effort to save the life of Henry Taylor, Universal representative of the Kansas City branch, it was in vain, Mr. Taylor dying Friday morning. He had undergone an operation Sunday at St. Joseph's hospital, but did not improve. Wednesday his condition became critical and an infusion of blood was necessary. Of the applicants who offered themselves for the transfusion Billy Bannister, formerly Universal representative, was selected. Mr. Taylor leaves his widow, two brothers and two sisters.

The Kansas City Goldwyn office records are being examined this week by O. H. Lambert and James Merian, traveling auditors for the home office at New York City.

W. T. Yoder, Pathe Southern District manager, is experiencing the trials and hardships of an exchange manager this week. Mr. Yoder volunteered to take charge of the Kansas City Pathe office while Harry Graham, branch manager, takes a vacation.

A verdict of \$76,070.83 was awarded against the Orpheum theatre and Realty Company of Kansas City in the Federal court at Kansas City last week. The verdict was in favor of the Clarke Estate Company, which sued for \$115,000 damages, involving the alleged neglect of the old Orpheum theatre. Included in the net verdict was \$2,249.76, which represented the rent on a box at the old theatre. The box in the original lease was to be set aside for the heirs of Henry T. Clarke who leased the property in 1911 to the Orpheum Company the new house featuring vaudeville and motion pictures. A new trial will be asked by the Orpheum company. Should this not be granted an appeal will be taken from the jury's verdict for damages. E. A. Neel, one of the attorneys for the Orpheum company, said.

A new theatre in Moran, Kas., is being constructed by B. Larson. The house will be equipped to accommodate small road shows, in addition to motion pictures, having a small stage and sloping floors. The Garden theatre, Colony, Kas., being constructed by F. V. Denton, is nearing completion. The Palace theatre, St. Joseph, Mo., owned by F. L. Dyson, has been sold to C. M. Piper. Mr. Dyson also has disposed of his interest in the Park theatre to George Montray and will take a summer vacation.

Exhibitors who complain of summer slumps lend your eyes a moment:

In Aliceville, Kas., there are 110 persons. The motion picture theatre seats 250, showing once a week. The manager is a blacksmith, representing a number of citizens who guarantee the operation of the theatre. And it more than pays expenses.

The management of the Pastime theatre, Protection, Kas., operates under the theory that the manner in which a theatre is conducted is even more important than the pictures shown. On certain nights the Pastime admits entire families on two adult tickets, while in connection with Lloyd comedies, colored photographs of Harold Lloyd are given away. Each day five women of the town are called on the telephone and asked to guess the Pastime's program for that night, a correct reply being followed by an invitation to attend the show as guests of the management. It simply is a different method of keeping the public mind constantly on the theatre and box office results reflect this.

"The bicycling and subrenting of film is just a matter of stealing and it is hardly conceivable that any exhibitor would stoop to such a practice, but so many instances of this have been brought to the attention of the Film Board of Trade that arrangements have been made for investigators to be maintained throughout the en-

tire territory, and drastic action will be taken in all cases in an effort to correct this deplorable condition," reads a notice issued by the Kansas City Film Board of Trade issued this week.

The announcement also states that exhibitors will be expected to return their film not later than 9 o'clock the morning following their show.

The interior of the Royal theatre, Cameron, Mo., has been redecorated, while the theatre's cooling system has been perfected, according to A. E. Jarhoe, manager.

In effort to stimulate interest in his theatre, J. Benken, of the Benken theatre of Pleasant Hill, Mo., is planning a local merchants' co-operative film and already has the whole town talking about it.

A. M. Eisner, president of the Kansas City Division of the M. P. T. O. A., received a letter from national President Sydney S. Cohen this week, in which Mr. Cohen requested Mr. Eisner to extend the former's thanks to the Kansas City Chamber of Commerce and Mayor Frank Cromwell for inviting the M. P. T. O. A. to hold its convention in Kansas City next year. The matter will be referred to the national board of directors, Mr. Cohen stated.

Nearly 100 persons from the Jackson County Home, persons dependent upon the county, were guests of the Pantages theatre, a vaudeville and motion picture house, at Kansas City this week. All of them were from 50 to 80 years old, but they did not appear the least bit "bored"; in fact their enthusiasm was surprising.

A successful engagement was begun at the Royal theatre, Kansas City, by the Royal-Plantation orchestra this week. The orchestra, by tying up with the Kansas City *Star's* radio program each week, receives liberal publicity.

Oklahoma City Items and Southwestern News

THE new Goldwyn-Cosmopolitan exchange in Oklahoma City, has opened at 412 West Reno Street with the following force: Jewell Hill, of Kansas City, manager; Charlie Touchon, traveler; Sam Bunk as booker and one more traveler to be added later. The office will be under the direction of L. B. Remy, district manager at Dallas.

Investigators from the Internal Revenue Department are checking theatre's returns on admissions in Texas. Reports in the aggregate shows that there was a decrease of 44 per cent following May 1, 1922. A check is to be made of rental receipts including returns on percentage engagements in Dallas.

Charles A. McElray, of Memphis, Tenn., has acquired control of the Grand theatre at Conway, Ark., which is to be added to a chain of 8 or 10 theatres in Arkansas.

The Triangle theatre at Hoxie, Ark., has moved to new quarters and is now an up-to-date theatre.

Ferguson Bros. are erecting a new airdome at Port Arthur, Texas, to open June 15.

R. D. Fannin has purchased the Majestic theatre at Magnolia, Ark., from J. M. Hudson.

T. M. Hervey has opened his new Airdome at El Paso, Texas.

The new Princess theatre is being built at Gillett, Ark., and will be modern. Fertie O. Allred and Chas. Grim have purchased the Majestic theatre at Green Forest, Ark., from Carl Coxsey. The Majestic theatre at Little Rock, Ark., has closed for repairs and extensive redecorating.

Incorporations: Strand Amusement Co., Drumright, Okla., capital stock \$25,000. Incorporators, R. W. Elred, J. W. Driggs and Earl Foster; The National Negro Amusement Co., Muskogee, Okla., capital stock \$25,000. Incor-

porators, E. Emmett Stewart, P. A. Lewis and George W. Davis.

H. H. Allen, assistant manager of the Capital theatre, Oklahoma City, Okla., has resigned to accept the managership of the Royal theatre at Nowata, Okla.

The stock and fixtures of the American Releasing Corporation at Dallas have been moved to the office of the Select Pictures, Inc., at 1719½ Commerce Street, Dallas, where the business of the consolidation will remain.

H. C. Houston has sold his Gem theatre at Sherman, Texas, but name of the purchaser not ascertained.

Mr. Crane has taken over the management of the Bel-vick theatre at Belmont Place, Dallas.

Mr. and Mrs. Frank Fay have returned to Dallas from a week's visit with relatives and President Fay is back on the job at his desk in the Southwestern Film Corporation office.

J. W. Stewart, of Kaufman, Texas, and his brother, who is manager of the Liberty theatre at DeLeon, Texas, were in Dallas last week booking pictures.

Manager Davis of the Mission theatre in Los Angeles, and special representative of Mack Sennett productions, visited Dallas.

True Thompson of the True Film Co. of Dallas, was an Oklahoma City visitor during the week.

Manager Sam Wade of the Folly theatre at Pioneer, Tex., was a visitor in Dallas during the week and purchased several new pictures.

Manager A. Zoccaro of the Queen theatre in Fort Worth, Texas, visited on Film Row in Dallas during the past week.

Floyd Stewart of Dallas, has accepted position of traveler for Goldwyn-Cosmopolitan pictures.

Manager D. J. Couchlin of the Pathe exchange at Dallas, visited in San Antonio, Houston and Laredo the past week.

Fred H. Rike, former operator of the Rex theatre at Malakoff, Tex., has opened the Home theatre in the same town and has also acquired the Majestic theatre at Mabank, Tex., and the Rex theatre at Kemp, Tex.

The Film Board of Trade, operating in connection with the uniform contract, has been organized at Oklahoma City, Okla., with Josh Billings and H. M. Britton of Norman and Maurice Lowenstein of Oklahoma City, who will represent the interest of any exhibitor who is a member of the Oklahoma Theatre Owners' and Managers' Association of Oklahoma, in any dispute or misunderstanding that he may have with any exchange serving the Oklahoma market.

News of the Week in Cincinnati District

Jules Frankel, manager of the Gifts Theatre, and connected with the Frankel interests which control a chain of theatres, was married June 16th to Miss Ruth Russack, of St. Louis, at the home of the bride. After the wedding ceremony the bridal couple left for a six weeks' tour of the West before establishing their new home in Cincinnati.

Miss Tilley May, cashier of the Bon Ton Picture Theatre, was attacked and robbed of a satchel containing more than \$200, representing the day's receipts, by two white men when in front of her home. No clew to the identity of the bandits has been discovered. of publicity.

Theatre and Film Row Items from Cleveland

JOHN J. MURRAY, circus man, showman and exhibitor of Warren, agrees with the chaps that say a man's as young as his arteries. That's why he keeps on going when others quit, who have kept up a steady grind as long as he has. Murray has been contented with the one big Warren motion picture house; the Opera House, until recently. Now he owns the Hippodrome as well. And last Sunday was the official opening of the Hippodrome under his management. His first feature was "Within the Law." In honor of the occasion, the local First National family motored down to Warren to help celebrate. Among those present were District Manager and Mrs. H. A. Bandy, and Exchange Manager and Mrs. George W. Erdmann. Flowers were in profusion in the lobby, and everyone turned out to wish Murray well in his latest venture.



John J. Murray

Bob Blazer, one of the leading First National salesmen out of the Indianapolis office, and Mrs. Blazer, who have been vacationing via motor car through the East, spent the week-end in Cleveland.

Norman Moray, Pathe exchange manager, spent the week out among the exhibitors in the territory, and brought back the good word that business is better in the smaller towns than in the larger ones. In fact, in most cases, the houses are doing average business.

Oscar Rubay, office manager of the Cleveland Pathe exchange, starts the vacation ball rolling next Sunday. He's the first to get his vacation because he hasn't had one in so many years he's forgotten when the last one took place.

The whole Metro force was out to greet Cliff Almy when he got back from his honeymoon trip this week. His office was duly decorated for the occasion with clever placards. All the titles of Metro pictures were used to make suitable posters. Colored crepe paper was draped from the ceiling with souvenirs attached to the hanging ends. Getting married is easy compared to the job of facing the music of a whole building full of kidding fellow exchange managers. Ask Almy!

Film Classics Company of Cleveland, was incorporated in Columbus, Ohio, last week for \$250,000. Incorporators are M. W. Bruml and Samuel Milder.

B. F. Rosenberg, manager of the Los Angeles Metro exchange, stopped off to pay the Cleveland Metro exchange a visit the other day. Rosenberg was on his way home from the Metro convention in New York.

Frank J. Whittle, special representative for the Lee Bradford productions, was in the city this week.

Richard Weil, well known publicity man, and now working out a big campaign for the Progress Pictures Company, was married last Saturday to Miss Hazel Flint of New York. The ceremony took place at the Winton Hotel. J. S. Jossey, Norman Vibbard, H. Hirsch, and Sam Gorrel of the Progress exchange, stood up with Weil, while Carrol Slavin and Maude White of the same organization, attended the bride. Following the ceremony, the party motored to a prominent roadside inn, where an elaborate wedding dinner was served. Mr. and Mrs. Weil have taken an apartment at 2077 East 88th Street, Cleveland.

Tom Colby, manager of Cleveland's Universal exchange, is in New York attending the Universal convention.

Harry Charnas, president of the Standard Film Service Company, Cleveland, is in New York. Page him at the Astor Hotel.

Maurice Lebensberger, manager of the Standard Film Service Company, went to Chicago this week to bring home his wife and small daughter, who have been guests of Mrs. Lebensberger's parents for the past four weeks.

Harry Ross, Famous Players-Lasky central district manager, joined local F. P. L. exchange manager, Eddie Fontaine, in Cleveland last Tuesday, and together they went to call on the exhibitors in Youngstown, Akron and Pittsburgh.

G. M. Spidell, general purchasing agent for the Famous Players-Lasky Corporation, was a guest of the local exchange for several days this week.

Ray Morris, head booker of the Famous Players office here, took his Essex out of the barn the other day, and took the open road for the next two weeks. Just another way of saying that Morris started out on a touring vacation.

John McGreevey, assistant booker of the Cleveland Famous Players-Lasky exchange, has been appointed head booker of the Columbus F. P. L. exchange. And Neil Haggerty, of the Columbus booking department, has been transferred to the Cleveland office.

M. A. Shauer, head of the accessories department of the Famous Players-Lasky Corporation, was here for several days last week, and spent a lot of time with the Morgan Lithographing Company, which prints all F. P. L. paper.

Tom Lind, manager of the Quimby and Pastime theatres in Zanesville, is back on the job again after a forced vacation due to illness, and reports that business is better than it has been for the past six months. Asked how he managed it, with the summer upon us Lind explained his system of operating. "In the first place," he said, "I have been giving our patrons good consistent programs. In the second place, I emphasize the personal equation, which is one of the most important factors in this business. I am always on hand to greet our patrons. I ask them their opinions of pictures, and consult them as to the type of pictures they want to see. Patrons quickly respond to this personal touch. They feel as though they had a hand in the show. And they come prepared to be satisfied. That's half the battle won to begin with. The rest is up to the program itself."

C. H. Brown is manager of the Liberty and Weller theatres in Zanesville. He plays pictures at the Liberty and road shows at the Weller. This week he went to New York to book road shows for the Weller.

T. C. Webber, manager of the Colonial and Strand theatres at Cambridge says he doesn't know which is better, his health or his business. So on the strength of both of them, he bought himself a new Cadillac and went off on a touring expedition.

W. C. Schull, of the Rex and Gem theatres, Newark, entertained Cleveland Pathe exchange manager Norman Moray the other day, and when the day was done, Schull had signed up for the Harold Lloyd pictures and other Associated Exhibitor releases.

William Etter, of the Gem theatre, Barberton, automobilized up to Cleveland one day last week and put his johnhancock to a bunch of contracts.

Charlie Schweitzer, when on duty, is the sedate managing director of the Duchess and Robbins theatres in Warren. Otherwise he is Monarch of the Mystic Order of Veiled Prophets of the Enchanted Realm who were in convention in Cleveland for three days last week.

Dan Gutilla turned his Grand and Majestic theatres at Bellefontaine, and his Royal at Kenton over to assistants, while he paid the local exchanges a friendly visit the early part of the week.

Theatre and Exchange Briefs from Canada

THE first move to be made by Famous Players Canadian Corporation, Limited, Toronto, with regard to any of the Allen Theatres, since the purchase of the latter by the corporation, has been to decide to close Allen's Regent Theatre at Ottawa, Ontario, on July 3 for an indefinite period in order to carry out a complete overhauling of the theatre. Clarence Robson, manager of the theatres at Toronto for Famous Players, visited Ottawa on June 12 to confer with Manager Jack Kennedy of the Ottawa Regent regarding plans for the house, which will include certain alterations, redecorating and various innovations.

The Regent will remain open until after Monday, July 2, the Dominion holiday.

B. F. Stapleton, manager of the Centre theatre, Ottawa, Ontario, accompanied by Mrs. Stapleton, has returned to the Canadian Capital after an extensive visit of many weeks to various sections of the United States. They left Ottawa early in March for Miami, Fla., and from the winter resort they motored through Georgia, Alabama, Mississippi, Kentucky and Arkansas. They were in Hot Springs, Ark. when the flood and fire disaster nearly wiped out the town but they escaped without personal injury or loss.

Mr. Stapleton, who is a franchise-holder of Associated **First National**, declared that a few minutes before the deluge took place, the weather at Hot Springs was perfect and the cloud-burst which took place came without the slightest warning. He and his wife watched the tragic developments from the window of their hotel which was undamaged. Mr. Stapleton returned home much improved in health.

The Family Theatre, Ottawa, owned by Harry Brouse, was filled to capacity for a "one night stand" on July 15 the occasion being the appearance of Hon. G. Howard Ferguson, leader of the Conservative opposition in the Ontario Legislature, for a speech in the Ontario Provincial election campaign. The Family Theatre has been closed for several weeks but it has been leased by J. M. Franklin of Halifax, starting next September for pictures and vaudeville.

Manager N. K. Miller of the Pantages Theatre, Toronto, has adopted the new policy of starting the week's shows on Saturday instead of on Monday. The opening day was moved to Saturday to get away from the general opening of the week's shows at all other local theatres on Monday.

Visiting Winnipeg, Manitoba, during the week of June 11, Charles G. Branham, Toronto, di-

rector of theatres for the Famous Players Canadian Corporation, announced that the company had lined up no less than 150 important pictures for fall release in the 60 moving picture houses now controlled by the company in Canada. Three of these, the Capitol, Allen and Province Theatres, are located in Winnipeg. Mr. Branham made local announcement that arrangements were being made to release practically all features in Winnipeg on their opening dates in New York.

Mr. Branham, accompanied by Mrs. Branham, proceeded to Hollywood, Cal., from Winnipeg where they expected to spend two weeks before returning to Canada to visit all the theatres of Famous Players starting at the Pacific Coast before fall openings are conducted.

A recent visitor of eminence in Toronto, Ontario, was H. Rowson of Ideal Films, London, England, who announced that Ideal had sold "This Freedom" to the Fox Film Corporation for both the United States and Canada. Several other releases from the Ideal studio will also shortly be seen in Canada. Two features will be distributed in the Dominion by the Sol. Allen Corporation, these being "Grass Orphans" and "Harbor Lights." A third picture, "Diana of the Crossways," will be released soon.

Buffalo Briefs and Western New York Notes

ROBERT T. MURPHY, who recently resigned as manager of the Buffalo office of Renown Pictures corporation, is now sales representative for Bond Photoplay exchange in the Syracuse territory. Mrs. Ruth Weil, formerly secretary and booker has also resigned from Renown and is now a member of the Bond office staff. Mrs. Dorothy Bortells, better known along Film Row as the former Miss Dorothy Seibert, is now secretary and booker at the Renown exchange. Mrs. Bortells was with Merit for several years and then with Bond. E. O. Weinberg, former manager of the State theatre in Schenectady and now manager of the Renown exchange is out in the territory this week getting acquainted with exhibitors.

N. I. Filkins and "Izzy" Cobe have both severed their connection with the Merit Film corporation exchange. Mr. Filkins has been with Merit for several years and recently a member of the firm of Filkins & Murphy, operating the Merit exchanges in Buffalo and Albany. This partnership was dissolved when Mr. Murphy took over the Renown office several months ago. F. J. Willis is now in charge of the Buffalo Merit headquarters. Mr. Cobe has been a sales representative.

Dewey Michaels, one of the Michaels brothers, proprietors of the Plaza theatre on William Street, has taken over the Eastern Star theatre on William Street on a lease. It is reported that Mr. Michaels is planning to organize a chain of houses in Buffalo.

Henry E. Wilkinson, former manager of the Buffalo Realtor exchange, motored into Buffalo last week. "Hank" visited some of his old friends along Film Row. He was so sunburned that he looked like one of these savages you see in the South Sea island fillums.

Paul Fennyvessy and his brother Chester, of the Strand and Rialto theatres, Rochester, brought some real money to Buffalo last week and booked a lot of "big ones" at the various exchanges.

Someone spread a report in town last week that an escaped convict was hiding in the First National exchange. There was no truth to the rumor, however, for on investigation it was found that it was only Ed Walsh, the genial booker, indulging in a bit o' "death house" hirsute adornment. Eddie Hayes, manager of the exchange, put over a First National month at the Eastman theatre, Rochester, booking four straight weeks in July.

William L. Sherry was a Buffalo visitor last week in the interest of Distinctive Pictures corporation product.

Harris Lumberg must have made a trunkful of money in Niagara Falls, for no sooner do we hear of his leaving the Lumberg theatre than there comes a story of his purchase of a new Peerless eight coupe. Going to use it to carry him into the wilds of Canada on a fishing invasion.

Charley Hayman, president of the Cataract Theatre corporation, operating the Strand and Cataract; Herman Lorence, manager of the Bellevue; George McKenna, manager of the Strand, and J. Williamson, one of the owners of the Bellevue, were the delegates from Niagara Falls to the Syracuse convention this week.

George Flariety has resigned as a member of the Universal sales staff and has been succeeded by George Hallett, formerly with Bond Photoplays corporation. Hallett will cover the Rochester district.

George E. Williams, manager of the New Olympic, put on a recruiting campaign in connection with the showing of "Masters of Men," last week and as a result added 13 men to Uncle Sam's forces. This is a remarkable showing when it is realized that the monthly average in Buffalo is two men a month. Mr. Williams decorated the front of the house like an Admiral's flagship on some gala occasion and then had cannon, various kinds of navy knots, large anchors and other navy equipment splashed along the curb and in the lobby.

Officers from the recruiting office were on hand to sign up the boys who want to be sure of three squares a day.

Bebe Daniels drew immense crowds to the Lafayette Square theatre last week where she appeared in person. Bebe doesn't appear on the stage much these days, so she had to whip an act into shape quickly. This she did, with the assistance of Arthur J. Martel, the Lafayette organist and she went over big. Bebe sang and danced and exhibited some startling gowns.

Harry Gibbs, special representative from the general manager's office of the Fox Film company, has been in Buffalo for five months, working on the company's specials and has signed up a pile of new business. Mr. Gibbs is a brother of Justice Gibbs, of New York City. Harry made a lot of friends while in the western New York territory. "Bill" Gehring, Rochester salesman, came to town last week for a little vacation. Norman Sheehan and his sister are in Atlantic City this week. They will also visit the summer home of their brother, Winfield R. Sheehan, general manager of the Fox company, on Long Island.

Negotiations are under way for the leasing of the Criterion, Buffalo, for use this fall, according to Walter Hays, one of the owners of the property.

Martina Brothers, of Mount Morris, N. Y., are negotiating for the purchase of the lease of the Fredonia, N. Y., Opera house from Miss Edith N. Curtis. The brothers appeared before the Board of Trustees last week with a request for the extension of the lease, which has but two years longer to run. The board, after listening to one of the firm regarding plans for improving the house, referred the matter to the building committee for further consideration. The trustees, later, informally expressed themselves as being determined that should they comply with the request of the Martina brothers, they would require a substantial increase in rent and also insist on repairs and betterments of a substantial nature. They will also insist on an absolute bond or other surety as to the firm's willingness and ability to finance the proposition and to make the house a real community enterprise in the fullest sense. The opera house was formerly managed by Charles Landers.

Harold P. Dygert, president of Associated Theatres, Inc., was in Lockport, N. Y., last week to address a meeting of public spirited men and women who have shown an interest in the new theatre to be built in the Lock City and to be operated by Associated. The meeting

was called by Herbert C. Harrison, chairman of the Board of Commerce committee in charge of plans to assist in the new theatre project. The meeting was held in the Y. M. C. A. building. Mr. Dygert said Associated was operating 18 theatres, all in places smaller than Lockport, and that each was a splendid paying proposition.

Activities of the Week in Memphis Territory

THE Best theatre in Helena, Ark., recently was virtually destroyed by fire of incendiary origin. The theatre is owned by C. N. Jenkins and was fully covered by insurance. An arrest in connection with the fire has been made, the suspect, a stranger in Helena, claiming he was hired to burn the building.

The Princess theatre in Parkin, Ark., owned by G. Carey of Wynne, Ark., was destroyed by a cyclone which swept over the town a few days ago.

The Sunshine theatre, Newport, Ark., has been closed permanently by its owner, Mrs. C. A. Chastaine. The Princess has been in operation about two years.

W. E. Sipe, manager of the Consolidated Film and Supply Co., Memphis, has just returned from a trip to Hot Springs, Ark., and reports a feeling of optimism among exhibitors in that city. The city has now practically recovered from the disastrous flood and fire which recently caused thousands of dollars damage and resulted in the loss of one of its leading hotels.

The Lyceum theatre, Memphis, operated by the Laskin interests, has closed for the summer season. The theatre runs tabloid musical comedy and pictures and is managed by Raleigh Dent.

The cooling systems of Loew's Palace, Strand, Majestic and Princess theatres, operated by the Consolidated Enterprises, Inc., have been put in fine shape for the summer season. The systems at the Strand and Majestic were practically rebuilt.

R. G. Bishop, working out of American Legion headquarters in Nashville, and who has been in Memphis with "The Man Without a Country," has gone to Norfolk, Va., to begin a two months' booking tour with the film, under Legion auspices.



Metro sales, office, shipping and inspection departments in the Boston office

Exchange and Exhibitor Items from St. Louis

THE St. Louis Amusement Company controlled by Spyros Skouras and Harry Koplar have closed a fifteen-year lease on the theatre included in the Parkway Realty and Investment Company's building at 6324-42 Delmar boulevard, St. Louis.

The new amusement place will be known as the Tivoli theatre, and the entire building will bear the same name. The structure fronts 110 feet on Delmar boulevard by a depth of 193 feet. The theatre will be 60 by 193 feet, and contain accommodations for 1,500 persons. There will also be nine stories and forty-two two and three room apartments in the Tivoli Building, which is to be four stories high. Henry N. Newhouse and F. L. Burnham, of Chicago, were the architects. Construction has already been started by the Lippmann Construction Company.

The St. Louis Amusement Company which operates twenty-one other theatres in St. Louis plans to spend \$50,000 for equipment in the Tivoli theatre. It will be among the handomest amusement places in the West, and is expected to prove very popular, as it is practically the only theatre in the University City district, one of the most populous of the suburban sections of St. Louis. The Tivoli Building represents an investment of approximately \$600,000 it is estimated.

Skouras Brothers are also spending \$100,000 for improvements to their Grand Central theatre, Grand and Lucas avenues. This will include a big new pipe organ, new chairs, stage lighting system and equipment, and a new electric sign for the front of the house. This improvements will be installed during off-hours so as not to interfere with the regular shows, and will be completed before Fall.

William Goldman is erecting a handsome new canopy in front of the Queens theatre, Marcus and Maffitt avenues, which he recently purchased from Charley Werner. Goldman has converted the Queens into one of the handomest neighborhood houses in St. Louis.

Fred L. Cornwell has decided to keep his Delmonte theatre open during the Summer months, and has plans under consideration for improvement to the ventilating system that will keep the showhouse comfortable even in the hottest weather. He has taken out a permit to place a new canopy in front of the showhouse.

The Tisdale Industrial Film Corporation of Chicago has closed a contract with the Belleville, Ill., Chamber of Commerce to make a civic and industrial film of Belleville. The Tisdale Company has just concluded work on a similar film for St. Louis, which was made for Skouras Brothers, owners of the Grand Central and other St. Louis motion picture houses.

Thieves broke into the Star theatre, 16 South Jefferson avenue, St. Louis, early June 4, and stole \$225, which Fred Efthin, owner-manager of the house, had hid in the ventilator inside the operator's booth. The intruders had chiseled off the padlock on the booth door.

Plans for the benefit testimonial show to be given for Eddie Dustin at the William Fox Liberty theatre July 8 and 9, under the auspices of the Film Salesmen's Club of St. Louis, are progressing rapidly, and a very large attendance is anticipated at each performance. A feature will be a one-act minstrel turn by members of the film salesmen's organization. The Junior Orpheum circuit has also volunteered an act, while numerous other professional performers have offered their services.

S. E. Pertle, of Jerseyville, Ill., has taken over the Main theatre at Carmi, Ill. George Cross formerly owned the theatre.

Leo Bernstein, of the Capitol, Springfield, Ill., and Jim Reilly, of the Princess, Alton, Ill., were seen along Picture Row during the early part of the week.

Other out-of-town callers included J. Shuckert, of Chester, Ill.; L. L. Lewis, of the Shalum theatre, Walnut Ridge, Ark., and E. M. Carroll, Star theatre, Villa Grove, Ill.

Lester Bona, assistant manager of the Associated First National Exchange, has decided to desert the ranks of the bachelors, and on June 27 will claim Miss Margaret Flanagan of 1826 Hickory street, St. Louis, as his bride. The ceremony will be performed by the pastor of St. Margaret's Church, Thirty-ninth street and Flad avenue. Bona is secretary of the Film Salesmen's Club of St. Louis, and among the most popular of the local film salesmen. He was recently made assistant manager of First National, winning the post through his ability to sell the First National product, frequently lining up St. Louis practically 100 per cent. on the First National features. Miss Flanagan is associated with the Robert Johnson & Rand branch of the International Shoe Company.

St. Louis is very well pleased with the selection of J. D. Chatkin as general sales manager for Educational. As district manager for Educational, Chatkin won many friends in the St. Louis territory.

Charley Werner, of Metro, will return this week from the Metro convention held in New York City.

Manager McKean, of the local Fox Exchange, has departed for the Fox convention.

Around Seattle's Photoplay Trade Circles

THE presence of mind of Mrs. John Hamrick, wife of the owner of the Blue Mouse circuit of theatres, at the wheel of her automobile, saved Mrs. Hamrick and her daughter, Beatrice, fourteen, from probable death, according to eyewitnesses of a recent accident. Mrs. Hamrick, driving her car down the Queen Anne Hill counterbalance, the steepest grade in the city, succeeded in steering clear of many oncoming cars when her brakes failed to hold and the auto which she was driving went careening down the hill. At the foot of the counterbalance the car vaulted the highway, plunging twenty feet. Mrs. Hamrick was rushed to a local hospital and later went to her home unassisted. Her daughter escaped injury.

Clara Busch, head usher at Manager H. B. Wright's Strand theatre was selected last week as one of the speakers at a "Know Seattle" luncheon given by the Chamber of Commerce for more than two thousand business and professional men of the city. The luncheon was part of a week's program to acquaint Seattle residents with their city. At the luncheon, persons who meet visitors and are called upon to tell about the city, told their experiences and their methods of knowing Seattle. Miss Busch represented the theatre ushers, who greet thousands of visitors each year.

The first of the longer unit programs was offered at the Columbia theatre here recently by Harold V. Ornstrom, new manager of the house. In conjunction with the showing of "The Shock," Mr. Ornstrom presented a program of seven other film and musical numbers constituting a full two hour program. Plans are being made at present for the presentation of attractive prologues at the theatre as soon as stage facilities can be arranged.

The Artercraft theatre, one of the city's smaller neighborhood houses, was recently sold by Mrs. Eliza Storm, former owner and manager.

The Capitol theatre, in Bend, Oregon, under



Farewell dinner tendered "Jack Sullivan" by Fox Film Folks of Butte, Mont., at Morrison Hotel.

the direction of A. B. Stover, closed the first week in June for the summer season, according to word received here. The date of reopening was not known.

J. A. Gage, head of the Educational exchange here, returned from the East recently after a trip of about three weeks. Mr. Gage went from here direct to New York, and from New York went to the Chicago M. P. T. O. A. convention with E. W. Hammons, president of the Educational company. Mr. Gage was enthusiastic in his praises of the convention.

Charles E. Feldman, A. F. Gollofon, Frank Harris and A. M. McCreary, manager, booker and salesman, respectively, of the local First National exchange were scheduled to leave Seattle the second week in June for San Francisco, where they were to attend the meeting of the Western branches of First National Pictures corporation. Following the meeting in the Southern city, Mr. Feldman believed that he might continue on to Los Angeles, but was

undecided about this move at the time that he left Seattle. The party expected to be gone from the city for about ten days. During their absence the office was to be under the direction of the general office staff.

H. A. Black, manager of the Vitagraph exchange left the city recently for a ten day trip into the territory with the latest Vitagraph releases. During his trip Mr. Black expected to cover the Eastern part of the state, making important stops at Walla Walla, Yakima and Spokane.

Seth Perkins, manager of the Goldwyn offices, has returned after attending the Goldwyn convention at Atlantic City. G. G. Maxey, office manager, has been in charge of the local exchange during Mr. Perkins' absence.

Al Rosenberg, manager of the De Luxe exchange, left the city for Portland recently to arrange bookings in the Oregon territory for the first six Principal Pictures summer releases which have just been received here. Louis Rosenberg, sales manager, was planning to leave for the smaller Oregon cities in a short time, after having spent the last two weeks in and around the local territory.

"Golf as Played by Gene Sarazen," one of the latest Educational special releases, was received in this city.

A. B. Metzger, manager of the F. B. O. exchange, and J. R. Beal, manager of the Hodgkinson exchange, both left the city for Portland recently to arrange new bookings on current releases being handled through the local offices. They were both to be gone for several days.

Rodolph Valentino, former film favorite, and Mrs. Valentino, formerly Winifred Hudnut, stage dancer, were visitors in Seattle for the last few days in conjunction with their tour of the country.

Trade Jottings from Central Pennsylvania

GOVERNOR GIFFORD PINCHOT, of Pennsylvania, recently departed from his fixed practice of not accepting gifts of any kind while serving as the chief executive of the state, when he was presented with a complete motion picture film of the events connected with the ceremonies incident to the Pinchot inauguration at the capitol in Harrisburg last January. The reel is wound on a steel spool which makes it available for display on the screen at any time the Governor desires it.

M. E. Comerford, president of the Comerford Amusement Company, of Scranton, which controls a big string of picture theatres in the coal regions of Pennsylvania, accompanied by Martin J. O'Toole, of Scranton, chairman of the Public Service Committee of the Motion Picture Theatre Owners of America, went to Harrisburg and presented the reel to the Governor. The Governor thanked Messrs. Comerford and O'Toole, and ordered the reel placed with other public records in the State Library. This is said to be the first public record in the form of a picture film to be placed in the State's archives.

On the morning of June 13, all the boys and girls of the city of Carlisle were invited by the Carlisle Y. M. C. A. to be its guests at a motion picture show at the Orpheum theatre, in that city. The response was a packed house. "Uncle Tom's Cabin" and "The Star Spangled Banner" were displayed on the screen. A holiday was declared in the public schools for the day.

C. Floyd Hopkins, Harrisburg manager of the Wilmer & Vincent theatrical interests, was the subject of a humorous anecdote printed in the Harrisburg Telegraph on June 15. Mr. Hopkins, it seems, acted as treasurer of a large fishing party from Harrisburg that went to Tuckerton, N. J., the week before. "He stopped in Philadelphia," the story continues, "to take aboard a lot of shredder crabs to use as bait. Shredder crabs are expensive. 'Eighteen dollars,' said the dealer to the astonished theatre man. 'Eighteen dollars to feed the fishes,' commented Hopkins making a hurried examination of the remainder of his roll. 'That leaves thirteen cents a meal to feed the fish-

ermen. It looks to me as though it would be better to eat the crabs and feed the hotel stuff to the fishes.'"

The Pennsylvania delegation to the recent exhibitors' convention in Chicago traveled in two private cars which left Philadelphia over the Lehigh Valley Railroad for Buffalo, going from there to Chicago by way of the Michigan Central. Before returning the party went to Detroit and returned by boat as far as Buffalo where they were the guests of the Rudolph Wurlitzer Company.

To engage in the contracting and building business, R. E. Wallace has retired from the motion picture film exchange business in Wilkes-Barre. He dealt in commercial films for many years and he disposed of his business to Brandenburg, of Philadelphia.

It is reported from Pottsville that Al Gottesman, manager of the Strand motion picture theatre in Shenandoah, has relinquished the option he held on a property in Pottsville where he had been considering the erection of a new theatre.

Boston Flashes and New England Bulletins

SAM GRAND has been quite a stranger in Boston recently, but the other day he showed up from the Pacific Coast after a two months' absence. However, he did not stay very long, ten days in fact, and is again on his way to the place where the movies are made.

George F. Dembow, well known in film circles and who until recently was with Fox, has taken over the New England district for the Goldwyn-Cosmopolitan exchange as district manager. The only kick that he has offered is the trouble in finding suitable quarters for the impending exchange move. As for being here he is mighty glad he is, and has already decided that the New England exhibitors are as fine a bunch as he has seen. He was with Fox from its inception, opening the Philadelphia office and later supervising Pittsburgh in addition.

Speaking of Goldwyn-Cosmopolitan, Mr. Dembow took the place of Arthur Lucas as New England manager, Mr. Lucas having returned to the Southern division. Before he went, however, he presented a gold watch and chain to J. Norton Klein, in addition to the money prize offered by Goldwyn, as first prizes

in a six weeks' telegraphic selling campaign. The second prize, offered by Charles Perry, Boston office manager, went into the roll of Salesman Resnick in the shape of \$25.

The Allston theatre, for many years a landmark in that popular Boston residential suburb, is fast undergoing many changes since it passed into the hands of the Beacon Theatre Company. The whole interior is being remodeled, and the large lobby, which is considered waste space for a neighborhood house, will house two or three stores when the job is finished.

The Cameo theatre of New York is serving as a model for the new interior that is being put in the Globe theatre of New Haven. The entire plant is being renovated and remodeled, and when alterations are completed it will be run as a first run house.

Eastern Feature Films are having one of the biggest weeks on Film Row this week, getting in eight features in a bunch for immediate release. They will all be in by Tuesday. From Truart comes "Patsie," "Are the Children to be Blamed," "The Prairie Mystery," and "Riders of the Ranch"; while Sanford Productions furnish "Making Good," and Boyd

Nichols Productions come through with "Sunken Rocks," "Bargains," and "Tansy."

Since Metro's Boston exchange added Leon J. "Ruby" Rubenstein to their force as exploiter, they have opened up an ambitious department for that end so necessary to putting the picture before the public, have announced it in large and unavoidable letters on the windows of a rear and roomy room in the Metro building where "Ruby" holds court, and even have a private entrance.

Mary Amusement is the name of a young lady who is much on the public tongue in Boston nowadays. She claims in huge ads that take up two columns half a column deep in all the papers, that she is summering at Braves Field. As a matter of fact she makes her debut June 25 under the auspices of Marcus Loew, Christy Mathewson, and Emile Fuchs. That morning Mr. Loew arrives with 40 stars of stage and screen, many cameramen. They parade and get "shot" by the cameras. That evening all appear at Braves Field, for the opening of movie, dance, fireworks, and vaudeville. To give an idea, the dance floor holds 10,000.

In and Out of the Omaha Branch-Offices

E. N. McFARLAND, United Artists branch manager, upon his return from a two weeks' trip through Iowa, stated that his observations corroborated the belief that there usually is a reason when an exhibitor complains of poor business when the good old summer time comes again. In several cases which he analyzed he learned that the exhibitors made cheaper selections of pictures because they anticipated a slump of patronage. When they should be girding their loins and promoting business, they sat down, held their heads in their hands and said, "Woe is me." These, of course, are the exceptions.

Manager Harry Watts of the Strand theatre put a snappy stunt over the other day when he directed the filming of Barney Google and his nag of cartoon fame, "Spark Plug." The filming was done at 11 a. m. and at 7 p. m. the reel was shown at the Strand in connection with the regular program. This tie-up was made by The Omaha Bee in connection with the Ak-Sar-Ben races.

F. M. DeLorenzo, charge d'affaires of the Omaha branch of the Selznick Distributing Corporation, announced the appointment of these new field men: Harry Melcher, formerly manager of the Hodkinson Omaha branch; Gus Diamond, formerly office manager here for Selznick, and H. Lloyd Harris.

L. R. Puerce has transferred his interests as salesman from Universal to United Artists, retaining headquarters in Omaha.

J. Douglas, of Fremont, Neb., has bought the Strand theatre at Pierce, Neb., where he will engage in the business of exhibitor.

The Omaha Film Club has been organized to promote a closer relationship between branch managers, salesmen, exhibitors and others identified with the film industry. It will function in a social way.

F. C. Croson, Universal exploitation man, has been transferred to the Sioux City branch.

J. L. Stern, formerly identified with Fox Film Corporation, has established a state rights exchange here under the name of the Independent

Film Company. He closed a deal with the Tri-Stone Corporation for exclusive distribution rights in Nebraska and Iowa.

Kenneth Tool recently opened the first motion picture theatre in Murdock, Neb.

H. B. Dent has been added to Metro sales staff, his assignment being Southern Nebraska.

News Briefs From Iowa Territory

Mr. R. S. Shrader, central district manager of the Pathe exchange, who has been visiting in town for the first part of the week, has left for Omaha.

Leo Wedertz, booker of the Pathe exchange, will leave for Burlington, Iowa, the twenty-fifth of this month, where he will spend his vacation.

R. S. Ballentyne, branch manager of the Pathe exchange, will soon be joined by his wife and two daughters who are moving to Des Moines from Norfolk, Nebraska.



Executives of Universal (Left to Right): R. H. Cochrane, vice-president; E. H. Goldstein, treasurer; Carl Laemmle, president; P. D. Cochrane, secretary; Art, Schmidt, general manager of exchanges.

Universal Ready For 1923-1924 Season

"UNIVERSAL is in a better position for the 1923-24 season than any other company in the entire industry," is the announcement of Carl Laemmle, president of the Universal Pictures Corporation.

"While the exhibitors of the country are being bombarded by annual announcements, and importuned to sign up for product that consists mostly of a list of titles, representing pictures yet to be made, if ever, Universal actually has a large percentage of its next year's product on hand and ready for exhibition.

"Universal is not offering a phantom product for the coming year, but a product that consists of many pictures already made, and many others nearing completion. Exhibitors don't have to gamble with our product. They can look before they book.

"We now have in our exchanges several of our big Fall Jewels, and within thirty days several more will be available for showing to the exhibitor. I challenge any other film organization to have such a large percentage of big pictures ready for screening so far ahead.

"Universal has thrown its hat in the ring for the 1923-24 season and will take second place to none in the quality of its big box-office attractions. We will make no more program pictures, but on the contrary will concentrate on Jewel productions and on other groups of high-class pictures suitable for any screen.

"The same improvements in quality that I am promising for feature productions, also will apply to short subjects and serials. I am a firm believer in the increasing value of short features, and the entire trend of Universal's one and two reel productions units is pointed towards making short subjects with the same care and proportionate expense in production as any Jewel.

"The major part of our product for the next year will consist of the Universal Sixty, which will include twenty Jewel productions and several series of excellent five or six reel pictures grouped according to the stars who take them. Among these groups will be Hoot Gibson Productions, Gladys Walton Productions, Jack Hoxie Productions and Herbert Rawlinson Productions.

"It is of especial note that our Jewel list has been extended from twelve pictures a year to twenty. This is more than three times the number we put out annually several years ago. We have increased the number of big feature productions because we have learned that the public wants more big feature productions, and it is Universal's constant policy to keep well abreast of public opinion.

"The Universal Jewel schedule has been increased by eight pictures, to be made by two new Jewel stars. Reginald Denny will make

four of them, to be released in alternate months, and Mary Philbin will do likewise. Denny has come to fame through 'The Leather Pushers,' and 'The Kentucky Derby' and 'The Abysmal Brute.' He has grown to be one of the most popular male stars on the screen. Miss Philbin will blossom forth as a star of the first water when 'Merry Go Round' is shown to the public. Although almost a newcomer to the screen, her work in this Super Jewel has been likened to the emotional ability of the Gish sisters.

"Three of the first half year's supply of Jewels already are in the Universal exchanges or on the way to them from the laboratory. They are the big Super Jewel 'Merry Go Round,' an elaborate spectacle drama directed by Rupert Julian with an exceptional cast headed by Miss Philbin and Norman Kerry, 'A Chapter in Her Life,' a Lois Weber Production based on Clara Louise Burnham's story 'Jewel,' and finally, 'Drifting,' Priscilla Dean's latest screen sensation, adapted from John Colton's great stage success, and directed by Tod Browning. It is the best picture Miss Dean ever did.

"By the fifteenth of July, so my producing staff reports, several other Jewel productions will be in the East and ready for screening

before any exhibitor. The first of these will be 'A Lady of Quality,' starring Virginia Valli. This is Miss Valli's finest screen work and is said to be even better than her work in 'The Storm.' 'A Lady of Quality' is from Frances Hodgson Burnett's celebrated novel and play, and it has been made into a Hobart Henley Production by that 100 per cent director of 'The Flirt' and other similar successes. Also, the new Baby Peggy Jewel picture, 'Whose Baby Are You?' now nearing completion at Universal City under the direction of King Baggot, soon will be in the exchanges.

"Of the Hoot Gibson Productions, the Gladys Walton Productions, the Jack Hoxie Productions and the Herbert Rawlinson Productions, each of these stars has at least two or three of the eight pictures in each group completed or due for completion before the beginning of the 1923-24 season.

"Thus, the exhibitor who is now planning his next season's showings, does not have to work in the dark with respect to Universal pictures. Before the new season starts he will be able to see almost half of the entire year's list of jewels, or, if he plans his showing for six months at a time, he will be able to see almost the entire Jewel product for the first half year.

"I believe this is constructive co-operation with the exhibitor of the best kind. Universal does not believe in selling 'promissory notes' to its exhibitor patrons. It believes in showing them the goods, or as much of the goods as it is humanly possible to show. Then the exhibitor knows what he is getting. He doesn't have to lie awake at night wondering if the pictures he has signed up for are going to be successes or flivvers.

"Universal has gone to great extremes to make its product the peer of any screen offerings for the coming year. Unlimited money has been spent in the acquisition of big stories and plays by popular authors. The directorial staff has been enlarged by the addition of some of the best directors in the industry. Players and stars of the highest ability have been signed. Production facilities have been increased. Last, but not least, a much higher standard has been set for all Universal Pictures.

"I also want to call your attention to the greatest thing Universal has ever done—'The Hunchback of Notre Dame.' It is rapidly approaching the screen and will be seen early in the fall. It will immediately take its place at the top of all screen productions—present, past and, I venture to say, for a considerable time in the future. It is an artistic and gripping screen epic of a vivid story from the pen of a master writer—Victor Hugo. Just as the book has become the cherished possession of the ages, just so will the picture go down into history."

"Merry Go Round" Premiere Aboard Leviathan

"**M**ERRY GO ROUND," the Super Jewel spectacle drama soon to be released by Universal, will have its official world's premiere aboard the U. S. S. Leviathan, when that monster ship starts, July 4, on its first trip to Europe in the American Shipping Board service. The trans-Atlantic showing of "Merry Go Round" also will inaugurate the installation of Uncle Sam as one of the biggest exhibitors in the world.

Beginning with the first trip of the Leviathan, a regular moving picture show will be a part of the daily service aboard each passenger vessel under the jurisdiction of the U. S. Shipping Board.

Most of the credit for this organization goes to Lowell E. Stark, manager of the newly created Motion Picture Department of the Shipping Board.

Carl Laemmle, president, and R. H. Cochrane, vice-president of the Universal Pictures Corporation, are guests of Chairman Lasker of the Shipping Board on the trial trip.



Universal Feminine Stars: Gladys Walton, Priscilla Dean, Baby Peggy, Mary Philbin and Virginia Valli.

Elaborate Schedule of Century Comedies

PLANS are in full swing to make the fall quota of Century Comedies the best in the history of that company's picture making. Julius and Abe Stern, officials of the Century company, state as the 1923-24 season is nearing, that comedy talent of the first order, comedy directors of prestige, and published and original stories of merit will be incorporated into the making of every new picture to be released as a Century Comedy.

The outline of the elaborate schedule calls for fifty-two two-reelers, to be distributed by Universal. This number will be divided among five or six featured and advertising drawing cards, something along this order:

- 6 to 8 Baby Peggy classics, of two reels each.
- 12 with Buddy Messinger, the boy star.
- 12 with Jack Cooper and the Century Follies Girls.
- 12 with Pal, a new wonder dog.
- 10 with Jack Earle (the giant) and Bill Engle as a team.

Before Julius Stern left for Europe, Earle and Engle signed a contract whereby this team will appear in fast, clever films. Al Herman and other well known directors will produce this series. Two men who have written many comic song lyrics will be engaged as gagmen for the Earle-Engle unit.

Pictures along the lines of "Down to Earth" and "Hold On" will be made by this team.

"Golfmania," "Two of a Mind," "Don't Kick" and several others will make up the beginning of this series.

Baby Peggy has six new comedies ready for release through Universal. They are "Nobody's Darling," "Hansel and Gretel," "Miles of Smiles," "Peg o' the Mounted," "Such is Life" and "Little Miss Hollywood." "Hansel and Gretel," based on the famous fairy tale, is the only one of this group that is not considered a comedy as Stern Brothers followed the story minutely, giving it only a touch of humor here and there. "Such is Life" is adapted from "The Little Match Girl," another fairy tale, although this one has been enriched with a great deal of humor. Several others will follow these. Among those that will follow, most likely will be "Little Red Riding Hood."

Buddy Messinger is the thirteen year old boy star whose work in Universal-Jewels brought him stardom with Century. A special writer for the Messinger unit has been called in and two new stories are in readiness for production. Of the new series "So Long Buddy," "Buddy At The Bat" and "Present Arms" will head the list. Several published stories have been negotiated for, and will be transferred to the screen as part of the series of twelve comedies. Two published stories include the last of the stories bought from Adolph DeJong, the French-Canadian author. These are "Only A Boy" and

"Swifter Than Glue." The Messinger series will all be along situation comedy lines.

Al Herman and Archie Mayo, it is expected, will handle all of the Messinger comedies.

Jack Cooper has been re-signed, and will head the cast of twelve comedies in which the Century Follies girls will appear. All of these comedies will be produced along the order of legitimate girlie shows. Each of the Century girls has had musical comedy experience. Cooper, who won fame in the English music halls about the time Chaplin left for America, has appeared in several Centuries this year, among them being "High Kickers" and "Round Figures," the first two of the Follies series. "Sea Swells," "Pools First," "Enter, Girlies" and "So This is Neptune" are among the first to be produced when Julius Stern returns to the studio.

Pal, a new canine comedian, is scheduled to appear in twelve, the first two having been made. "Lots of Nerve" and "His Master Breath" are his first Centuries. One other is in readiness, and will go into production in a few days. Noel Smith has directed Pal's pictures to date.

Al Herman, Archie Mayo, Herman Raymaker, Noel Smith and Harry Edwards are all slated to produce for this new schedule of comedies. Abe and Julius Stern will supervise all the pictures to be made by them.

Eight Directors Making Jewel Productions

IN the line-up of directors for the 1923-24 supply of Universal-Jewel pictures are Hobart Henley, Rupert Julian, Tod Browning, Clarence L. Brown, Lois Weber, King Baggot and Harry Pollard.

Henley, who makes Hobart Henley Productions for Universal-Jewel release, will contribute at least two super pictures to the 1923-1924 screen field. The first "A Lady of Quality," based on Frances Hodgson Burnett's novel, with Virginia Valli in the title role, is nearing completion. It is expected in New York in two or three weeks, and is said to be a worthy successor to "The Flirt."

Henley's second Jewel will be a screen adaptation of "The Turmoil," Booth Tarkington's novel.

Rupert Julian made "Merry Go Round," the super spectacle drama soon to be ready for pre-release showings, and which will have its premiere as the feature film on the first trip of the U. S. S. *Leviathan*, July 4th. The picture was made with a cast of more than twenty leading screen lights, besides the hundreds of extras. The featured players, headed by Mary Philbin and Norman Kerry, are George Hackathorne, George Seigmann, Dale Fuller, Maude George

Edith Yorke, Spottiswoode Aitken, Dorothy Wallace, Sidney Bracey, Anton Vaverka, Lillian Sylvester and Albert Conti.

Tod Browning, remembered for his Universal-Jewel pictures starring Priscilla Dean, will contribute two pictures to the coming year's offerings. The first will be "Drifting," a Priscilla Dean Jewel adapted from John Colton's stage success. Wallace Beery, Matt Moore and Anna May Wong are featured. Browning also will have "White Tiger," a melodrama starring Miss Dean, made from a story written by himself. Wallace Beery, Matt Moore and Ray Griffith are featured in it.

Clarence L. Brown, a newcomer to the Universal Jewel directorial staff, now is at work on "The Acquittal," the Universal adaptation of Rita Weiman's stage success. It is being made with a feature cast, headed by Norman Kerry and Claire Windsor (by courtesy of Goldwyn).

Lois Weber, who several years ago made a number of photodramas for Universal, has returned to make "A Chapter in Her Life," the screen adaptation of Clara Louise Burnham's novel, "Jewel." This picture, now completed, and which is scheduled for early fall release, was made with a cast which includes Claude

Gillingwater, Jacqueline Gadsden, Jane Mercer, Frances Raymond, Eva Thatcher, Ralph Yearslev, Beth Rayon and Robert Frazier.

King Baggot is making a Jewel production with Baby Peggy, the popular child star, in the leading role. It is her first feature production. Supporting Baby Peggy under Baggot's direction are Betty Francisco, Dorothy Hoggan, Pat Hardigan, Carl Stockdale, William Conklin and Frederick Esmelton.

Harry Pollard, the director of "Up the Ladder," Universal's forthcoming Jewel adaptation of the Owen Davis stage play, is the man who made "The Leather Pushers."

Mary Philbin Will Star in Four Jewels

MARY Philbin will be starred by Universal in four Jewel pictures during the coming year.

Miss Philbin's work in "Merry Go Round" was so remarkable, it is said, that she immediately was assigned by Mr. Laemmle to make Jewel pictures exclusively. Not only will she make them,—she will be starred in them.



Male Stars of the Universal "Sixty": Reginald Denny, Herbert Rawlinson, Hoot Gibson and Jack Hoxie.

Big Plans for International News Reel: : :

"ONE of the most striking conclusions that has come to the executives of the International News Reel Corporation, makers of the International News Reel, distributed by Universal, is the fact that the reel has become a nationally known product, just as a well advertised commercial article," was the recent comment of E. B. Hatrick, general manager of the corporation.

"We have found that people go into a motion picture theatre and ask for the International News just as they go into a drug store and ask for a nationally known toilet article or other household necessity, just as they go into a grocery store and ask for a popular food product.

"In analyzing this remarkable situation, we have traced it to two causes—the growing popularity of the International News reel because of its general excellence, and its country-wide exploitation in the Hearst newspapers.

"It is the most exploited one-reel subject in the motion picture industry. Every Hearst newspaper has a special section devoted to pictures and news of the International News Reel. These papers are read by more than one-fourth the entire population of the United States, or from 35,000,000 to 40,000,000 people daily. These papers cover the country and include such representative dailies as the New York American and New York Journal, the Chicago Herald-Examiner and the Chicago American, the Atlanta Georgian, the Boston Advertiser, the Boston American, the Rochester Journal, the Syracuse Telegram, the Detroit Times, the Los Angeles Examiner and the Los Angeles Herald, the Wisconsin News, the San Francisco Call and the San Francisco Examiner, the Oakland Post-Intelligencer, the Seattle Post-Intelligencer, the Washington Herald and the Washington Times and the Baltimore News and the Baltimore American.

"The fact that advertising a news reel is cumulative and is good for all successive news reels, as compared to single picture advertising, has gone far to make International News the standard product it now is. The other factor, mouth-to-mouth advertising, has been built up by the long list of news beats and special and exclusive subjects which International News, by reason of its vast and world-wide organization, has been able to get.

"The extent of the news reel field, and the great demand for International News is best indicated by a few figures concerning the output in the last twelve months. For the 104,000 feet of negative film finally used in the 104

issues, more than one and a half millions of feet of negative film were exposed. This means selection and concentration of real news pictures to a great degree. In other words, the finish news reels have contained only the very choicest of the many subjects sent in by our many cameramen."

To Start New Hoot Gibson Drama

Casting of the players for Hoot Gibson's next starring vehicle for Universal has been completed by Fred Datig, casting director, and Edward Sedgwick, director of the Gibson unit, and production is due to start on the play soon.

The Gibson play will be a screen adaptation of the western novel, "The Ramblin' Kid," by Earl Wayland Bowman. E. Richard Schayer wrote the screen transcription.

"The Ramblin' Kid" is the third of a new series of Universal-Gibson Productions and will afford the versatile star one of the biggest roles of his career.

Gibson's growing popularity and the strength of his last two pictures led to his new contract with Universal, to appear in Hoot Gibson Productions. The first of these was "Blinky," a story of cavalry life along the Mexican border. Production was recently completed on "Out of Luck," a comedy drama, built around the adventures of a cowboy who joined the navy.

Laura La Plante, who played the feminine lead in "Out of Luck," has been chosen to support Hoot in the coming production.

Others in the cast are William Welsh, Harold Goodwin, W. J. McCulley, Charles K. French, Carol Holloway, C. Raymond Nye, George King, John Judd and Gööber Glenn.

Harold Goodwin will be remembered as the boy who took the leading juvenile role in "The Flirt." He took a big step upward in his career by his sympathetic portrayal of that role. William Welsh is a veteran character actor and has been in strong roles in many Universal productions.

The new Hoot Gibson Productions are to take a new place in the film firmament, it is promised. He won his promotion to special production by reason of the great success of his recent pictures and the rapidly growing popularity of Hoot as one of the leading western actors of the screen.

Edward Sedgwick, whose direction of these successes won for him the leadership of the Gibson production unit, was the man who brought to light Hoot's latent talent for high-class comedy. This comedy ability of the western star was a surprise. Known as a daring rider, a fearless producer of stunts, and a clever actor, Gibson happened on a role where he could work in a little comedy. Filmdom was immediately surprised to find he had a line of comedy of his own.

This comedy, mingled with daring stunts, has made "Blinky" and "Out of Luck" famous with those who have seen pre-reviews of these two Hoot Gibson productions. The other six productions to be made by Gibson for the coming Universal Sixty will be similarly treated from a comedy angle.

Baby Peggy Reaches Feature Stardom

BABY Peggy, four year old starlet of Century Comedy fame, has become a full-fledged feature star with the finishing of "Whose Baby Are You?" This picture, which will go to exhibitors as a Universal-Jewel, will go down in history as Baby Peggy's first full length production. It was sponsored by Julius and Abe Stern, the producers of her two reel comedies, and Carl Laemmle, president of Universal.

King Baggot, co-author and director of this production, has gone on record as having said Baby Peggy is one of the most capable "trouper" he has directed to date.

Among the more famous in the supporting talent given Baby Peggy are Gladys Brockwell, Sheldon Lewis, Max Davidson, Frank Currier, Betty Francisco and Carl Stockdale, as well as J. Gorman Rex.

With "Whose Baby Are You?" now in its editing stages, a recently purchased story, "Edith's Burglar," is now being whipped into script form. It is believed a very fine light comedy director will be assigned to this story so that director King Baggot and Ray Schrock, who collaborated on the first Peggy story, can follow their picture through to its complete finishing. Other stories are being read. Several features will be made.

When "Whose Baby Are You?" is released as a Universal-Jewel it will make the first super-feature in the annals of the motion picture industry in which a mere baby is starred.



Universal Directors: Tod Browning, Hobart Henley, King Baggot, Harry Pollard, Wallace Worsley, Lois Weber and Rupert Julian.

Extensive Short Subject Program Mapped Out

CARRYING out Carl Laemmle's recently announced policy for Universal Short Subjects, that they must be of sufficiently high quality to make them suitable for showing in any first run house, the Short Subjects department at Universal City has mapped out its program for the year 1923-24.

Mr. Laemmle has completely reorganized this department of his organization, it is announced. He has engaged new stars, acquired bigger stories, signed up better directors and given a freer rein to production.

Universal's new short subject releases will be divided into four classes. They will be two-reel Westerns; special two-reel series, such as the Leather Pushers; two-reel comedies and one-reel comedies. In addition to these there will be the usual two issues of the International News Reel and a special program of Universal Super Chapter Plays.

Heading the short subject releases will be a

fourth series of the "Leather Pushers," starring Reginald Denny. Harry Pollard who directed the other three series will direct. Universal reports that the Leather Pushers have played in every section of the country and have had first runs on Broadway for each series.—The first at the Central, the second at the Rialto and the third, recently, at the Rivoli.

A special series of high class two-reel comedies from the newspaper comic strip by Sidney Smith called "The Gumps," is in production with Koe Murphy as "Andy" and Fay Tincher as "Min."

For the special series of two-reel westerns, the Universal company reports that they have engaged Jack Dougherty, Jay Morley, Pete Morrison and Edmund Cobb. These it is understood will be directed by William Craft, Frank Grandon and Jay Marchant. Esther Ralston, Elinor Field and Laura LaPlange will play the feminine leads.

Neely Edwards and Bert Roach will star in their own one-reel comedies. Edwards will continue as "the gentleman of the road." Roach will be seen in a new special character for his comedies. He became very popular while playing with Edwards in one-reel comedies depicting the adventures of "Nervy Ned" and his valet. In addition to these two comedians the Universal office announces that they have signed Chuck Reisner for a special series of one-reel comedies to be known as "The Reporter Series." He will be sent out on various assignments which will take him to different parts of the country. Risner played in most of the Chaplin comedies as well as being their co-director and co-author. He also played in the Bull Montana comedies.

Universal will continue to release two issues of International News reels each week and a series of Century Comedies.



Universal Serial Stars: Jack Mower, Edith Johnson, Eileen Sedgwick, Fred Thomson, Ann Little and William Duncan.

Seven Serials to Be Released by Universal

CONFIDENT in the future of the super chapter play, Carl Laemmle, president of the Universal Pictures Corporation, has authorized the inauguration of a serial program that calls for the production of seven big super serials of fifteen chapters each for release during the 1923-24 season.

The serial department at Universal City has undergone the greatest change in its history. In addition to acquiring a group of new stars and writers the company has greatly enlarged its studio force and equipment and will produce nothing but the very highest class chapter play, it is announced.

The schedule calls for another historical serial of the same standard as "In the Days of Buffalo Bill," "The Oregon Trail" and "In the Days of Daniel Boone." There will also be two

stunt serials, three westerns and one South Sea Island chapter play.

In selecting the stars for these chapter plays, Mr. Laemmle has secured William Duncan, Edith Johnson, Ann Little, Fred Thomson, Al Wilson, Jack Mower and Eileen Sedgwick.

In addition to these stars, Fred McConnel, serial manager for the company, has been given a free rein in selecting the strongest possible cast for each of these chapter plays. Additional scenario experts have been engaged and the directorial and technical staffs greatly augmented.

The first of the new super serials, scheduled for release on August 27th, will be "The Steel Trail," starring William Duncan and Edith Johnson. Duncan will also direct. It is the story of a successful construction engineer who

goes to the assistance of a railroad builder and defeats the efforts of an unscrupulous gang to delay operations.

The second is "Beasts of Paradise," starring Fred Thomson and Ann Little. It is an adventure story of the South Seas, said to be particularly fitted to Thomson's prowess as an athlete. The story was written by Ewart Adamson who spent five years in the locale and is said to know his subject better than any writer since Robert Louis Stevenson. It is scheduled for release October first.

Others scheduled are "The Ghost City" with Jack Mower and Eileen Sedgwick, "The Fast Express," "The Last Submarine," "By Right of Conquest," an historical serial from the story by G. A. Henty, and "The Arm of the Law."

Production-Distribution Activities



Irene Rich, who plays a leading role in C. B. C.'s Columbia picture, "Yesterday's Wife."

U. S. Sailors Approve "Counterfeit Love"

That the "sport of Kings" is also the "sport of Jacks" is the latest discovery of those whose mission it is to provide entertainment for the boys of Uncle Sam's navy. Down in Panama, where several thousand Yankee tars are stationed as the first line of defense in the protection of the inter-oceanic waterway, a motion picture popularity contest was held recently. Many photoplays had been submitted to the men, but, by an overwhelming majority, "Counterfeit Love," the Playgoers Special, an early print of which had been sent to the Isthmus, was voted the best, according to Playgoers.

The feature in this entertainment which made the greatest appeal to the jackies was the thrilling horse race which is its climax. Not only did the sailors vote "Counterfeit Love" the year's best picture, but they took occasion to proclaim the turf game only second to baseball as America's greatest sport.

Rebuild Paris Streets For "Scaramouche"

Three hundred carpenters, many of them working double shifts, have been busy two weeks on the construction of a mile of Paris streets at the Metro studios to be used in filming "Scaramouche," Rafael Sabatini's famous historical novel, which is serving as Rex Ingram's newest production. It will be at least three more weeks before the street is completed. Besides the carpenters there are between 40 and 50 plasterers and about 75 painters and scenic artists.

"Scaramouche" is a Rex Ingram production for Metro Pictures Corporation by arrangement with Charles L. Wagner. It was adapted for the screen by Willis Goldbeck and photographed by John F. Seitz.

Massive Sets for Jackie's Next First Production for Metro Is Being Conducted on Lavish Scale

SOME marvelous exterior sets are being erected for Jackie Coogan's first picture for Metro, "Long Live the King," by Mary Roberts Rinehart. First of all is the great palace, which is said to be an exact duplicate of the castle of Neuschwanstein in Bulgaria. The set will occupy 240,000 square feet of ground, built up to a height of 70 feet, with battlements 20 feet higher, according to Metro.

The castle fronts on the central square of the city of Lavonia, which will show the intersection of two streets lined with buildings and shops of various kinds. There is also a huge viaduct, and fountains that splash before the opera house and the cathedral, which also front on the square. The opera house is modelled after its prototype in Dresden, and the cathedral after the famous one in Herzegovina.

This cathedral is located on a ramp or up-hill street, which leads to a height of 30 feet above level. The cathedral rises to a height of 60 feet above this hill, and its spires

are 60 feet higher. Another important building which fronts on the square is the inn, where several of the principal characters dwell, and in whose cellars the conspirators hold their secret meetings.

Some idea of the vastness of these sets can be gained from the fact that over 350 men in all are employed just on this production; electricians, carpenters, plasterers, tanners, plumbers, modellers, prop-makers, set dressers, painters, landscape gardeners and general laborers. On the interior sets the average number of men employed from day to day includes 50 carpenters, 25 painters, 25 electricians, and 10 helpers and property men.

"Long Live the King" is being directed by Victor Schertzinger under the personal supervision of Jack Coogan, Senior. G. Gardner Sullivan made the screen adaptation, and Eve Unsell prepared the scenario. J. J. Hughes is art director and Frank Good and Robert Martin are at the camera.



Spec O'Donnell, whose clever work in "Main Street" has won him stardom with Warner Bros.

"Main Street" Meets Approval Reviewers Comment Favorably Following New York Strand Showing

NEW YORK newspaper reviewers commented favorably on Warner Brothers' picturization of Sinclair Lewis' novel, "Main Street," following the opening engagement June 10 of the two weeks run at the Strand Theatre. The picture is to be held over for Fall release.

Excerpts from the criticisms follow:

Telegram: "One of the most interesting cinema's of the season. It is not only true to life but it has a rich vein of humor and through the story runs a pretty romance in which Florence Vidor and Monte Blue share the honors. If you want a good laugh go up to the strand."

Sun: "'Main Street' is an admirable picture. The types are perfect. It is beautifully acted, and it follows the book to a greater extent than Sinclair Lewis had any reason to hope for."

Morning Telegraph: "There are many factors in the screen version of 'Main Street,' to recommend it as a fine picture. On the whole it is a well presented."

Evening World: "Frankly, we like 'Main Street' as a photoplay and really think we did more so because of Harry Beaumont's direction and the acting of Florence Vidor, Monte Blue, Harry Myers, Noah Beery and Alan Hale than because it was written by Sinclair Lewis."

Evening Journal: "As a picture, 'Main Street,' is one of the most significant character studies that the screen has had in months."

Tribune: "Why, at the end you realize that the picture has been made for residents of Gopher Prairie all over the world, and they are going to love it and say, 'Isn't it true to life, the way those city girls have such crazy ideas!' The cast is splendid."

American: "Palatable and entertaining. It is as if the film literally enveloped the story much as a capsule envelopes quinine, eliminating the objectionable irritation."

World: "The stage version never could have approached the picturization in its completeness."

"Penrod and Sam" Has Unique First Run

According to First National, "Penrod and Sam" has been given the only first run in the history of the industry for which protection was not demanded. The exhibitor in this case was the United States Shipping Board and the theatre was the grand saloon of the reconditioned S. S. Leviathan, which left on June 19th from Boston for a trial trip to Cuba.

"Penrod and Sam" was selected by the officials as part of the entertainment program for the several hundred guests aboard the ship. Incidentally this marks the first time that a production has received its world premiere on shipboard.

"Alice Adams" Winning Much Praise

Florence Vidor's picturization of Booth Tarkington's prize-winning novel, "Alice Adams," is winning encomiums from authors and others as one photoplay whose outstanding merit is its fidelity to the original, according to Associated Exhibitors. Critics agree that in this feature the word picture which Mr. Tarkington painted is accurately reproduced on the screen.

The Herald, of Lexington, Ky., says:

"The service the screen does to art and literature has never been more strikingly demonstrated than in the production of 'Alice Adams,' which was seen at the Alamo Sunday, and which delighted and impressed the crowds that beheld it."

The Kansas City Star commented, "'Alice Adams,' as the heroine of Booth Tarkington's novel by that name, was a delightful sort of person. Florence Vidor makes her just as delightful on the screen."

The Kansas City Post said: "'Alice Adams' is the best photoplay on display this week."

Burr Completes Sale on "You Are Guilty"

Skirboll Brothers, of Gold Seal Productions of Cleveland, closed a contract last week with C. C. Burr, president of Mastodon Films, Inc., for the territorial rights on "You Are Guilty" for the states of Ohio and Kentucky. "You Are Guilty" is the Edgar Lewis production produced for Mr. Burr in which James Kirkwood, Doris Kenyon, Edmund Breeze, Robert Edeson, Mary Carr and little Russell Griffin play the leading roles.

Twenty Units in Sets for Jackie Coogan

THE Jackie Coogan forces have worked out a new system of building sets for the little film star's Metro production of "Long Live the King," by Mary Roberts Rinehart. Following a conference among Jack Coogan, senior, Director Victor Schertzinger and Art Director John J. Hughes, it was decided to have the sets erected in sections off the lot; the numbered pieces to be brought to the studio stages and put together after the fashion of skyscrapers. This permits continuous action by the players, in addition to effecting economy in the cost of production.

The interior sets for "Long Live the King" are grouped in twenty distinct units, representing an expenditure of over \$400,000 for material and labor, it is claimed.

"Long Live the King" was adapted for the screen by C. Gardner Sullivan, with scenario by Eve Unsell. Frank Good and Robert Martin are at the camera. The entire production is under the personal supervision of Jack Coogan, Senior.

Missionary Commends "Nanook of North"

The St. Louis Post-Dispatch, whose "Free Ice for Babies' Milk Fund" shares the profits of the successfully exploited run of "Nanook of the North" at the Pershing theatre, prints a high tribute to the picture's value from Dr. Frank H. Spence well known missionary authority on the life of the Eskimos.

The Post-Dispatch of June 6 tells of the lecture tour of Dr. and Mrs. Spence on their nine years' experience among the Alaskan Eskimos, conducted under the auspices of the Presbyterian Board of Home Missions, which supports a hospital at Port Barrow—the only source of medical aid within a radius of 600 miles. It prints the following statement from Dr. Spence, following his attendance at a "Nanook" performance:

"We enjoyed 'Nanook' very much—we never saw as good photography of the ice regions and particularly the dogs, as contained in this picture."

"Trifling with Honor" Praised by Ruth

As the principal guest of the New York Newspaper Club, last Friday night, George Herman (Babe) Ruth witnessed a showing of "Trifling with Honor," the Universal Jewel production of William Slavens McNutt's baseball story, directed by Harry Pollard, director of "The Leather Pushers."

The home run king expressed himself as having enjoyed the film immensely and said he thought it was a great picture.

Several hundred members of the club were in attendance and found great enjoyment in the film.

Los Angeles Stages F.B.O. Week

Four Productions Open On Consecutive Days, With the Fifth Possible

F. B. O. WEEK in Los Angeles is on. With the showing of the fourth installment of the "Fighting Blood" series, the picturization of H. C. Witwer's popular Collier's Weekly stories, at the Metropolitan, F. B. O. productions will bob up on local screens for four consecutive days, with a remote possibility of a fifth production being added to the list.

Sunday, "Westbound Limited," Emory Johnson's latest screen opus, glorifying the humble heroes of life, opened at the California.

Monday, Johnnie Walker's latest starring vehicle, "The Fourth Musketeer," was flashed on the screen at Pantages for a week's run.

Tuesday, "Divorce," Chester Bennett's latest production, starring Jane Novak, entered upon an extended engagement at the Rialto.

Announcement of the opening date of an extended run of Mrs. Wallace Reid's "Human Wreckage," scheduled to play at Grauman's Million Dollar theatre, is expected momentarily.

Judge and Mrs. J. W. Summerfield and many notables of the screen world attended the opening of "Divorce" Tuesday night as guests of Miss Novak and Mr. Bennett.

Plans are under way to make the opening of "Human Wreckage" one of the most distinguished premieres attending a screen production. The picture is to be presented under the auspices of the local Anti-Narcotic League, and Mayor Cryer, Chief of Police Oaks, Judge Benjamin Bledsoe, Bishop John J. Cantwell, Brigadier Boyd of the Salvation Army and many other leaders in civic life are expected to be the guests of the League. It is possible that Mrs. Reid will be present to witness the presentation of her great work in behalf of the movement to arouse the public to the growing danger of narcotic addiction.

Planned for the opening of "Human Wreckage" is a screening of the picture "The Human Wreckage," one of the most distinguished premieres attending a screen production. The picture is to be presented under the auspices of the local Anti-Narcotic League, and Mayor Cryer, Chief of Police Oaks, Judge Benjamin Bledsoe, Bishop John J. Cantwell, Brigadier Boyd of the Salvation Army and many other leaders in civic life are expected to be the guests of the League. It is possible that Mrs. Reid will be present to witness the presentation of her great work in behalf of the movement to arouse the public to the growing danger of narcotic addiction.

"Human Wreckage" Wins S. F.

Mrs. Wallace Reid's Production Highly Praised at World Premiere on Coast

MRS. WALLACE REID'S "Human Wreckage" had its world's premiere at the Ackerman-Harris Century theatre in San Francisco June 9 and was warmly commended by the newspaper critics. Gleaned from these criticisms were the following:

Currant D. Swint, photoplay critic of the Call and Post, stated "Human Wreckage" is in a class by itself. It registers overwhelmingly."

George C. Warren, Chronicle—"Good entertainment, a power in the war against narcotics."

Fulton Gillaspay of the Bulletin—"Convincing and holds the attention from start to finish."

Thomas Nunan of the Examiner—"The most important motion picture ever made."

Preceded by a gigantic publicity and exploitation campaign, the basis of which was the Narcotics Educational Week proclaimed by acting Mayor Ralph MacLeran, "Human Wreckage" got away to a smashing opening.

Of greatest satisfaction to Mrs. Reid was the unanimous agreement among the local critics as to the artistic content of her production. The gist of their criticism pointed out that "Human Wreckage" is not just a "dope" picture; that it is not a sordid and revolting depiction of the evils of drugs; but a brilliantly dramatic photoplay sumptuously produced, skilfully created by John Griffith Wray, the director, and splendidly rounded as to continuity by C. Gardner Sullivan.

Mrs. Reid personally opened the campaign when she arrived in San Francisco from her home in Hollywood on Friday, June 8. She was greeted by a delegation of more than fifty prominent club women of San Francisco, who escorted her to the office of acting Mayor Ralph MacLeran. The same day she ad-

ressed 3,000 members of the San Francisco Center at the St. Francis Hotel, delivering a ringing speech against the menace of narcotics.

Her first personal appearance took place on Saturday night, when crowds are said to have stormed the doors of the Century and blocked the streets outside to get a glimpse of the courageous little woman, who is taking up the cudgels in her fight against dope.

"Little Church" Praised by Chicago Critics

That the Warner Brothers' "Little Church Around the Corner," adapted from the play by Charles E. Blaney, with story and scenario by Olga Printzlau, is meeting with approval throughout the country was again demonstrated during its recent engagement at the Chicago theatre, Chicago.

The Herald-Examiner said: "It is a strong story, well worked out and a good production in every way. The scenes of the mine disaster are well worked out and exceedingly thrilling."

Chicago Journal said: "The Little Church Around the Corner" is embellished with all the sure-fire situations that have made many a successful film play."

American said: "Tugs at the heart strings are many, coming thickest when are presented the scenes taken in and at the mouth of the mine disaster in which a party of men were entombed."

Tribune said: "It is a melodramatic picture, not without interest, and exceptionally well directed in those scenes where the women of the coal mines are waiting for their men to be brought out of the shaft."

Deliver by Airplane During Floods

AEROPLANES were pressed into service for the delivery of prints of First National Pictures during the floods which covered the greater part of Oklahoma during the past week. When train service out of Oklahoma City was interrupted because the bridge had been washed away, Tom H. Boland, First National franchise holder in that territory, organized the aeroplane service for the delivery of prints.

The situation was made more difficult by the absence of salesmen in New Orleans, where the Southern District sales meeting was being held. However, by careful management and arduous work the office force of the First National exchange handled the situation so competently that there was not one instance of delay in the delivering of prints.

Leah Baird Is Making Many Appearances

Leah Baird is now on one of the most extensive personal appearance tours ever made by a screen artist. During the present week "Is Divorce a Failure?" and its star have been the attraction at the Newark theatre, Newark, N. J., and have drawn large and highly appreciative crowds daily, according to Associated Exhibitors. Last week Miss Baird was in Boston.

"Is Divorce a Failure?" the feature picture at Loew's Orpheum theatre this week, is made deeply interesting because its star, Miss Leah Baird, appears in connection with the showing and reveals the secrets of the 'shooting' of this picture," said the Boston Post. "Miss Baird off the screen is even more attractive and charming than on."

"Leah Baird, the movie star, was seen at Loew's Orpheum yesterday in actuality as well as in the picture on the screen," said the Boston Globe. "She appeared both afternoon and evening before large audiences and will do so again today and tomorrow."

The Boston Herald said: "The appearance of Leah Baird, moving picture star, upon the stage in person at Loew's theatre, preceding the presentation of her picture, 'Is Divorce a Failure?' gave satisfaction to large audiences yesterday. Miss Baird gave an interesting talk."

U. S. Admiral Aids Johnson "Mailman" Feature

Emory Johnson and his F. B. O. motion picture unit have returned from San Francisco, after a week's coastwise tour aboard the New Mexico as the guests of Admiral E. W. Eberle, commanding the Pacific squadron.

Admiral Eberle is said to have posed on the bridge of the flagship for several scenes which are to appear in the new Johnson production, which will be entitled "The Mailman."



EVA NOVAK



PHILLIPS SMALLEY



MAUDE WAYNE



JOSEPHINE

ADAIR



JUNE ELVIDGE



WILLARD LOUIS



ESTELLE TAYLOR

J. FRANK
GLEDON

KATE LESTER

MAE
BUSCH

JAMES MORRISON



WILLIAM SCOTT



CLAIRE DUBREY

LOOK AT TH

Every one of them appeared in C. B. C. Features this exhibitors all over the country who'd never booked to 'em and congratulate us on the Box Office

WE'VE GOT A BIGGER A MONEEYMAK FOR 1923

4 COLUMBIA PICTURES

The Gems of the Screen

In Production

"YESTERDAY'S WIFE"

IRENE RICH

EILEEN PERCY

And a Distinguished Cast



IRENE RICH

C. B. C. FILM
1600 BROADWAY



MIRIAM
COOPER



LOUISE
LOVELY



TULLY MARSHALL



WALLACE BEERY



PHILO MCCULLOUGH



FORREST
STANLEY



ALICE LAKE



MITCHELL LEWIS



ROSEMARY
THEBY



BRYANT
WASHBURN

THESE STARS

year and every one of those features made first-run
an Independent picture before OPEN THEIR ARMS
Receipts!

LINEUP FOR THE FALL

ER A MONTH 1924

3 MORE BIG
BOX OFFICE WINNERS

In Production

"FORGIVE AND FORGET"

With an All-Star Cast



EILEEN PERCY

SALES CORP.
NEW YORK



VERNON STEELE



ROY
STEWART



RICHARD TUCKER

Fisher to Develop New Screen Talent

THE plea for new faces in photoplays which has become widely evident in the press throughout the country has made itself felt among motion picture producers.

Victor B. Fisher, independent producer of "Youth Triumphant" and other productions, will introduce new faces in his future productions.

While the cast of Fisher pictures to come will include players of wide popularity, the producer will include at least one new player in an important part with the hope that other producers will do likewise.

"While it would be suicide to attempt to produce pictures with an entire cast of unknown players yet, by using one or two new faces in every cast of prominent artists, the happy medium would be reached," said Mr. Fisher.

Praise for Burlingame Adventures

Truart Film Corporation, which is handling the distribution of Burlingame's Around the World Adventures, continues to receive unsolicited assurances that these short reels, wherever shown, are meeting with deserved popularity, according to the Truart offices.

Floyd St. John, manager of the Co-operative Film exchange, San Francisco, which is handling this series for the entire West Coast, writes:

"I am highly delighted with my purchases and exhibitors here seem to be happy with Burlingame releases. It is a pleasure to have such service as this in a State Right exchange. Each release is better than the one preceding and the last one, 'Suwance River' is, in my opinion, the best of all.

The Burlingame series, which includes his adventures among the Wild Men of Borneo, are now available also through the Commonwealth exchange of New York, Nu-Art, Buffalo, Renown exchange in Chicago and Consolidated Film exchange, Philadelphia.

Police Chiefs Endorse "Human Wreckage"

The International Police Chiefs' Association, in convention at Buffalo, voted on the last day of their meeting to assist Mrs. Wallace Reid in every possible way in her campaign against narcotics. A resolution to that effect, presented by Chief of Police Daniel O'Brien of San Francisco, was carried by an overwhelming vote.

"Daddy" and "Circus Days" Sold in Africa

The rights to "Daddy" and "Circus Days" have been sold for all of Africa south of the equator, according to an announcement from Associated First National Pictures, to Jack Sneider, of Johannesburg, South Africa.

"Michael O'Halloran" Approved

St. Louis Motion Picture Council Gives Endorsement to Production

THE W. W. Hodkinson Corporation is in receipt of a letter from Mrs. Ira L. Bretzfelder, president of the St. Louis Motion Picture Council, following a preview showing of Gene Stratton Porter's "Michael O'Halloran," soon to be released through the W. W. Hodkinson Corporation, in which the St. Louis Motion Picture Council spoke in glowing terms regarding the production.

The letter reads as follows:

"I want to tell you that the picture 'Michael O'Halloran,' distributed by the W. W. Hodkinson Corporation, has the unqualified endorsement of the St. Louis Motion Picture Council.

"It is an interesting picture of great beauty and is thoroughly appropriate for people of all ages and

for any type of entertainment. We hope there will be more like it."

This organization acts as a reporting body for various civic bodies in St. Louis and pre-views many of the best productions appearing in this territory.

An unusual tie-up is made by the St. Louis Motion Picture Council on all productions that they endorse. Not only is a list of productions passed by them sent to every club and organization in the community but a letter is also sent giving date, theatre, and other information of value to the average motion picture fan.

C. D. Hill, branch manager for the W. W. Hodkinson Corporation in the St. Louis territory, reports that many inquiries have been received from exhibitors relative to "Michael O'Halloran."

"Enemies of Women" Praised

London Reviewers Unanimous in Approval of Cosmopolitan Feature

"Enemies of Women" met with much favorable criticism following its showing in London. Both the Cosmopolitan production and Alma Rubens and Lionel Barrymore were praised by the critics in the following terms:

The Daily Telegraph: "In the works of Ibanez it seems that at last has been discovered something close to the ideal for which the screen has long been groping. Rarely have the honors and majesty of war been more impressively and realistically depicted."

The Daily Graphic: "The scenes of Monte Carlo, Paris and Russia are exceptionally beautiful. Barrymore is a rake without an equal. Alma Rubens greatly enhances her reputation as an actress of imagination and emotional strength."

The Daily News: "It is a film full of interest and excitement."

The Daily Herald: "It is a picture with one big quality—it never bores. It is a first class entertainment."

The Daily Express: "Ibanez's crowded story of cynical French Duchess and a rascally Russian Prince regenerated by the wars is enriched by superb photography. The battle scenes introduce a complete panorama of warfare on land, on the sea and in the air."

The Westminster Gazette: "'Enemies of Women' deserves the distinction of being called a super-film."

The Daily Chronicle: "'Enemies of Women' vividly portrays a story that grips and is strong in thrills and sustained fascination."

The Evening News: "If lavishness of production can win popularity, 'Enemies of Women' is assured of public favor."

The People: "The war episodes in 'Enemies of Women' are superior to those of 'The Four Horsemen.' It contains many beautiful scenes."

News of the World: "'Enemies of Women' is an extremely fine bit

of work, unfolding a gripping story. It is splendidly acted in magnificent settings. The war scenes are thrilling."

The Sunday Express: "'Enemies of Women' is a sensational triumph. It introduces a thrilling war film and presents a complete panorama of fighting on land, sea and in the air."

The Referee: "For weeks yet uncounted 'Enemies of Women' should draw London and many from the provinces to the Empire theatre. This super-picture is beyond newspaper criticism. The setting are most beautiful."

The Sunday Pictorial: "'Enemies of Women' should come near breaking the West End record established by 'The Four Horsemen.' The performance would be difficult to parallel in its power and artistry."

The Sunday Illustrated: "There is no doubt about the popular success of 'Enemies of Women.' Lionel Barrymore is magnificent. Alma Rubens is beautiful, and the whole film is a gorgeous spectacle."

English Author Lauds "The Beast"

H. B. Maxwell, who has supplied the English and American reading public with some of the recent "best sellers," was the guest of Thomas Dixon at a private showing of the picturization of Mr. Dixon's "The Beast," under the title of "The Mark of the Beast," in the projection room of the W. W. Hodkinson Corporation, last week.

Mr. Maxwell and a few of his guests, after a luncheon at the Waldorf-Astoria, attended the showing for the purpose of viewing Mr. Dixon's own efforts as a motion picture producer. Mr. Maxwell was very enthusiastic over "The Mark of the Beast" and considered it a story of unusual dramatic strength.

Foreign Sales Announced by First National

THE following First National pictures have been sold to the Societa Anomima Stefano Pittaluga, of Turin, Italy, for the territory of Italy, Sardinia, Italian African Protectorate and the Italian African Colonies: "Oliver Twist," "Daddy," "The Hot-tentot," "The Dangerous Age," "Brawn of the North," "Fury," "The Eternal Flame," "Smilin' Through," Loma Doone," "Hurricane's Gal," "The Bond Boy," "Sonny."

Thirty-five First National pictures have also been sold to France and Goulette, of Manila, for the Philippine Islands, according to the First National announcement.

Renown Exchanges Make Plans for Fall

Renown Pictures, Inc., operating the Renown exchanges in New York, Chicago and Buffalo, by means of a special advertising force, is already actively engaged in bringing its fall releases to the attention of the exhibitors in the respective territories.

Among the important pictures which are announced are Elaine Hammerstein in "Broadway Gold" and four additional productions with this star during the 1923-24 season. "The Unknown Purple" with Henry B. Walthall, Alice Lake, Ethel Grey Terry, Stuart Holmes, Helen Ferguson, James Morrison and Frankie Lee, "East Side, West Side" with Eileen Percy and Kenneth Harlan, "The Spider and the Rose" with Alice Lake, Gaston Glass, Richard Headrick and a star cast, Richard Barthelmess in "Just a Song At Twilight," "Bright Lights of Broadway" with Lowell Sherman, Doris Kenyon and the New York Hippodrome Chorus, Guy Bates Post in "Gold Madness" by James Oliver Curwood, "Temporary Marriage" with Kenneth Harlan and Mildred David, and the series of three feature length comedies starring Larry Semon.

The entire Truart product is handled through the Renown exchanges.

Orphans See "Down to Sea in Ships"

The Buffalo "Evening News" sponsored a monster theatre party for the orphans of Buffalo, with an overflow of newsboys, last Saturday morning at "Down to the Sea in Ships." Upwards of 2,400 youngsters were thrilled by the whale chase in the Elmer Clifton production for the Hodkinson Corporation.

The "News" and the "Times" gave the picture extra news and picture space, and several book stores and window tie-ups were arranged. "Down to the Sea in Ships" was also presented this week for initial showings in Syracuse and Utica.

"Safety Last" Raises School Funds

ANOTHER was added last week to the long list of educational and other institutions which have profited from showings of the Harold Lloyd-Associated Exhibitors' attraction, "Grandma's Boy," when two entertainments with this photoplay as the central feature were given at St. Vincent's School, Madison, N. J. The showings were under the auspices of the Eighth grade, and, according to a report received by Associated Exhibitors, "netted a large amount to the fund being raised by the class to present the school with a gift at the close of the present term."

Mae Murray Starts on "Conquest"

Although her present visit to New York was undertaken with the obvious intent of securing relaxation from the arduousness of her work in "The French Doll," recently completed in Hollywood, Mae Murray and her director-husband, Robert Z. Leonard, have nevertheless reverted to type. During the past several weeks Miss Murray and Mr. Leonard have taken advantage of their presence in New York and have shot many exterior scenes of metropolitan atmosphere which figure prominently in Miss Murray's next picture, "Conquest."

Miss Murray and Mr. Leonard will leave New York at the end of next week for Hollywood where they will continue the production of "Conquest" at the Metro studios. "Conquest" was written by Sada Cowan and Howard Higgins and will be one of Miss Murray's most elaborate productions of the coming Fall season.

"The French Doll," which Miss Murray brought with her to New York, is from the famous Paris and New York stage success acted here in Miss Murray's role by Irene Bordoni. It was adapted from the French to the English stage by A. E. Thomas and scenarioized for Miss Murray by Frances Marion. It is a Robert Z. Leonard presentation through Metro and is sponsored by Tiffany Productions of which Mr. Leonard is director general and M. H. Hoffman, general manager.

Estelle Taylor Signs With Thomas

Estelle Taylor, who has the feminine lead in Richard, Thomas' production, "Phantom Justice," will have one of the stellar roles in Mr. Thomas' next "special," which is now being put in continuity by Burnell Manly, who adapted Daniel Frederick Whitcomb's story of "Phantom Justice" to screen purposes.

Miss Taylor will return to the Thomas' banner when she completes her role, a highly emotional characterization, in Paramount's "Ten Commandments," which Cecil DeMille is filming.

C. B. C. Lining Up Feature Casts All Around Strength Plan of Joe Brandt For Next Three Productions

THAT the casts of the next three productions on the C. B. C. special series will be distinguished by a uniform strength throughout, is the announcement from Joe Brandt, president of C. B. C. Film Sales Corporation, who is now at the company's West Coast studios lining up the plans for an extensive Fall program.

They will follow the policy established by the casts of "More to be Pitied," "Only a Shop Girl," and "Temptation." In each of these casts that were strong in name and personality, and picked especially for the roles, were the rule.

On his way to the Coast Mr. Brandt stopped off at various key cities to interrogate franchise holders and exhibitors regarding casts of this kind as against the "single star" cast and found the majority overwhelmingly in favor of the gen-

erally strong casts of corresponding prominence.

"With the wonderful bookings I found all along the line I was convinced we were on the right track," he said. "The biggest theatres everywhere—houses that never before were open to Independent pictures have played our features this year—because of the big stories, big casts, big ideas that have gone into their making."

"Kunsy's in Detroit, The Stanley Company in Philadelphia, The Chicago in Chicago, and many other big people who have run our 'Temptation' and 'Only a Shop Girl' this year have given us confidence that we were right. We are going along on the same plan for the Fall in planning the next three features—except that our plans call for bigger stories, bigger casts, bigger sets, and a greater artistic and monetary expansion."

"Star Pictures Over"; Schulberg Train New Talent Like Minor Leaguers, Says Preferred Pictures President

IN a statement made this week B. P. Schulberg, president of Preferred Pictures, says that the day of the star picture is over. "The public," said Schulberg, "is no longer interested in seeing a story manhandled so that the star can have the stage to himself (or herself). The public is no longer interested in the star's curls alone; what it wants is a logical coherent story, with skilled actors interpreting the necessary roles. One star and ten extras no longer make a picture."

"This new situation undoubtedly means better pictures; but it also means extra difficulties for the producer. There are to-day only some thirty-odd players who can be classified as stars. With the bidding for their services constantly going on, there arises the problem of training new stars."

"It would be splendid if we had minor leagues, so to speak, whence we could draw upon new material. That not being the case, each producer will now be compelled to develop his own stars."

"As the nucleus for coming productions, I have three players under long-term contracts; Gaston Glass, whose work in 'Humoresque,' 'The Hero' and 'The Girl Who Came Back' have established him, Kenneth Harlan, who has just signed up again with me; and Ethel Shannon, who is my own find."

"For Glass and Harlan, I can claim no credit; both were established players long before they appeared in Preferred Pictures. But Miss Shannon was only an extra when I found her. I watched her carefully, much as a big-league scout watches a new player, and then signed her to a five-year contract."

"And then I nursed her along as carefully as John McGraw would nurse a young busher whom he hoped to make a Ty Cobb of. I let her 'sit on the bench' for a few

productions and just see what the regulars were doing. Then I gave her a small part in 'The Hero.' She caught on at once with exhibitors and the fans, and my mail showed me that I hadn't made a mistake. In 'The Girl Who Came Back' I gave her a slightly bigger part, which she handled more than competently."

"Figuring her almost ready to take her place in the regular line-up, I gave her one of the most difficult and important roles in 'Daughters of the Rich,' the first production in which she was featured."

"And now I am entrusting her with the leading female role in 'Maytime.' She has earned her success, and I no longer need worry about her."

"What I am looking for now is new screen material—men and girls who aren't looking for instantaneous success, who are satisfied to 'warm the bench' until I am satisfied they are qualified to play with the regulars."

Various featured players who will support Glass, Harlan and Miss Shannon in next season's fifteen Preferred Pictures, include Miriam Cooper, Ruth Clifford, Crauford Kent, Walter Long, Edith Yorke, Colleen Moore, Josef Swickard, Vola Vale, Priscilla Bonner, James Corrigan, Myrtle Vane, Kid McCoy, Richard Tucker, and Miss Dupont.

"Accidental Husband" Sale Reported

"Her Accidental Husband," the Edward Belasco Production, which C. B. C. Film Sales Corporation is distributing, was sold this week to Superior Screen Service of Salt Lake City.

Superior will handle the picture, which features Miriam Cooper, Forrest Stanley, and Mitchell Lewis, in the Wyoming, Colorado, Utah, New Mexico and South Idaho territory.

"Divorce" Is Booked for Grauman's Rialto

"DIVORCE," starring Jane Novak and directed by Chester Bennett, has been booked to Grauman's Rialto theatre for an eight-week run, commencing Tuesday, June 5. With this announcement also comes word from the Powers studios of the starting on Miss Novak's next starring vehicle, titled, "The Lullaby." "The Lullaby" is based on a story by Lillian Ducey in the May first issue of Saucy Stories. Bennett started work on this production Thursday, June 7. So far engaged are Robert Anderson, who played Mons. Cuckoo in "Hearts of the World," and Frederick Maletesta as heavy of the production. The story is an adaption for the screen by Hope Loring and Louis D. Lighton.

"Breaking Home Ties" Praised by Pastor

Associated Exhibitors is receiving frequent and repeated evidences that its feature, "Breaking Home Ties," though based, in part, on a cherished Jewish song-prayer, is making much more than a merely sectarian appeal.

Rev. Carl A. Reetz, pastor of the First Methodist Episcopal Church in Fort Atkinson, Wis., wrote:

"I want to thank you for calling our attention to the picture, 'Breaking Home Ties.'"

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Photoplay Symphony for "The Scarecrow"

A PHOTOPLAY - Symphony will be written by Frederick S. Converse, noted composer, for Percy MacKaye's "The Scarecrow," starring Glenn Hunter, according to an announcement made by the Film Guild. Mr. Converse, who is the author of many noted symphonies and grand operas, including "The Pipe of Desire," the first work of an American composer to be produced in the New York Metropolitan Opera House, will write a complete symphony score to be synchronized with this romance of Puritan witchcraft persecutions. The picture, which was adapted by James Ashmore Creelman and Frank Tuttle and directed by Mr. Tuttle, will be released by the W. W. Hodkinson Corporation.

Coast Publicity Chief Opens N. Y. Offices

F. H. Cobb, former advertising agency man, has opened offices for the Grand-Asher Producing Company, in the recently vacated offices of American Releasing Company at 17 West 44th Street, New York. Mr. Cobb up until two weeks ago was located at the company's West Coast studios in Hollywood. Mr. Cobb will handle all publicity and advertising at the New York office.

Truart Completes Sales on Three Features

M. H. Hoffman, vice-president and general manager of Truart Film Corporation, announces the consummation of the sale of three of its productions for the territory of Western Pennsylvania and West Virginia to the Columbia Film Service of Pittsburgh, Pa.

The pictures are a series of Western dramas. They are "The Prairie Mystery," "Riders of the Range" and "The Western Musketeer."

Films Russ Circus For "Rendezvous"

AS an added touch of color to his production of Madelaine Ruthven's Russian story, "The Rendezvous," Marshall Neilan is now engaged in filming a Russian circus in which the Siberian conception of everything in connection with a circus, from the clowns to the elephants, prevails.

A parade of wooden soldiers is being incorporated in the circus scene. Mr. Neilan is nearing completion of the photography on this production.

Grainger Likes "Palace of King"

Goldwyn Sales Manager Enthusiastic After First Glimpse of Feature

JAMES R. GRAINGER, general manager of sales for Goldwyn-Cosmopolitan, who knows pictures as well as any man in the industry, it is claimed, has been at the Goldwyn studios in Culver City, Cal., for several days looking into the new productions and consulting with Abraham Lehr and other studio executives about future productions.

While there he saw the "rushes" of Emmett J. Flynn's first Goldwyn picture, "In the Palace of the King," from F. Marion Crawford's novel of adventure in Spain in the sixteenth century. He was so impressed by the nature and the bigness of the story and the production that he telegraphed the home office that the production "is going to be one of the year's biggest and greatest pictures."

Regarding the mere physical bigness of the production he wired: "The sets are bigger than those of 'Robin Hood.' There are more people in it, and the story is a great one of unusual possibilities." His judgment of the artistic and box-office value of the production is summed up as follows: "The picture is worthy of a long Broadway

run and of extended engagements in the key cities."

The continuity for "In the Palace of the King" was prepared by June Mathis, editorial director for Goldwyn, and Director Flynn has been given a free hand to develop the picture on a scale commensurate with its worth.

The palace set is the biggest that the Goldwyn studios has ever turned out, it is said. The palace itself is 280 feet high and the interiors are on a magnificent scale. Thousands of extras were used in some of the sequences.

Heading the cast are Blanche Sweet, as Dolores, and Edmund Lowe as Don John. Hobart Bosworth appears as General Mendoza and Pauline Starke as his daughter, the blind Inez. Sam de Grasse acts the role of King Philip of Spain and Aileen Pringle is the Princess Eboli. Others are Charles Clary, William V. Mong, Ena Gregory, Lucien Littlefield, Tom Bates, Charles Graham, Harvey Clark, H. N. Clugston, Jack Pitcairn, David Kirby and Bruce Sterling.

"Fighting Blade" Is Completed

First National Busy With Production Activities at Eastern Studios

FIRST NATIONAL producers in the East, while not as large in numbers, are just as busy as their co-workers on the West Coast. No sooner did the Richard Barthelmess company move from the old Universal studio in Fort Lee after filming "The Fighting Blade" than Samuel Goldwyn's company, producing "Potash and Perlmutter," moved in.

Residents of the New Jersey town were reminded of old times during the filming of "The Fighting Blade," which was made under the direction of John S. Robertson, the Inspiration director. Hundreds of extras, dressed as Cromwellian soldiers, roamed the town during the "shooting" of the big battle scenes, which occupied a full week. An elaborate street scene was constructed on the lot and another big set, an old English castle, will play a prominent part in the picture. These sets were designed by Everett Shinn, art director, who served in the same capacity during the production of "The Bright Shawl."

"The Fighting Blade" is a story of England of the early seventeenth century. Barthelmess is cast in a romantic role as a soldier of the Cromwellian army, with beautiful Dorothy Mackail, featured player of "Mighty Lak' a Rose" in the picturesque role of the heroine. Eighty thousand feet of film were "shot" on this picture and the work of cutting and editing is now in progress under the direction of Mr. Robertson.

Director Clarence Badger was well under way on "Potash and Perlmutter" when the scene of his activities was transferred from the Paragon to the Universal studios in

Fort Lee. A massive modiste shop set had been erected at the latter studio and work was uninterrupted by the change. "Potash and Perlmutter" is being filmed with the same featured players who starred in the stage production—Barney Bernard as Potash, and Alexander Carr as his beloved partner, Perlmutter. Others in the cast include Vera Gordon, Hope Sutherland, and De Sacia Mooers.

Goldwyn Boasts Largest Picture Stage

What is said to be the world's largest motion picture stage is now at the Goldwyn studios in Culver City, California. The structure covers an ordinary city block, being approximately 300 feet long and 175 feet wide. Fifty average motion picture sets can be built on it at the same time. The new stage, known as No. 6, covers more than an acre and a half of ground and contains 52,500 square feet of floor space.

Lowe Cast for Hero "In Palace of King"

Edmund Lowe will play Don John, the dash-lover of "In the Palace of the King" as his first role under a recently signed Goldwyn contract. Lowe has been in Panama, appearing in a picture directed by J. Gordon Edwards, but returned to the Goldwyn studios at Culver City to start work in Emmet Flynn's picture.

In "In the Palace of the King" Lowe will play opposite Blanche Sweet.

Principal Super Five Deal Completed

MICHAEL ROSENBERG, the energetic Secretary of Principal Pictures Corporation, has returned to Los Angeles from Seattle whither he journeyed to try his persuasive selling powers on his brother, Al, who is the G. M. of the De Luxe Film Co., which maintains offices in both Seattle and Portland.

A deal was consummated whereby De Luxe acquired the rights for Washington, Oregon, Idaho, Montana and Alaska for Principal's Super Five series and "Mind Over Motor." They have handled all of the Principal output in the past, as well as Lichtman's Preferred Pictures.

The Super Five consists of Bennie Zeidman's "The Spider and the Rose" and "Bright Lights of Broadway," and "Temporary Marriage," "East Side, West Side," and "Gold Madness," the latter being the screen title chosen for the adaptation of James Oliver Curwood's magazine story, "The Man from Ten Strike."

Blackton Is Busy with First Production

Commodore J. Stuart Blackton is making preparations for the first of the Blackton Productions which will be released by Vitagraph. These specials will be among the twenty-six super-features announced by President Albert E. Smith recently.

It is understood that Commodore Blackton will produce at the Brooklyn studios of Vitagraph where he made the Blackton Productions. The Commodore is now busily engaged in outlining the scenario of his first production.

"To Last Man" Being Made in Arizona

"To the Last Man," a Zane Grey production adapted for the screen by Doris Schroeder from the author's well-known story of a feud among frontiersmen, is being made in the wilds of Arizona for Paramount. The exact location of the famous old battles of this feud are being used in the picture.

The featured players are Richard Dix, Lois Wilson, Noah Beery, Robert Edson and Frank Campeau. Victor Fleming is the director.

Bert Lubin to Start New Feature

BERT LUBIN, responsible for "Partners of the Sunset," starring Allene Ray and producer of other independent films, will start work shortly in Hollywood on a new feature.

The story is "Dangerous Innocence," written by Willard Mack and presenting a big cast of well known names. Announcement concerning director and the studio to be used will be made in the near future.



Derelys Perdue, F. B. O. star, whose first starring vehicle, "Daytime Wives," has just been completed.

Production Under Way on "Gold Diggers"

Actual production of the Warner Brothers screen version of David Belasco's stage play, "The Gold Diggers," was begun last week at the Warner Coast studios, according to announcement. The feature is being made under the direction of Harry Beaumont.

The leading roles will be portrayed by Hope Hampton, Windham Standing and Louise Fazenda, with a supporting cast which includes Claude Gillingwater, Johnny Harrin, Ann Cornwell, Joseph Dowling, Gertrude Short, Alex Francis, Jed Prouty, Barney Barnett, Areta Gillman, Eleanor Montgomery, Peggy Brown, Trixie Andrews, Michael Dark.

The scenario was written by Grant Carpenter; Frank Strayer is assisting Beaumont in the direction, and Dave Abel has been engaged to turn the crank.

Preparations for the production of "Tiger Rose," to be made by special arrangement with David Belasco and featuring Lenore Ulric, are now under way at the Warner Coast studios. From present indications first scenes for the production will be filmed on June 20 under the direction of Sidney Franklin.

U.S. Publicity Bureau Aids "Loyal Lives"

THROUGH bulletins being sent out by the Government publicity department at Washington, the 52,000 postmasters in the United States Post Office Department are being officially enlisted in the support of Whitman Bennett's mail man melodrama, "Loyal Lives," it is claimed.

The Post Office Department is keenly interested in this Vitagraph release, and every member of the postal service is expected to give the production invaluable support when it reaches the theatre next month.

Principal Plans Big Campaign Will Back Super Five Series With Advertising Through All Mediums

IN accordance with their well known policy of backing up the exhibitor, Principal Pictures Corporation is on the eve of launching a comprehensive and intensive advertising campaign, nation-wide in scope, to further the interests of their Super Five series and "Mind Over Motor." The former includes "Bright Lights of Broadway," and "The Spider and the Rose," both B. F. Zeidman productions, "Temporary Marriage," "East Side, West Side," and "Gold Madness," the last named being founded upon the James Oliver Curwood story, "The Man from Ten Strike," and starring Guy Bates Post.

This advertising campaign, which is the idea of Irving Lesser, general manager of distribution, and under whose supervision it is being engineered, will utilize practically every known medium and method of reaching the vast army of American Movie Fans, including, as it does, newspapers, trade papers—both national and regional—billboards, fan magazines, syndicated rotogravure sections appearing in the Sunday papers throughout the land, special exploitation feats, and, finally, the columns of

many of the leading national magazines.

This tremendous advertising "splash" is one of the results of the increased quantity and quality of the coming season's quota of Principal output, which, in turn, is the result of a competitive spirit which has been engendered between the New York offices of Principal and those in Los Angeles.

The first of the eastern made pictures is "Bright Lights of Broadway," produced by Bennie Zeidman under the supervision of Irving Lesser. Its cast includes Lowell Sherman, Doris Kenyon, Harrison Ford, Effie Shannon, Tyrone Power, Elmund Breese and Claire Dolores. Webster Campbell directed. Among the players listed in the other four pictures of this group are Guy Bates Post, Alice Lake, Gaston Glass, Mildred Davis (now Mrs. Harold Lloyd), Kenneth Harlan, Eileen Percy, Cleo Madison, Mitchell Lewis, Grace Darmond, Tully Marshall, Myrtle Steadman, Robert McKim, Maude George, Joseph Dowling, Frank Campeau, Louise Fazenda, Noah Beery, Hector Sarno, Alec Francis, Edwin Stevens, Stuart Holmes, little Richard Hedrick and Wally Van.



Richard Thomas, producer-director of "Phantom Justice." Melbourne Spurr, L. A. Photo.

"Temple of Venus" at Fox Coast Studio

Announcement has just been received from the William Fox offices to the effect that work has started at the Fox West Coast Studios on a special titled "The Temple of Venus," under the direction of Henry Otto. The story is an original by Katherine Carr, who also adapted it for the screen.

The cast is headed by Phyllis Haver and David Bulter. William Boyd is the juvenile lead. Others included are Jean Arthur, Leon Barry, Fred Erie, Marlan Harlan and Duchess Dilant.

"The Temple of Venus" will be among the early releases from William Fox.

Lasky Enthuses Over 'The Cheat'

Paramount N. Y. Executives See First Print of Pola Negri Starring Vehicle

THE first print of George Fitzmaurice's production of "The Cheat," starring Pola Negri, has arrived at the Paramount home office in New York and has been seen by the company's executives, all of whom are enthusiastic over its entertainment qualities and its perfection of technical detail. The result is that Jesse L. Lasky, at his office in Hollywood, has received many congratulatory messages from New York on the excellence of this new adaptation of Hector Turnbull's famous screen drama.

In Mr. Lasky's estimation there has never been a more appealing or more perfectly produced picture made under the Paramount banner. "Miss Negri comes into her own in 'The Cheat,'" he said. "Nor must the splendid work done by Jack Holt and Charles de Roche be overlooked. Beautiful women, gorgeous gowns, sumptuous settings, flawless direction, superlative acting and a tremendous story all combine to make it the ideal picture."

"It is the type of picture the public is clamoring for, and no effort was spared, nothing left undone, to make 'The Cheat' a triumph for both the star and the producer. The compliments I have received from the New York office strengthen my belief that we have succeeded."

Ouida Bergere's adaptation of the screen play in which Fannie Ward and Sessue Hayakawa scored such

a great success eight years ago follows the original theme almost to the letter, it is said. Only in detail of treatment has the story been changed, the most important alteration being the elimination of the Japanese character originally played by Hayakawa.

The villain in Miss Bergere's version is a white man who, for the purpose of dealing in Indian treasures, assumes the clothing, make-up and personality of an East Indian nobleman in order that he may trick the public for business reasons. This is the part played by Charles de Roche, the French actor who has just made his American debut in support of Dorothy Dalton in "The Law of the Lawless."

'49 Days Restored for "Salome Jane"

Boulder Creek Canyon has become a show place for tourists from San Francisco and other parts of northern California, for there a complete mining settlement of the wild days of '49 has been restored. Cabins built of redwood logs, open barns, the general store, the saloon and that indefinable atmosphere which harks back to the old days of the gold rush is faithfully reproduced.

It's all part of the huge set constructed by Paramount for the filming of the George Melford production, "Salome Jane."

Johnnie Walker to Start "The Worm"

Johnnie Walker, the Robertson-Cole star, will shortly begin work on his next independent production, "The Worm," from the story by Frederick Stowers under the direction of William Worthington.

"Enemies of Women" Has Long Runs

COSMOPOLITAN'S production of "Enemies of Women," is out after more long run records. Not being satisfied with shattering the record of the Roosevelt theatre, Chicago, it has now captured the same record for the Imperial theatre, San Francisco, where it has just completed a six weeks' booking, it is claimed. It ran for seven weeks at the Roosevelt in Chicago and has been booked for a second-run extended showing at Jones, Linick & Schaeffer's Orpheum theatre. It will show at all of the Jones, Linick & Schaeffer houses.

"Enemies of Women" is now in its ninth week in New York, being at the Cameo theatre, after showings at the Central, the Rivoli and the Rialto. It will be shown at Goldman's King theatre in St. Louis in the fall.

Music Box Scenery Used in Fox Production

THE diamond horseshoe scene in The Music Box Revue will be shown in the screen version of "Six Cylinder Love," which William Fox is making at his New York studios. Elmer Clifton, director of the picture, with the help of two hundred and fifty stage mechanics, turned the theatre into a studio the other day and "shot" the scene.

Derelys Perdue Feature Is Completed

The Film Booking Offices announce the completion this week of the first production they will release on their program featuring Derelys Perdue. The title of Miss Perdue's first picture is "Daytime Wives" and is from the pen of Lenore Coffee and John F. Goodridge. The adaption was made by Wyndham Gittens and Helmer Bergman and it was directed by Emile Chautard.

In addition to Miss Perdue the cast includes Grace Darmond, Ward Craig, Richard Tucker, Jack Mower, Kenneth Gibson and Catherine Lewis.

Cast Announced For E. K. Lincoln Picture

Recent announcement has been made from the Coast that E. K. Lincoln's super-feature, "The Right of the Strongest," produced by the Zenith Pictures Corporation from the novel by Frances Nimmo Greene, author of "One Clear Call," was fast nearing completion.

A number of remarkable photographic effects are secured, chief among them striking storm scenes.

Helen Ferguson who has been playing leads with Goldwyn and Universal, has the principal feminine roles, opposite Mr. Lincoln.

June Elvidge, old-time World Film star, plays the part of a society "vamp."

Among the men, who are prominent in the cast, are George Seigmann, Tom Santschi, Tully Marshall and Robert Milosch. Niles Welch and Winter Hall also have interesting roles.



Ernest Torrence, who will play Cousin Egbert in Paramount's "Ruggles of Red Gap."

Busy Summer at United Studios

Eleven Producing Companies Will Be in Full Action Within Next Month

WITH the \$800,000 improvement program now nearing completion at the United studios, arrangements are being made by M. C. Levee, president of the plant, to handle the greatest summer producing activities in the history of the studio.

Contracts have already been signed by Mr. Levee to house the producing of eleven companies this summer and negotiations with five other producers of prominence are practically closed. This will mark a new summer producing record for any leasing studio in the industry and is made possible through the building improvements and enlargements in the big leasing plant, which have been under way for the past two months.

This announcement is another definite indication that the present producing boom in Hollywood will

continue through the summer, contrary to the usual July and August let-up in production evident the past four years.

Foremost in producing activities at the United studios this summer will be Joseph Schenck and Associated First National Pictures with the largest number of companies. Among the producing organizations other improvements on the United during the next three months are the Norma and Constance Talmadge companies, Maurice Tourneur, Sam De Grasse, Jack Dillon, Lynn Reynolds and John McDermott.

As soon as the new buildings and other improvements on the United lot are completed, the eleven organizations already signed, will be in full operation. Others will closely follow as soon as additional studio facilities now in work are provided.

Arrow Inaugurates Big Campaign

Proposes to Select New Personalities For Future Screen Productions

W. E. SHALLENBERGER, president of the Arrow Film Corporation, announces the inauguration of a nation-wide publicity and advertising campaign, starting effective with the July first issue of "Mothers Home Life Magazine."

This publicity campaign will take the form of a contest, to be conducted by the magazine, for new personalities for the screen, and, according to the terms of the contract, ten people will be selected from among the contestants and will be sent to California, all their expenses to the Coast and return being paid. The Arrow Film Corporation will give these ten people a test and from among them select one or more who will be given a part in the big special, "Gambling Wives," to be produced in the Fall.

The contest will be advertised in large advertisements in practically all the leading newspapers of the United States, it is said, and will feature the Arrow Film Corporation and its productions as well as the story "Gambling Wives." "Gambling Wives" will run serially in Mothers Home Life Magazine coincident with the start of active production and will be illustrated with scenes of the play. It is planned to release the picture while the story is still running in the magazine.

It should result, from the standpoint of the Arrow Film Corporation, in great benefit to the exchanges handling Arrow product, as over a period of months not only the magazine but newspapers generally will be "selling" Arrow pictures to the public.

"Queen of Sin" Release Date Set

Selznick Distribution Director Sets Distribution Date For June 23

DAVID R. BLYTH, director of sales for Selznick Distributing Corporation, has scheduled "The Queen of Sin" for release on June 23. The original 14,000 feet of the Viennese version has been thoroughly Americanized and cut to six reels. It depicts the fall of the cities of Sodom and Gomorrah.

"The Queen of Sin" was chosen from forty-three pictures offered, according to Mr. Blyth, on account of its ready adaptability to American ideals, and because in addition to being a spectacle picture it is backed up with a real story.

Consistent with the new policy of Selznick, that of encouraging independent producers to make nothing

but the type of pictures demanded by the public and the exhibitor, Mr. Blyth also announces that in conjunction with "Rupert of Hentzau," "The Common Law" and "Modern Matrimony," all of which are for early fall release, several other big pictures will be released, the titles of which will be announced later.

"These new pictures" adds Mr. Blyth, "were not bought as the 'easy to give the exhibitor' kind or easy selling kind, but after a careful survey of the independent market, they were carefully selected as the type that create audience enthusiasm and send patrons away well pleased."

Preferred Players Aid Nurses' Drive

AUTOGRAPHED photographs of Gaston Glass, Kenneth Harlan and Ethel Shannon, three Preferred players under contract with B. P. Schulberg, are being used to stimulate interest in the drive now being made in Putnam, Conn., for the construction of a Nurses' Home for the local hospital.

Employees of Metro Win Identification Prizes

Four young men and one young woman employed by Metro Pictures Corporation won an aggregate sum of \$2,200, it was announced several days ago by the N. Y. American following the completion of its Movie and Stage Identification Contest. The two highest honors fell to the Metro contestants and the other three also received large monetary rewards.

To Alebrt Sarno, nineteen years old, Metro winner of the first prize, \$1,250, goes an additional award of \$100 for the highest contestant in his section, the Borough of Manhattan.

The winner of the second prize, \$500, is Paul Stempel, also a Metro employee. As he is second in his section, he is also receiving the \$100 award that goes along with this honor.

William Ornstein was winner of the fourth prize, \$150.

Miss Alice Goodman, who works for Metro in the Scenario Department, is among the winners of \$50 prizes.

Leo Zarembo, who also works in Metro's scenario department, won a \$50 prize.

"Dust in Doorway" Cast Is Completed

Arthur H. Jacobs, producer of Frank Borzage productions for First National, has completed his cast for the next First National picture the temporary title of which is "Dust in the Doorway."

The cast now includes Myrtle Stedman, Mary Philbin, Wm. Collier, Jr. Josef Swickard, Frederick Truesdell, Aggie Herring and J. Farrel MacDonald, with a short juvenile cast of Frankie Lee, Mary Jane Irving and Baby Bruce Guerin.

Bunny Dull, production manager, and Lew Borzage, new assistant director, have started technical activities, while Frank D. Ormston, formerly Mary Pickford's art director, is designing many settings for his Borzage production.

Faire Binney Engaged for "Second Youth"

Distinctive Pictures Corporation has cast Faire Binney for the role of Helen Remick, the flapper, in its new production, "Second Youth," featuring Alfred Lunt and Mimi Palmeri. Miss Binney has played in "What Fools Men Are," "The Girl from Porcupine," "Here Comes the Bride," with John Barrymore, and "The Frontier of the Stars" with Thomas Meighan.

Albert Parker is directing "Second Youth," which will be distributed by Goldwyn-Cosmopolitan.

NEW THEATRE CONSTRUCTION & EQUIPMENT PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT

TECHNICAL EDITOR

Choosing a Good Carpet for Theatre Use

Salient Points to Be Considered by Exhibitors When Making Selection

By A. Raymond Hopper

WHETHER it was who said "beauty is only skin-deep" would have been perfectly correct if he had been referring to carpets. For a beautiful pattern is no more a definite indication of quality in a carpet, than a pretty face is the certain expression of fine character in a girl. Also, the comparison might be carried this much further: the permanence of the surface beauty of the fabric is just as dependent upon what lies beneath, as is the permanence of facial beauty dependent upon a sound constitution.

Certainly, one every strong reason for the use of carpets in theatres, is to enhance the effect of beauty and luxury. No other floor covering can compete with fine carpets in the ability to impart this effect. Another reason is to secure quietness during the performance. But a still stronger reason for buying a good carpet, is that the installation of any floor covering involves a fair-sized investment, and the slower the rate of depreciation, the better the return that is received on that investment. Also, it is worth remembering that when a carpet begins to wear out, its shabbiness no longer imparts the air of luxuriousness for which it was purchased, but quite the opposite.

How long should a carpet last? Well, every reader probably knows how long some carpet he has had did last. There are several kinds of fabrics, and many grades of each kind, and different managers treat their carpets very differently.

Any prediction should take into consideration the amount and kind of traffic over the carpet, how often and how the carpet is cleaned, how much and what kind of lining is used, and, most important of all, of what type is the carpet and how good a grade of that type. It is much easier, however, to show what kind of service certain typical theatres are getting out of their floor coverings.

There is the magnificent Chicago theatre, Chicago, and the beautiful Tivoli, in the same city. The first uses a standard first-grade Wilton. In a year and a half, nine-and-three-quarter million people passed in and out over this carpet, and it is still good. The other uses Bigelow Axminster, a very

different type of fabric, as I will point out later, yet this supported a traffic amounting to 7,280,000 people in twenty-six months.

Let's take another city, say Buffalo. The Shubert-Tech theatre has the same kind of carpet as is used in the Tivoli, in Chicago. This already has stood up for eight years, and is still good. The Lafayette, in Buffalo, has a "Hartford-Saxony" carpet, over which two-and-a-quarter million people have passed, in and out, during the last year, and that, too, is good for a great deal more.

San Francisco has two fine theatres, the California and the Imperial, first-run Paramount houses, the floors of which are covered with Bigelow Astoria Axminster. These houses have a combined weekly attendance of seventy-five thousand, which, roughly, amounts to about two million apiece in the year.

So we could go on at length, but this serves to show that carpets for theatre use must be made to endure a remarkable amount of hard wear, and that some carpets are made that are able to meet the demand. To know what kind they are, so as to be able to select them intelligently, presupposes at least a general knowledge of the difference between the most generally used weaves, and this I shall undertake to explain in a moment. But always, beyond this, it must be remembered that the user can get out of a carpet only what the manufacturer puts into it, in the form of

quality, materials and skillful manufacture.

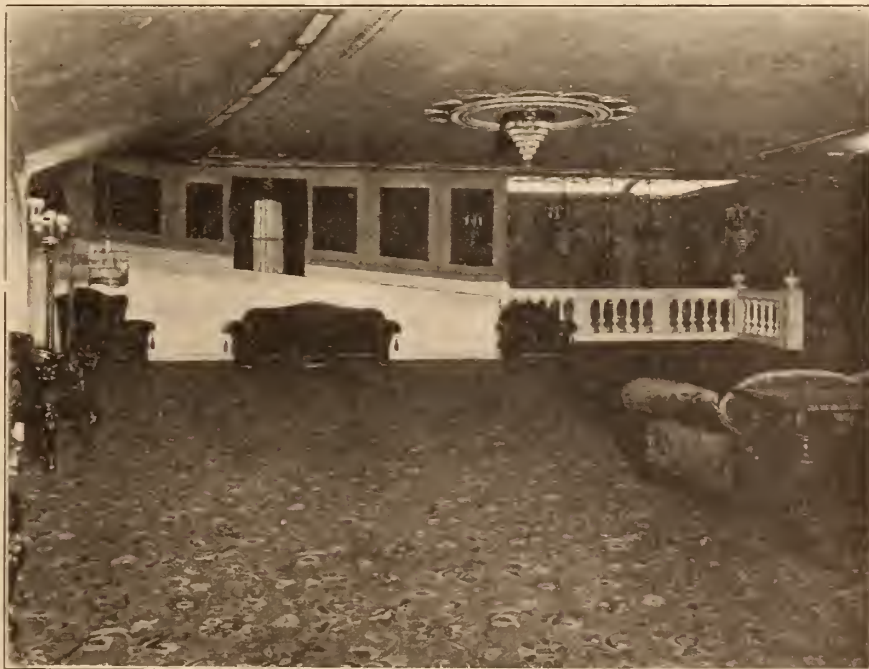
The quality of the raw materials, and here I refer principally to the woolen yarns, begins at the sheep's back. The wool used in making carpets is very different from that used in clothing—coarser, tougher, more resilient. This usually comes from China, India, South America, Russia, Scotland, Persia, and other foreign countries. When received in the carpet mills in this country, it goes through various cleaning processes, and then is blended. Maybe that makes you think of tea, and it is pretty much the same thing. The wool from one country may be noted for its lustre, that from another for its length of fibre, other wools are especially tough, springy, and so on. The wetness or dryness of the season just preceding the shearing of the wool materially affects its nature, as also does the mildness or severity of the weather. Rough, cold winters bring long-fibred, harsh wools; better for carpet use than the silkier kinds. All of these things must be determined, and given proper consideration in blending the different wools for a given grade of yarn.

Some manufacturers use nothing but the finest quality of wool for their carpet yarns. Others form a yarn of two strands of wool twisted around a strand of cotton. Some carpets are woven with a certain amount of jute in their backs, as a filler. Others have no jute at all. One very excellent carpet has a strong cotton filler, or "bump," woven in the back, which acts as a wear-resisting cushion and adds to the life of the fabric. Carpets may be woven of two-ply, or three-ply yarns, that is, each woolen strand is made by twisting two or three threads together. Many fine carpets are woven from worsted yarns. Others, equally good, in some respects, are made of woolen yarns. Now, what is the difference between wool and worsted? Both come from a sheep's back.

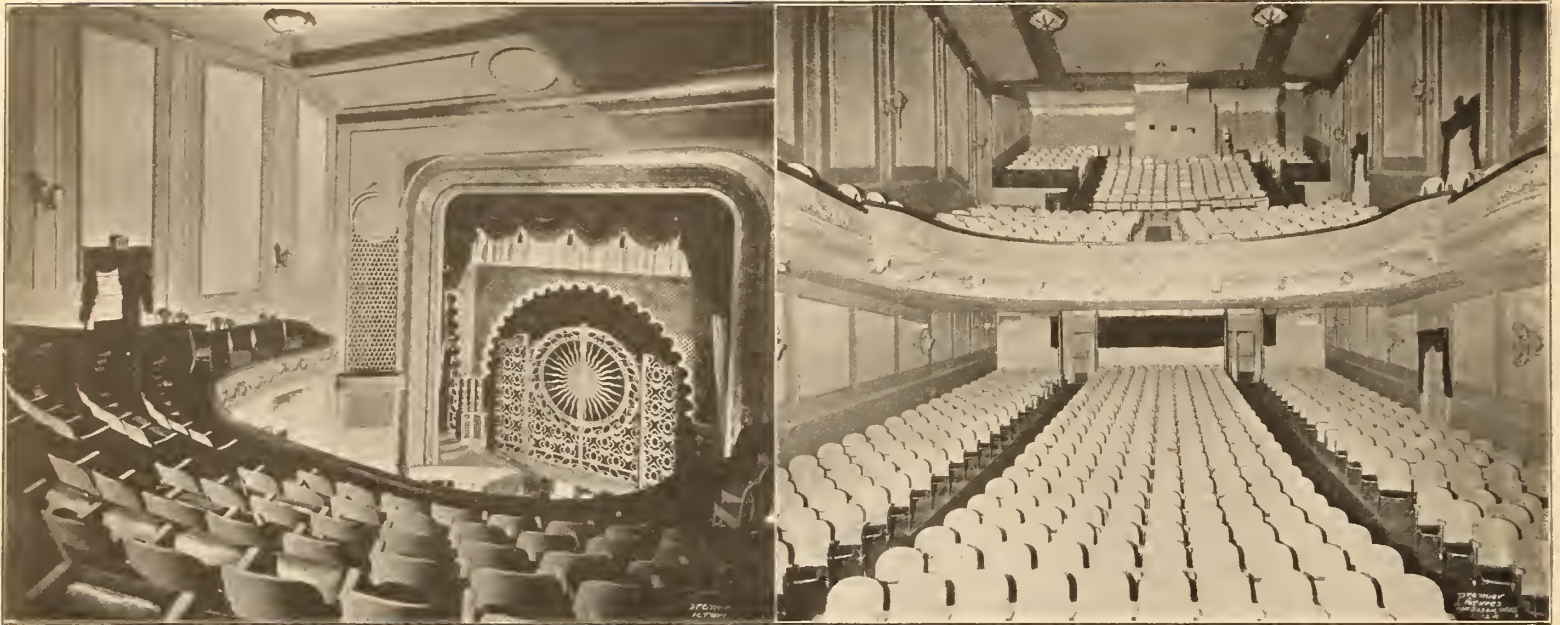
Wool or Worsted?

Wool, as it comes from the sheep, consists of fibres of varying length, some quite short, others quite long. This wool is carded, that is, the fibres are pulled and separated and, to a certain extent, straightened. But long and short fibres all are used, and have a packing quality not to be found in worsted.

(Continued on next page)



This carpet in the Lafayette theater, Buffalo, has a pile $\frac{3}{8}$ " high, made of three ply twisted woolen yarn. 2,250,000 people pass it in a single year without beginning to exhaust its durability.—Photo, courtesy Bigelow-Hartford Carpet Co.



Views of the Madison theatre, Madison, Wis. which is an attractively designed house of fair capacity. The width is such that good sight lines are permitted from nearly all the seats in the house.—(Pollak)

Good Carpet for Theatre Use

(Continued from preceding page)

On the other hand, worsted is wool that has gone through an additional series of processes called combing, which thoroughly straightens the fibres and culls out the short ones. In worsted yarn only the long fibres are used, and these are combed out so that the lie parallel with each other, and then are twisted to obtain the maximum of strength and the lustre that is characteristic of worsted.

Where the pile of the carpet is to be rather short and sheared smoothly, the lustre and resiliency of worsted is desirable. Wool does not shear so smoothly, but it is softer and is used frequently in longer-pile carpets, when the tufts tend to lay over and pack under constant treading.

Kinds of Carpet Weaves

Carpet weaves fall into very distinct classifications. Oriental rugs are out of this discussion. If there is occasion or desire to use them, take the advice of a reputable expert. Chenille carpets can be left out, also. For theatre use, durability is a prime requisite, as we have shown, and for such severe service Chenilles are not adaptable. Ingrain carpet has lost its popularity, and but little is made or used now. We may dismiss it with the brief statement that it is a fabric woven much on the same principle as any piece of cloth. There remain, then, five distinct types of modern carpet weaves, all of which are popular in varying degrees—Wilton, Body Brussels, Velvet, Tapestry Brussels, and Axminster.

Wilton and Body Brussels

Take these two first. They are woven practically in the same way. Usually five, sometimes six, in cheaper grades less than five, warps of woolen or worsted yarns run all through the carpet simultaneously. But in every case the yarns are dyed in the skein. Each warp, or frame, as it is called, generally is of a different color. Some strands from each of the frames may be used to form the pattern, but all of the strands that appear in the surface of the carpet amount to only as many as are in one frame. No matter which color appears in the pile surface, the four or more others are buried beneath it in the body of the fabric. Hence the name "Body Brussels."

The mechanism of the loom separates the strands that are to appear in the surface and lifts them; the others are lowered, and between the two a long wire is inserted. For a Wilton carpet this wire is flat and one end is fashioned into a sharp knife. The wire used in making Body Brussels carpet is round and has no knife. The upper strands are now lowered and bound tightly behind the wire, and later this is withdrawn, leaving a row of loops. This looped-pile is the characteristic surface appearance of Body Brussels.

If the flat wire, with the knife end, is used, the knife cuts these loops, as the wire is withdrawn, leaving a double row of tufts, that is the characteristic surface appearance of Wilton.

But, in both Wilton and Body Brussels carpets, it is the four or five strands, buried in the body of the fabric, for each one that appears in the surface, that is the real characteristic, and which, because it adds to the cost of manufacture, as well as to the life of the carpet, is the chief index of quality.

Velvet and Tapestry Brussels

Velvet bears the same relation to Tapestry Brussels that Wilton does to Body Brussels. Velvet is virtually Tapestry Brussels with the loops cut. Tapestry Brussels looks like Body Brussels on top, but all of the wool or worsted is on the surface. There are no extra strands buried in the body. Hence, the difference in the names "Body Brussels" and "Tapestry Brussels."

Velvet and Tapestry Brussels may be made of either woolen or worsted yarns. But the colors producing the pattern always are printed on the warp threads, not dyed in the skein as they are in Wilton and Body Brussels.

Naturally, Tapestry Brussels and Velvet cannot be expected to endure as much hard wear as Wilton or Body Brussels. They may be very good fabrics for some places, however, and quite worth the price asked for them. They usually are considered inexpensive carpets, and they are; though, as with all other types of weaves, they are made in a long range of qualities.

But remember that "the user gets out of a carpet only what the manufacturer puts into it," and that you cannot expect to get wear out of four or five frames of yarn that are not there.

These carpets usually have jute backs, to add to the weight and stiffness. Some manufacturers use a little jute on the back of Wiltons and Brussels, and, when priced accordingly, probably it is all right. Do not let anyone tell you, though, that the very best worsted Wiltons have jute in their backs. They do not. If they had, they would not be the very best Wiltons.

Axminster Carpet

This is a very much misunderstood weave. So many people seem to have an idea that an Axminster is something to be accepted, reluctantly, of course, when one's purse cannot be stretched to cover the price of a Wilton. The result is that a second, third, or even lower grade of Axminster is compared with the, naturally, more desirable first grade Wilton. It is scarcely fair to the Axminster, which deserves much better consideration.

Most good Wiltons are made of worsted yarn. Axminsters are made of woolen yarn. The pile is deeper and softer than in a Wilton.

Instead of several warps of yarn running along through the fabric, looping over wires, as in Wilton and Brussels, the Axminster tufts are inserted, a whole row across the carpet at a time, deftly tucked into place and bound tightly, and cut off to the proper length; then the next row, and the next, and so on.

One great advantage in an Axminster is that there is almost no limit to the number of colors or shades that can be employed. Wilton is limited to the five or six colors of the five or six frames, with an occasional few extra colors, when it is possible to split a frame, called planting, and place therein a few spools of another color for some small part of the pattern that does not show up elsewhere. Some Wiltons have been woven with as many as twelve colors, but twenty to thirty colors in an Axminster is quite common, and sometimes more colors are used.

In point of appearance, an Axminster carpet is more economical than a Wilton, because all of the wool is on the surface, whereas about eighty per cent of the worsted in a Wilton is buried, and of use only as so much filler. Also, the Axminster is more quickly woven, another factor in reducing its cost. It combines economy in the use of material, and in manufacture, with richness of texture and

(Continued on page 3208)



A HISTORY OF THEATRE LIGHTING

Although the prime purpose of this book is to present the development, construction and use of Ward Leonard equipment for the control of theatre lighting, more than half of it is devoted to a comprehensive outline of the history of theatre lighting, beginning more than 2500 years ago. So far as we know, this is the only comprehensive assembly of these his-

torical facts contained in one cover.

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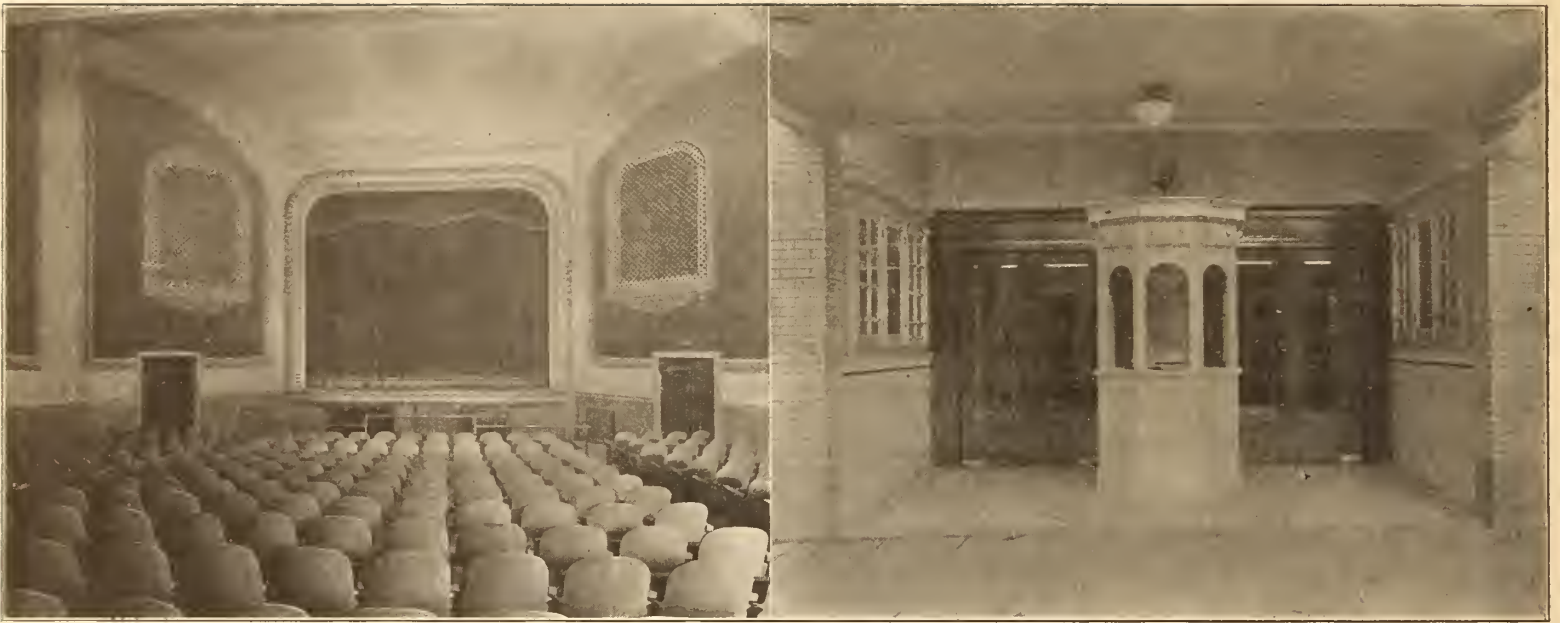
Name.....

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Theatre.....

Street.....

City..... State.....





Two views of the Lark theatre, McMinville, Oregon. This house serves as an illustration of a small yet thoroughly up to date and attractive theatre

Lark Theatre, McMinville, Ore., Example of Small High Class House

SEVERAL small-town, first-class houses have been built and opened in Oregon lately and one of the best of these is the new \$50,000 Lark theatre, recently dedicated at McMinville by Tom O'Neil, owner and manager. McMinville is a town of several thousand population, a short distance from Portland.

The theatre seats about six hundred and fifty persons, including the main floor and mezzanine floor. The color scheme of the house is old rose and gray.

The outside of the theatre is finished in plain brick, with the walls near and in the lobby finished in a white glazed tile, with black border. The ticket booth is equipped with a three-unit automatic ticket machine. On each side of the lobby is a specially constructed display space, built to accommodate one one-sheet and several smaller display cards.

Entering the house, the foyer is decorated in old rose and gray, with heavy carpeting and drapes of old rose and black. There are two aisles, carpeted. The openings from the foyer to the main auditorium are closed in with glass, and have velour drapes on each side. Stairs at each extreme end of the foyer lead to the mezzanine floor.

On the mezzanine floor are the ladies' rest room and general rest room. The ladies' room is furnished in old rose and gray, with cream colored wicker furniture trimmed in cretonne. Entrance to the mezzanine auditorium is gained through a double door at the rear center.

The stage is large enough to accommodate average motion picture house acts. The main drape curtain is made of old rose colored velour with trimmings and braiding of gray. The walls of the house are finished in a tapestry effect, emphasizing the general color scheme. The organ grills, finished in cream color, are on each side of the walls, at the front. A Gardiner gold-fibre screen is used in the house. The auditorium on the main and mezzanine floor is fitted with Heywood-Wakefield opera chairs.

All house lights and the curtain are automatically controlled from a central board in

the projection room. The house and stage lights are on dimmers. Aside from the projection machines, the booth, at the rear of the lower floor, is equipped with a Broukert dissolving stereopticon and spotlight, and a special film cabinet and rewind table.

The theatre is equipped with a Robert Morton orchestral organ, included in the total cost of practically \$50,000. The Lark was lighted, furnished, decorated and equipped by the B. F. Shearer Theatre Equipment Company of Seattle.—Prager.

S. M. P. E. and Directors' Asso. Plan Meeting

A combined meeting of the Society of Motion Picture Engineers and the Motion Picture Directors' Association, including cameramen, is to be held at 1:30 P. M., Thursday, June 28th, at 234 West 55th street, New York City.



An attractive design, corner staircase of the new Madison theatre, Madison, Wis.—(Pollak)

The meeting is a get-together meeting and a talk on the various phases of the motion picture industry. Mr. L. A. Jones of the Research Laboratory of the Eastman Kodak Company and others will address the meeting at this time.

Rothacker Offers Prize For Best Idea

To stimulate inventive enterprise among laboratory workers, Watterson R. Rothacker, president of the Rothacker Film Mfg. Co. of Chicago and the Rothacker-Aller Laboratories of Hollywood, has offered an annual prize which each year will go to the person who scores the best idea for improving laboratory practice.

The competition is open to workers in both the Coast and Middle Western plants.

Whether the idea takes ultimate form in a mechanical contrivance or an improvement in manual method or system, makes no difference. Mr. Rothacker's desire is to encourage invention in any direction that will eventually be reflected in print quality or laboratory service.

Supply Dealers Meeting July 12-13-14

In our issue dated June 16th, under the heading of "Plans for the Supply Dealers' Annual Convention," the dates for this convention were published as July 9th, 10th and 11th. These dates were in error as this office has since been officially advised that the meeting is to be held July 12, 13 and 14. From all indications, this coming convention of the A. M. P. E. D. of A. will prove very successful, as the majority of those interested in the equipment field in this industry are planning to attend. The opening session begins at 9:30 A. M., Thursday, June 12th, at the Congress Hotel, Chicago.

Community Theatre Changes Schedule

C. B. Eastman of Woodbury, Conn., has reopened the Community theatre at Plainville, Conn., and two Simplex Projectors have been installed. The house will run five nights a week and has been completely remodelled.—



CHICAGO THEATRE—Chicago—Bigelow-Lowell Wilton Carpet



TIVOLI THEATRE—Chicago—Bigelow Axminster Carpet

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In the Tivoli Theatre, Chicago, 7,280,000 people have passed over the Bigelow Axminster carpet in a little over two years.

The Bigelow Axminster carpet in the Shubert-Tech Theatre, Buffalo, has endured eight years' wear, and still is good.

In a single year, 2,250,000 people have trodden over the "Hartford-Saxony" carpet in the Lafayette Theatre, Buffalo, without in any way impairing its luxurious surface.

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Interviewing Reilly of Reilly & Hall

An architect much in evidence among theatre designers is Paul C. Reilly of the architectural firm of Reilly & Hall of New York City.

Mr. Reilly has received orders to prepare plans for a new million-dollar theatre to be erected in St. Louis and a 2,500-seat house in New Jersey. The same firm is to prepare plans for a new theatre for Utica, N. Y., and alter a theatre in Wisconsin. At present, according to Mr. Reilly, they are preparing plans for eight new theatres to be built in different parts of the country to cost from \$100,000 to \$1,750,000. Mr. Reilly believes that theatre plans like everything else are to be sold and he is proceeding to do so. He said, "Because we devote our attention exclusively to planning theatres and know not only how to spend an owner's money to get results, but also how to save money for the owners and get the results, is the reason that we built 11 theatres last year and expect to build 22 this year." "An owner can save money on an architect's commission and waste many times that amount paying for mistakes and may have a building with the irreparable flaw of bad acoustics or projection."

New Patchogue Theatre Opens

Patchogue, Long Island, though small in population, was recently treated to one of the largest and most pretentious theatre openings, when Michael Glynn of the theatrical firm of Ward & Glynn, opened their new Patchogue theatre. In addition to a score of motion picture and stage celebrities, who through their friendship for "Mike" Glynn, attended in person, five hundred Elks of the Queensborough Lodge and Charles M. Schwab, steel magnate, were present. The citizens of the small city paid tribute to Glynn by parading to the theatre, escorted by bands and mounted police. The theatre, with a seating capacity of 2,100, will be devoted to vaudeville, pictures and frequent Broadway legitimate attractions.

Automatic Splicer Great Aid in Efficient Handling of Film

MECHANICAL aids for the efficient handling of film have made great strides in the past ten or twelve years and have been adopted by practically every branch of the industry, with the exception of the film exchange inspection departments, which are said to have been slow in joining the march of progress. It is reported that exchanges throughout the country, however, are now installing the Bell & Howell automatic splicer, which has only lately been perfected for special use of the film exchange, although it has been on the market for several years and has been used almost one hundred per cent. in film laboratories throughout the country.

The machine perfected for use of the exchanges makes a splice of any desired width from 1/32-inch to a full sprocket hole; some of the exchanges want the latter size, others prefer one about 3/32-inch, but in any case the results that are being obtained in the exchanges that have installed these machines are beyond estimation. Almost double the quantity of patches are being made per operator; each splice is even, and in perfect alignment and registration; prints are rejuvenated and freshened with a new lease on life. Some of

Special Automatic Light Control Board for Printing Machines

DEPUE'S Automatic Light Control Board for motion picture printing machines, film reducing printers, film lantern slide printing, or printing requiring a large number of light changes, has been perfected and is now being put on the market by the Laboratory Equipment Company, Chicago. it is reported.

According to Oscar B. Depue, who designed and perfected this device, the control board was designed to enable the operator at all times to see the light intensity on which the negative is printing. Easy verification occurs when the title is printing and a sure check-up when the cutter goes into action at the end of a roll.

After a reel has been run through and found correctly prepared, the operator can settle down to the simple task of feeding the machine new positive stock.

In flash title work the control board is efficient and a film saver. All but a few frames of each title may be removed, and the great number of light changes, and the quick action of the control, make unnecessary any changes in the timing strip, or reduction of speed for the run. When the titles are re-inserted, the negative is ready for regular printing again.

The control board is universal because it can be quickly adapted for use with any printing machine by the simple shift of a lever.

Negatives may be printed on either a 22-light continuous or step printer, or on an 18- or 22-light densities, and the control board is ready to print with either a continuous or step printer. The joining of several rolls that make up a reel and the copying of the timing cards onto the long strip of paper, thus saving any previous timing, makes the negative ready for printing with the control board.

It is not generally known that a rheostatic control can be used on a continuous printer, nor that a negative prepared for a step printer can be printed on a fast continuous printer. By the use of the control board, such printing is not only practicable, but is in all points

equally satisfactory, and in some an improvement.

The ease and speed in changing from one type of printer to another, without extra work of timing and notching, is a feature that appeals to the laboratory man.

When necessary to have the reel cut in rolls for developing on racks, or for colors, the automatic cutter marks or cuts the film exactly at the desired place, without the necessity of stopping the printer. The only work required on the negative is the elongation of a light change notch, and this in no way interferes with the regular light change function of the notch.

Frank Adam Co. Issues New Publications

The Frank Adam Electric Company of St. Louis, Mo., has recently published a bulletin entitled "The Control of Lighting in Theatres" detailing the Major System manufactured by that company. This publication consists of many valuable suggestions and data on the proper installation and selection of lighting control for the motion picture theatre.

They have also issued a bulletin on a new type of panelboard, type R. It is claimed that this new panelboard is entirely different from those which are ordinarily in use particularly in its sectional construction.

Howells Cine Installs Mor-Lite Lamps

The Howells Cine Equipment Company has installed in the Melrose theatre, New York City, a unique installation consisting of four Mor-Lite intensified lamps operating on one double 75-ampere motor generator.

Previous to this installation, the Melrose theatre were contemplating the purchase of a new motor generator so as they could operate on direct current on their roof garden. The four Mor-Lite lamps are now operating on one motor generator delivering 15 amperes at each are or total capacity of 60 amperes for the four lamps.

Fan Blows 145,000 Cu. Ft. Air Per Minute

Manager Day, of the Strand theatre, Wichita Falls, Texas, has placed his order for a twelve-foot Typhoon. This is the biggest one made and the largest one in the state of Texas. You can imagine the size of this monster Typhoon when you are told that it will blow 145,000 cu. ft. of air into the Strand every minute, or 8,700,000 cu. ft. every hour. This is air and very light you imagine, but it is 150 tons every hour. This big Typhoon will be driven by a 15 H. P. motor.

The entire equipment was planned by J. L. Elder, ventilating engineer for the Typhoon Fan Company.

Combination House for Kingston

Harry Lazarus, well known in theatrical circles, will erect a theatre whose construction will begin very shortly. The structure will have a fully equipped stage and will seat 1,800. The site of this theatre has been determined but has not as yet been published.



An interesting illustration of furnishings around a mezzanine well

You probably know—that the one most essential requirement for first-class projection is direct current of constant value, but—

Have you answered the questions?

Have you discovered just how much this "first-class projection" means to your box-office receipts?

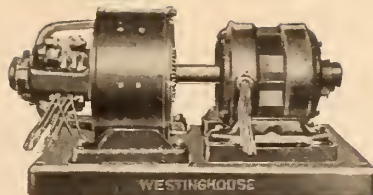
Have you thoroughly studied the many advantages of the Westinghouse Motor-Generator Equipment, supplying current for the projection of motion pictures, projection of slides, and use of spot or flood light simultaneously?

Have you seriously questioned the advisability of installing this equipment in your theatre?

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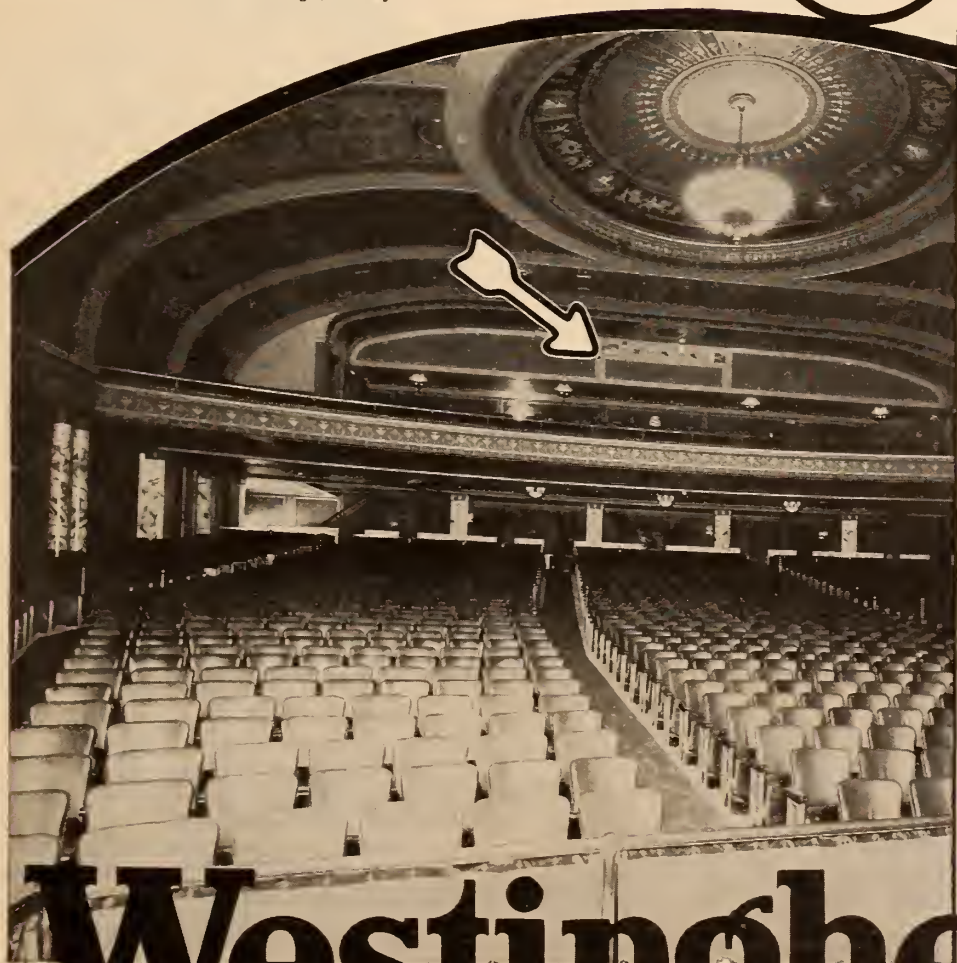
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SIMPLIFIED ELECTRICITY for PROJECTIONISTS

Direct Current Machinery

Lesson VI—Part V

Direct Current Motors



It might be well to state at the beginning of this article that any direct current generator can be used as a motor and any motor, for that matter, can be used as a generator. For this reason the operation of motors and generators are, with few exceptions, practically the same and what has been said regarding generators will, to a large extent, also apply in the case of motors.

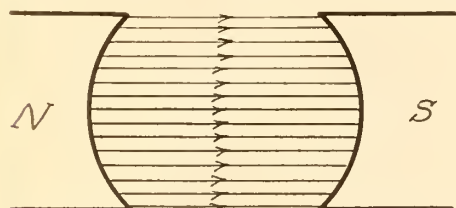
There is practically no difference in construction between these two types of machines and the diagram of essential parts shown in Fig. 52, Lesson VI, Part I, can also be used in describing the typical motor. Instead of the two poles shown, though, the usual practice is to use four or more.

Motor Action

The fundamental difference between a generator and motor is this: a generator changes mechanical energy into electrical energy, whereas a motor does just the reverse

it is made use of as follows: Fig. 71-a shows the magnetic field set up by the two poles marked N and S and B shows the magnetic fields set up by two current carrying conductors. In the left conductor the black dot in the center of the wire indicates that current is flowing out of the wire while on the right the cross indicates that the current is flowing in the wire. The direction of the current affects the respective fields as shown.

If the field from the poles be combined with those of the two wires shown, having one wire next to the N pole and the other next to the S pole, the result will be as in Fig. 72. The field is *weak* on *top* of left wire and *strong* below it, while in the case of the right wire, it is *strong* above and *weak* below it. Obviously, then, the left wire will move *up* and the right wire *down* in the direction of the weakest part of the field. If these two wires form the *sides* of a coil of wire, we have an armature loop or coil. If this coil is now pivoted so as to permit it to rotate, the result will be a motor.



A



B

Figure 71

in that it changes electrical energy into mechanical energy. The two machines are really dependent on each other. Thus it is much *easier* and *cheaper* to transmit electrical energy from one place to another but after this energy is once on the job, so to speak, it is practically useless unless changed into mechanical energy. Electricity as *electricity* is practically useless. It is only the ease with which it can be transported and changed into other forms of energy, such as mechanical and chemical, that renders it one of the human race's most valuable servants. To use the slogan of the National Electric Light Association, "*Power at your elbow.*"

To return to the original subject, however, when a conductor, such as a wire, carrying current, is placed in a magnetic field, a *force* is exerted on the wire in such a direction as to tend to *move* it toward the *weakest* part of the field. This was quite clearly explained in one of the early articles and is the basis of what is known as *motor action*. This action, by the way, is present in a great number of electrical devices, sometimes intentionally and other times quite accidentally and unintentionally. Thus we sometimes have motor action in transformers due to the stresses set up in the primary and secondary coils. This effect is sometimes so powerful as to tear the machine apart and cause it to burst in a dangerous manner.

As actually applied to a motor, however,

Counter Voltage

When voltage is applied to the terminals of a motor and the armature revolves the conductors on the armature, obviously, cut the lines of force passing from the north pole to the south. Since this is so a *voltage* will be *induced* in the armature wires and this voltage will *oppose* that being applied at the terminals. It will *buck* it, in other words, thus causing a still greater voltage to be applied at the terminals in order to overcome this *back voltage*. Another name for it is *counter E. M. F.* The voltage which actually causes the armature to rotate is called the *armature IR drop* and is equal to the product of the *armature current* and *armature resistance*. In the case of a series motor, the armature current is exactly the same as the line current.

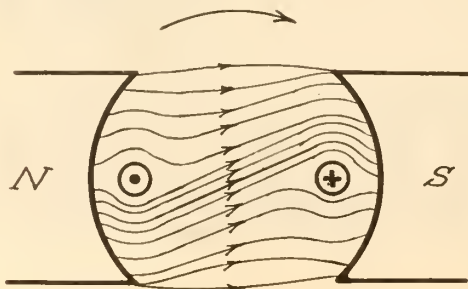


Figure 72

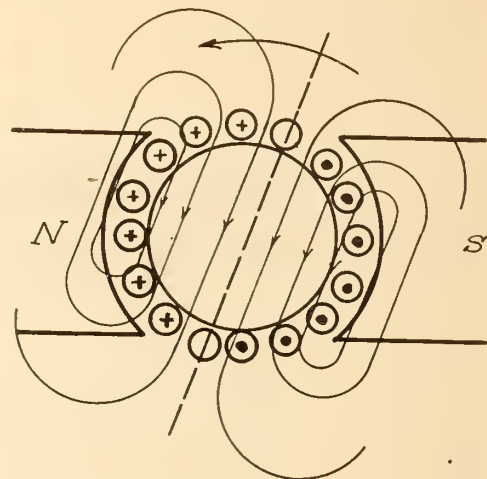


Figure 73

So we see that the voltage applied to *any* electric motor is really divided into two parts; the *back E. M. F.* (E_b) and the $I_a R_a$ drop. Hence,

Applied Voltage = Counter E.M.F. + Armature resistance drop

$$E_t = E_b + I_a R_a$$

or, the back

$$\text{E.M.F. } E_b = E_t - I_a R_a$$

The $I_a R_a$ drop is ordinarily quite small compared with the back voltage. Thus, in the case of a 10 kw. 110 volt series motor having an armature resistance of .05 (5/100) ohm, the back voltage and $I_a R_a$ drop will be as follows:

$$\begin{aligned} \text{Armature current, } I_a &= \frac{110}{10 \times 1000} \\ &= 90.9 \text{ amperes} \end{aligned}$$

$$\begin{aligned} I_a R_a &= 90.9 \times .05 \\ &= 4.545 \text{ volts} \end{aligned}$$

$$E_b = E_t - I_a R_a$$

$$E_b = 110 - 4.55$$

$$E_b = 105.45 \text{ volts}$$

We see from this that nearly all of the applied voltage is used to counteract the generated back voltage and very little is used to actually drive the motor and its load.

Torque

The turning power of a motor, called its *torque* (pronounced tork) depends directly upon the current in the armature and the strength of the magnetic field. If the field current is not changed, then the torque varies directly as the armature current. Thus, if the load on a motor is doubled the armature current will also be doubled, if the load is reduced to 1/3, the current will also be reduced in the same proportion.

Motor Operation

The generated back voltage can be used to explain the performance of a motor under different conditions. Thus, if the switch of a motor connected to a load is suddenly closed a large rush of current will take place in the motor since the only thing limiting the current is the low resistance of armature winding. As the motor begins to turn, however, the back E.M.F. causes a reduction of this current which continues until the motor is drawing *just enough* current to pull the load. If the load is now *increased* the motor will momentarily *slow down* and this will allow a greater current to flow which will produce the required torque.

(Continued on page 3207)

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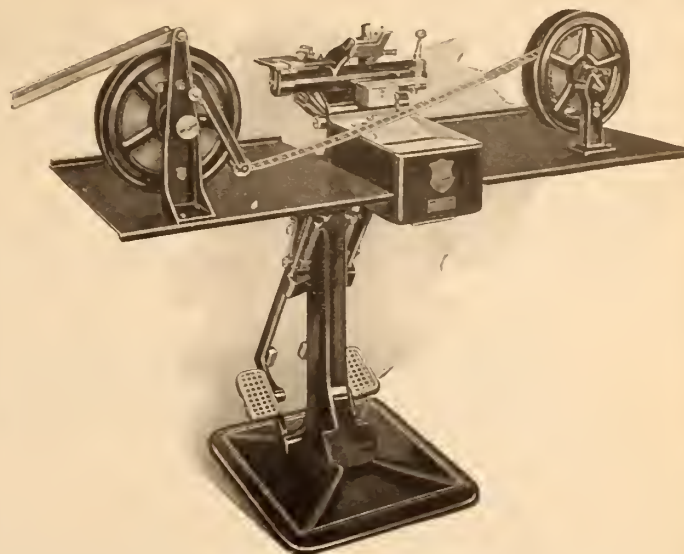
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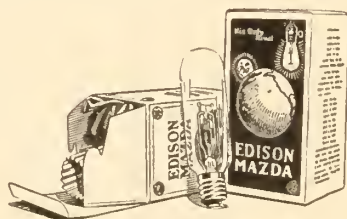
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Standard Slide Announces New Device

An interesting and novel device has been put on the market by the Standard Slide Corporation for the purpose of throwing colored slides on the sidewalk, in front of store windows, theatres and the like. This stereopticon device can be placed in nearly any convenient locality in front of the store or theatre from which it will project the slides on the sidewalk in color, size about four feet square. It is claimed that this machine is exceptionally simple to operate and proves a good advertising feature.

Reno Rialto Being Remodelled

Improvements calling for expenditures roughly estimated at \$60,000, the making of the Rialto theatre the principal motion picture house of the T. & D. Jr. circuit in Reno, and renovating the Majestic so that it will handle all road attractions, were definitely decided upon by M. Naify, general manager of the circuit. The entire lower floor is to be practically rebuilt, and the balcony will be reconstructed. An additional one hundred seats will be provided by the work. Mr. Naify explained, and a modern heating and ventilating system will be installed. The box office will be placed in the center of the entrance and two stores built at the sides of the building, one of which has already been leased by Wilcox's as a branch store.

Arrangements will be made for better illumination of the street and for parking space for automobiles. A new organ to cost \$35,000 will be installed at the Rialto, and an orchestra will be there as well as the organ, and the latest electrical equipment will be installed for prologue work. George A. Schastey is the architect in charge of the improvement work and his preliminary plans have already been approved.—Floyd.

J. Figlar Building in Fairfield, Conn.

Designed as a community playhouse in a well-populated suburban section, now unsupplied and with jitneys as the only means of transportation, Joseph Figlar is having rushed to completion a motion picture theatre at Jennings road and Castle avenue, Fairfield, Conn. The house is expected to be ready for occupancy in about six weeks and will accommodate approximately 400. Mr. Figlar will serve as manager. Work on the theatre is under the direction of Mr. Figlar and George Henry Larson of Fairfield. The latter will have charge of the exterior and interior decorations, which are planned to be a feature. The latter has been making a specialty of theatre decorative work and is responsible for some of the attractive work along this line in Fairfield County movie houses. The Figlar house is located about midway between motion picture houses in Fairfield and Bridgeport.—Agard.

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Simplified Electricity for Projectionists

(Continued from page 3204)

If the load is decreased, the motor will speed up and the back voltage will increase and this in turn will cause the current to drop to the proper value.

Indeed, the back voltage, is very useful for determining what to do in order to change the winding of motors. Thus, if conductors are taken off an armature, the speed will be *increased* because the armature must now rotate *faster* in order to generate the proper amount of back voltage. If armature conductors are *added* the speed will be decreased.

Brush Shifting

As with generators, commutation is also a serious problem with motors and brush shifting must be resorted to where interpoles are not supplied. If the rotation of the motor shown in Fig. 73 is assumed to be the same as that shown in the case of the generators described in Lesson VI, Part III, it will be noted that the current in the motor is opposite to that in the generator.

This, of course, will cause the field to be weakest under the opposite sides of pole tips and hence the brushes will have to be shifted *back* against the direction of rotation instead of *forward* in the same direction. This holds for all motors and generators.

Cornerstone for New Elrae Theatre

Work has so far progressed on the new Elrae theatre and office building in Philadelphia, which will cost \$1,500,000 when completed, that the date for the cornerstone laying has been officially fixed for Thursday, June 28. The mayor of the city and numerous prominent personalities in motion picture affairs, as well as public officials, will participate in the celebration and exercises.

The new structure was begun last August at Eleventh and Market streets, the site of the old Bingham Hotel. The theatre will seat 3,000 persons, and will have many innovations in modern construction features. The theatre will be owned and operated jointly by the B. F. Keith Vaudeville interests and by the Stanley Company of America. Vaudeville will be presented in addition to the programs of feature films.—Martin.

La Porte—Architects Docher & Larson, 6250 S. Halsted St., Chicago, Ill., drawing plans for one story \$75,000 theatre, 100 x 130, owner, withheld.

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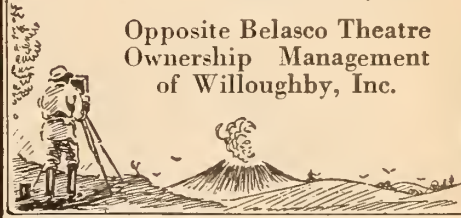
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Good Carpet for Theatre Use

(Continued from page 3198)

almost unlimited potentialities of design and color effect. As for durability, the few examples cited at the beginning of this article show what reasonably may be expected of a good Axminster.

If it be thought, however, that I am unduly insistent on the good qualities of Axminster carpet, it also will be remembered that I said it was misjudged, and therefore needs an advocate, more than the deservedly popular Wilton fabric.

How to Select Carpets for Theatre Use

Now, with all of this, you have but the mere rough rudiments of carpet weaving. Only one who has seen carpets and rugs manufactured, from the reception of the bales of imported wools to the final inspection and packing of the finished products, can conceive the many ways in which carpet quality can be cheapened and cheap quality successfully disguised.

A greater familiarity with the various kinds of carpet weaves will assist in making a suitable selection. A discussion about the materials that enter into the different fabrics may cause you to give closer attention to a salesman's language. But time is the only sure test of a carpet's life. And, of course, the wise way is to use someone else's time—another's experience.

There are only a few manufacturers of really high grade carpets suitable for use in theatres. Be sure the name on the back of the carpet you are considering is that of a well-known and reputable concern. Then ascertain what other theatres have used this carpet, and learn from authoritative sources what the fabric had to stand and how well and how long it has stood it.

When you find a reputable manufacturer's carpet, that has withstood successfully several years of hard service under millions of tramping feet, and you are convinced that it was not, for any reason, an exceptional case, then, and not until then, are you ready to discuss colors, patterns, prices, etc.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva.....	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib.....	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?.....	Special Cast	Al Lichtman Corp.	6 reels	Mar. 17
Bolted Door, The.....	Frank Mayo	Universal	5 reels	Mar. 3
Brass.....	Monte Blue	Warner Bros.	9 reels	Mar. 17
Call of the Hills.....	Special Cast	Lee-Bradford-S.R.	5 reels	.....
Can a Woman Love Twice?.....	Ethel Clayton	Film Book. Offices.	6 reels	Mar. 10
Daddy.....	Jackie Coogan	First National	6 reels	Mar. 17
Does It Pay?.....	Hope Hampton	Fox	.....	.....
Down to Sea in Ships.....	McKee-Court	Hodkinson	8 reels	Dec. 2
Driven.....	Special Cast	Universal	6 reels	Dec. 9
East Side, West Side.....	Special Cast	Principal Pict.	5 reels	Apr. 21
Fourth Musketeer, The.....	Johnnie Walker	Film Book. Offices.	6 reels	Mar. 31
Gallop in' Through.....	Jack Hoxie	Sunset Prod.	5 reels	.....
Glimpses of the Moon.....	Bebe Daniels	Paramount	7 reels	Apr. 14
Good-By Girls.....	William Russell	Fox	5 reels	Mar. 24
Good Men and Bad.....	Sais-McCormick	Selznick Dist. Corp.	4 reels	.....
Gossip.....	Gladys Walton	Universal	5 reels	Mar. 10
In the Devil's Bowl.....	Neal Hart	Wm. Steiner-S. R.	5 reels	.....
Isle of Lost Ships.....	Nilsson-Sills	First National	7 reels	Mar. 24
Is Divorce a Failure?.....	Leah Baird	Asso. Exhib.	6 reels	.....
Just Like a Woman.....	Special Cast	Hodkinson	5 reels	Mar. 17
Lamp in the Desert.....	Special Cast	C. B. C-S. R.	5 reels	.....
Leopardess, The.....	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner.....	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lion's Mouse, The.....	Standing-Marsh	Hodkinson	5 reels	.....
Lost and Found.....	Special Cast	Goldwyn	7 reels	Mar. 17
Luck.....	Johnny Hines	Mastodon-S. R.	7 reels	Apr. 14
Mad Love.....	Pola Negri	Goldwyn	6 reels	Feb. 24
Man and Wife.....	Special Cast	Arrow	5 reels	.....
Midnight Guest, The.....	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Dime.....	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The.....	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newboro, A.....	Viola Dana	Metro	6 reels	Apr. 28
Outlaws of the Sea.....	Marguerite Courtot	Selznick Dist. Corp.	5 reels	.....
Pilgrim, The.....	Charles Chaplin	First National	4 reels	Jan. 27
Racing Hearts.....	Special Cast	Paramount	6 reels	Feb. 24
Refuge.....	K. McDonald	First National	6 reels	Apr. 14
Scars of Jealousy.....	Special Cast	First National	6 reels	Mar. 17
Shriek of Araby, The.....	Ben Turpin	Allied Prod. & Dist.	5 reels	Mar. 3
Single Handed.....	Hoot Gibson	Universal	5 reels	Mar. 31
Smilin' On.....	Pete Morrison	Sanford Prod.	5 reels	.....
Success.....	Special Cast	Metro	6 reels	Feb. 24
Temptation.....	Special Cast	C. B. C-S. R.	6 reels	.....
Tents of Allah.....	Blue-Alden	Asso. Exhib.	7 reels	.....
Three Jumps Ahead.....	Tom Mix	Fox	5 reels	Apr. 14
Vanity Fair.....	Mabel Ballin	Goldwyn	8 reels	Mar. 17
Vengeance of the Deep.....	Special Cast	Selznick Dist. Corp.	5 reels	Apr. 28
Western Justice.....	Caldwell-Hill	Arrow	4 reels	.....
When a Woman Turns.....	Tom Kennedy	Norca Pict.-S. R.	5 reels	.....
Where the Pavement Ends.....	Special Cast	Metro	7 reels	Mar. 24
White Flower, The.....	Betty Compson	Paramount	6 reels	Mar. 10
Your Friend and Mine.....	Special Cast	Metro	6 reels	Mar. 31

APRIL

Feature	Star	Distributed by	Length	Reviewed
Abysmal Brute, The.....	Reginald Denny	Universal	8 reels	Apr. 21
Alice Adams.....	Florence Vidor	Asso. Exhibitors	7 reels	.....
Backbone.....	Special Cast	Goldwyn	7 reels	May 12
Bella Donna.....	Pola Negri	Paramount	8 reels	Mar. 31
Bright Lights of Bway.....	Special Cast	Principal Pict.	5 reels	.....
Bright Shawl, The.....	Dick Barthelmess	First National	8 reels	Apr. 28
Bucking the Barrier.....	Dustin Farnum	Fox	5 reels	Apr. 21
Clansmen of the North.....	Travers-R. Dwyer	Selznick Dist. Corp.	5 reels	.....
Cordelia the Magnificent.....	Clara K. Young	Metro	6 reels	June 2
Crashing Thru.....	Harry Carey	Film Book. Offices.	5 reels	Apr. 7
Dead Game.....	Ed Gibson	Universal	5 reels	Apr. 21
Flames of Passion.....	Special Cast	Independent Pict.	5 reels	Jan. 20
Forbidden Lover, The.....	Bedford-Sparling	Selznick Dist. Corp.	5 reels	.....
Go-Getter, The.....	Special Cast	Paramount	8 reels	Apr. 21
Grumpy.....	Roberts-McAvoy	Paramount	7 reels	Mar. 31
Her Fatal Millions.....	Viola Dana	Metro	6 reels	May 5
High Speed Lee.....	Reed Howes	Arrow	5 reels	.....
Jacqueline.....	Special Cast	Arrow	6 reels	Mar. 31
Law Rustlers, The.....	William Fairbanks	Arrow	5 reels	.....
Lost in a Big City.....	John Lowell	Arrow	7 reels	Jan. 27
Lovebound.....	Shirley Mason	Fox	5 reels	May 19
Madness of Youth.....	John Gilbert	Fox	6 reels	Apr. 28
Man From Ten Strike.....	Guy Bates Post	Principal Pict.	6 reels	.....
Nobody's Bride.....	Herbert Rawlinson	Universal	5 reels	.....
Old Sweetheart of Mine.....	Dexter-Eddy	Metro	6 reels	Apr. 14
Prodigal Daughters.....	Gloria Swanson	Paramount	6 reels	Apr. 28
Safety Last.....	Harold Lloyd	Pathe	7 reels	Mar. 3
Salty Saunders.....	Neal Hart	Wm. Steiner-S. R.	5 reels	.....
Slander the Woman.....	Dorothy Phillips	First National	6 reels	May 19
Snow Bride, The.....	Alice Brady	Paramount	6 reels	May 26
Snowdrift.....	Charles Jones	Fox	5 reels	June 9
Souls for Sale.....	Special Cast	Goldwyn	8 reels	Apr. 7
Sunshine Trail, The.....	Douglas MacLean	First National	5 reels	.....

Feature	Star	Distributed By	Length	Reviewed
Tansy.....	Special Cast	Burr Nickle Prod.	5 reels	.....
Temporary Marriage.....	Special Cast	Principal Pict.	6 reels	May 12
Tiger's Claw, The.....	Jack Holt	Paramount	5 reels	Mar. 31
Town Scandal, The.....	Gladys Walton	Universal	5 reels	Apr. 14
Trailing African Wild Animals.....	.....	Metro	7 reels	May 19
Trail of the Lonesome Pine.....	Mary M. Minter	Paramount	6 reels	Mar. 31
Timmed in Scarlet.....	Special Cast	Universal	5 reels	Apr. 7
Westbound Limited.....	Ralph Lewis	Film Book. Offices.	7 reels	May 5
What Wives Want.....	Special Cast	Universal	5 reels	May 5
Within the Law.....	Norma Talmadge	First National	8 reels	May 12
Wonders of the Sea.....	Lulu McGrath	Film Book. Offices.	4 reels	Nov. 4
You Are Guilty.....	Kirkwood-Kenyon	Mastodon-S. R.	5 reels	Mar. 31
You Can't Fool Your Wife.....	Special Cast	Paramount	7 reels	May 5

MAY

Feature	Star	Distributed By	Length	Reviewed
Affairs of Lady Hamilton.....	Liane Haid	Hodkinson	8 reels	Apr. 28
Bavu.....	Wallace Beery	Universal	8 reels	Apr. 28
Black Shadows.....	.....	Pathe	5 reels	June 2
Boston Blackie.....	William Russell	Fox	5 reels	June 2
Broken Violin, The.....	Special Cast	Arrow	6 reels	.....
Burning Words.....	Roy Stewart	Universal	5 reels	June 2
Crossed Wires.....	Gladys Walton	Universal	5 reels	May 19
Double Dealing.....	Hoot Gibson	Universal	5 reels	May 26
Fighting Strain, The.....	Neal Hart	Wm. Steiner-S. R.	5 reels	.....
Fog Bound.....	Dorothy Dalton	Paramount	8 reels	June 9
Fortune of Christina McNab.....	Special Cast	Playgoers	5 reels	.....
Fools and Riches.....	Herbert Rawlinson	Universal	5 reels	May 14
Girl of the Golden West.....	Kerrigan-Breamer	First National	7 reels	June 2
Girl Who Came Back.....	Special Cast	Al Lichtman Corp.	6 reels	Apr. 21
Little Red Schoolhouse.....	Special Cast	Arrow	6 reels	.....
Lonely Road, The.....	Kath. MacDonald	First National	6 reels	May 12
Man From Glengarry.....	Special Cast	Hodkinson	5 reels	Mar. 31
Ne'er-Do-Well, The.....	Thos. Meighan	Paramount	7 reels	May 12
Power Divine, The.....	Special Cast	Independent Pict.	5 reels	.....
Ragged Edge, The.....	Lunt-Palmeri	Goldwyn	7 reels	June 16
Remittance Woman, The.....	Ethel Clayton	Film Book. Offices.	7 reels	May 19
Rip Tide, The.....	Special Cast	Arrow	6 reels	June 2
Rustle of Silk, The.....	Compson-Tearle	Paramount	7 reels	May 12
Sixty Cents an Hour.....	Walter Hiers	Paramount	6 reels	May 26
Soul of the Beast.....	Madge Bellamy	Metro	5 reels	Apr. 21
Stepping Fast.....	Tom Mix	Fox	5 reels	May 26
Sunken Rocks.....	Alma Taylor	Burr Nickle Prod.	5 reels	.....
Wandering Daughters.....	Special Cast	First National	.....	.....
Wolf Tracks.....	Jack Hoxie	Sunset Prod.	5 reels	.....

JUNE

Feature	Star	Distributed By	Length	Reviewed
Bargains.....	Special Cast	Burr Nickle Prod.	5 reels	.....
Below the Rio Grande.....	Neal Hart	Wm. Steiner-S. R.	5 reels	.....
Children of Dust.....	Special Cast	First National	6 reels	June 23
Counterfeit Love.....	Special Cast	Playgoers	5 reels	.....
Critical Age, The.....	Special Cast	Hodkinson	5 reels	May 19
Daughters of the Rich.....	Special Cast	Al Lichtman Corp.	.....	.....
Desert Rider, The.....	Jack Hoxie	Sunset Prod.	5 reels	.....
Devil's Partner, The.....	Norman Shearer	Independent Pict.	5 reels	.....
Divorce.....	Jane Novak	Film Book. Offices.	6 reels	June 16
Don Quickshot of the Rio Grande.....	Jack Hoxie	Universal	5 reels	June 9
Exciters, The.....	Daniels-Moreno	Paramount	6 reels	June 16
Heart Raider, The.....	Agnes Ayres	Paramount	5 reels	June 16
Human Wreckage.....	Special Cast	Film Book. Offices.	.....	.....
Last Moment, The.....	Special Cast	Goldwyn	6 reels	May 19
Man of Action.....	Douglas MacLean	First National	6 reels	June 2
Michael O'Halloran.....	Irene Rich	Hodkinson	7 reels	June 23
Mysterious Witness, The.....	Robert Gordon	Film Book. Offices.	.....	.....
Only 38.....	Special Cast	Paramount	6 reels	June 23
Paddy - the - Next-Best Thing.....	Mae Marsh	Allied Prod. & Dist.	6 reels	May 26
Penrod and Sam.....	Special Cast	First National	6 reels	June 23
Railroaded.....	Herbert Rawlinson	Universal	5 reels	June 16
Sawdust.....	Gladys Walton	Universal	5 reels	.....
Sun-Dog Trails.....	Special Cast	Arrow	5 reels	.....
Trifling With Honor.....	Special Cast	Universal	5 reels	May 12
Western Blood.....	Pete Morrison	Sanford Prod.	.....	.....
Woman With Four Faces.....	Compson-Dix	Paramount	.....	.....
Youthful Cheaters.....	Glenn Hunter	Hodkinson	6 reels	June 2

JULY

Feature	Star	Distributed By	Length	Reviewed
Brass Bottle, The.....	Special Cast	First National	.....	.....
Circus Days.....	Jackie Coogan	First National	.....	.....
Desert Driven.....	Harry Carey	Film Book. Offices.	.....	.....
Dulcy.....	C. Talmadge	First National	.....	.....
Forbidden Range.....	Neal Hart	Wm. Steiner Prod.	5 reels	.....
Itching Palms.....	6 reels	Film Book. Offices.	.....	.....
Man Between, The.....	Special Cast	Asso. Exhibitors	6 reels	.....
Man's Man, A.....	J. Karren Kerrigan	Film Book. Offices.	.....	.....
McGuire of the Mounted.....	William Desmond	Universal	5 reels	.....
Rapids, The.....	Astor	Hodkinson	.....	.....
Self Made Wife, A.....	Special Cast	Universal	5 reels	.....
Shootin' For Love.....	Hoot Gibson	Universal	5 reels	.....
Stormy Seas.....	McGowan-Holmes	Asso. Exhibitors	5 reels	.....
Tilby.....	Special Cast	First National	.....	.....

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Ain't Love Awful.....	Universal	2 reels	May 26	
Alley Cat, The.....	Aesop's Fables	Pathe	2/3 reels	Mar. 24
All Over Twist.....	Buddy Messinger	Universal	2 reels	
Amateur Night on Ark.....	Aesop's Fables	Pathe	2/3 reels	May 26
Author, The.....	Al St. John	Fox	2 reels	
Babies Welcome.....	Dorothy Devore	Educational	2 reels	Mar. 3
Back Stage.....	Children	Pathe	2 reels	June 2
Barnyard, The.....	Larry Semon	Vitagraph	2 reels	
Beauty Parlor, The.....	Aesop's Fables	Pathe	2/3 reel	
Before the Public.....	Snub Pollard	Pathe	2 reels	Mar. 3
Borrowed Trouble.....	Carter DeHavens	Film Book. Offices	2 reels	
Bowled Over.....	Paul Parrott	Pathe	1 reel	Mar. 24
Boys to Board.....	Children	Pathe	2 reels	
Broke.....	Jimmie Adama	Educational	1 reel	Mar. 3
Bum Grafters.....	Neely Edwards	Universal	1 reel	
Bum Slickers.....	Edwards-Roach	Universal	1 reel	
Burglar Alarm, The.....	Aesop's Fables	Pathe	2/3 reel	
California or Bust.....	Snub Pollard	Pathe	2 reels	Apr. 2
Chop Suey Louie.....	Joe Rock	Jo-Rok Prod.	2 reels	
Clothes and Oil.....	Fox	2 reels	May 26	
Coal Dust Twins.....	Neely Edwards	Universal	1 reel	
Cold Chills.....	Louise Fazenda	Educational	2 reels	Apr. 28
Collars and Cuffs.....	Stan Laurel	Pathe	1 reel	
Courtship of Miles Sand- wich.....	Snub Pollard	Pathe	2 reels	
Covered Push-Cart, The.....	Aesop's Fables	Pathe	2/3 reel	
Col. Heeza Liar and the Burglar.....	Hodkinson	1 reel		
Col. Heeza Liar in Un- cle Tom's Cabin.....	Hodkinson	1 reel		
Col. Heeza Liar, Nature Fakir.....	Hodkinson	1 reel		
Col. Heeza Liar's Vaca- tion.....	Hodkinson	1 reel		
Dad's Boy.....	Buddy Messinger	Universal	2 reels	
Day By Day—In Every Way.....	Aesop's Fables	Pathe	2/3 reels	
Dogs of War.....	Children	Pathe	2 reels	
Day By Day—In Every Way.....	C. B. C.-S. R.	2 reels		
Don't Flirt.....	Pathe	1 reel	May 26	
Don't Get Fresh.....	Buddy Messinger	Universal	2 reels	
Do Your Stuff.....	Paul Parrott	Pathe	1 reel	Mar. 3
Dude, The.....	Adams-Vance	Educational	1 reel	Apr. 14
Easy Terms.....	Neely Edwards	Universal	1 reel	
Exit Stranger.....	Edwards-Roach	Educational	1 reel	
Fakers.....	Edwards-Roach	Universal	1 reel	
Family Troubles.....	Eddie Barry	Educational	1 reel	Mar. 31
Fare Enough.....	Jack Cooper	Universal	2 reels	June 23
Farmer Al Falfa's Bride.....	Aesop's Fables	Pathe	2/3 reels	May 5
Fish Story, A.....	Aesop's Fables	Pathe	2/3 reels	
F. O. B.....	Lloyd Hamilton	Educational	2 reels	May 5
For Art's Sake.....	Paul Parrott	Pathe	1 reel	May 26
For Safe Keeping.....	Paul Parrott	Pathe	1 reel	Mar. 17
Fortune's Wheel.....	Lewis Sargent	Universal	1 reel	
Forward March.....	Larry Semon	Vitagraph	2 reels	
Fourflusher, The.....	Fox	2 reels	May 5	
Fresh Eggs.....	Paul Parrott	Pathe	1 reel	
Gambler's, The.....	Aesop's Fables	Pathe	2/3 reels	
Get Your Man.....	Paul Parrott	Pathe	1 reel	Mar. 31
Giants vs. Yanks.....	Children	Pathe	2 reels	Mar. 31
Good Riddance.....	Paul Parrott	Pathe	1 reel	Apr. 14
Green as Grass.....	Jimmie Adams	Educational	2 reels	Apr. 14
Handy Man, The.....	Stan Laurel	Metro	2 reels	
Helpful Hogan.....	Charles Murray	Hodkinson	2 reels	
Hold On.....	Engel-Earle-Marcel	Universal	2 reels	
Hold Tight.....	Lige Conley	Educational	2 reels	Mar. 3
Hot Water.....	Neal Burns	Educational	2 reels	Mar. 24
Imperfect Lover, The.....	Brownie (dog)	Universal	2 reels	
In Hock.....	Neely Edwards	Universal	1 reel	
Jazz Bug, The.....	Bert Roach	Universal	1 reel	
Jolly Rounders, The.....	Aesop's Fables	Pathe	2/3 reels	
Kick Out.....	Lige Conley	Educational	2 reels	
Kid Reporter, The.....	Baby Peggy	Universal	2 reels	June 9
Knockout, The.....	Lyons-Moran	Universal	1 reel	
Live Wires.....	Paul Parrott	Pathe	1 reel	
Love Nest, The.....	Buster Keaton	First National	2 reels	Mar. 24
Maid to Order.....	Lewis Sargent	Universal	1 reel	
Mouse Catcher, The.....	Aesop's Fables	Pathe	2/3 reels	
Movie Dare Devil, The.....	Hurd Cartoon	Educational	1 reel	Apr. 14
Mummy, The.....	Fox	2 reels	June 2	
The Noon Whistle.....	Stan Laurel	Pathe	1 reel	May 5
No Wedding Bells.....	Larry Semon	Vitagraph	2 reels	Feb. 10
Nuisance, The.....	McKee-Anderson- Murray	Hodkinson	2 reels	Feb. 17
Oh, Nurse.....	Marcel-Cooper	Universal	2 reels	May 26
Oh, Sister.....	Adams-Vance	Educational	1 reel	Mar. 3
One Hard Pull.....	Aesop's Fables	Pathe	2/3 reels	
Panic's On, The.....	Carter DeHavens	Film Book. Offices	2 reels	
Peanuts.....	Lewis Sargent	Universal	1 reel	
Peg o' the Movies.....	Baby Peggy	Universal	2 reels	
Pharaoh's Tomb.....	Aesop's Fables	Pathe	2/3 reels	
Pick and Shovel.....	Stan Laurel	Pathe	1 reel	June 16
Pill Pounder, The.....	Charles Murray	Hodkinson	2 reels	
Pleasant Journey, A.....	Children	Pathe	2 reels	Mar. 24
Please Arrest Me.....	Monty Banks	Federated S. R.	2 reels	
Plumb Crazy.....	Bobby Vernon	Educational	2 reels	June 2
Pop Tuttle's Lost Nerve.....	Dan Mason	Film Book. Offices	2 reels	May 26
Pop Tuttle's Tactics.....	Dan Mason	Film Book. Offices	2 reels	
Private, Keep Off.....	Carter DeHavens	Film Book. Offices	2 reels	
Radio Romeo.....	Walter Forde	Universal	1 reel	
Rice and Old Shoes.....	Carter DeHavens	Film Book. Offices	2 reels	June 16
Roaring Lions on Steam- ship.....	Fox	2 reels		

Feature	Star	Distributed By	Length	Reviewed
Roll Along	Jimmie Adams	Educational	2 reels	May 26
Salesman, The	Al St. John	Fox	2 reels	Apr. 14
Say It With Diamonds	Carter DeHavens	Film Book. Offices	2 reels	
Sheik, The	Aesop's Fables	Pathe	2/3 reels	
Shoot Straight	Paul Parrott	Pathe	1 reel	Mar. 17
Should William Tell	Edwards-Roach	Universal	1 reel	
Skeletons	Neely Edwards	Universal	1 reel	
Small Change	Eugene Vance	Educational	1 reel	May 26
Smarty	Buddy Messinger	Universal	2 reels	
Smile Wins, The	Paul Parrott	Pathe	1 reel	
Snowed Under	Bull Montana	Metro	2 reels	
Sold at Auction	Snub Pollard	Pathe	2 reels	May 26
So This Is Hamlet	Charles Murray	Hodkinson	2 reels	
Speed Bugs	Fred Spencer	Universal	2 reels	
Speed the Swede	Paul Parrott	Pathe	1 reel	Apr. 28
Spider and the Fly	Aesop's Fables	Pathe	2/3 reels	
Spooks	Aesop's Fables	Pathe	2/3 reels	June 2
Spooky Romance, A	Jack Cooper	Universal	2 reels	
Springtime	Aesop's Fables	Pathe	2/3 reels	
Stork's Mistake, The	Aesop's Fables	Pathe	2/3 reels	
Sunny Gym	Brownie (dog)	Universal	2 reels	
Sunny Spain	Paul Parrott	Pathe	1 reel	May 5
Sweet and Pretty	Brownie (dog)	Universal	2 reels	
Sweetie	Baby Peggy	Universal	2 reels	Feb. 24
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taking Orders	Baby Peggy	Universal	2 reels	June 23
This Way Out		Educational	2 reels	
Three Gun Man, The		Fox	2 reels	May 26
Tin Knights in a Hall- room		C. B. C.-S. R.	2 reels	
To and Fro	Neely Edwards	Universal	1 reel	
Traffic		Educational	1 reel	
Tramps of Note	Neely Edwards	Universal	1 reel	
Traveling Salesman	Aesop's Fables	Pathe	2/3 reels	
Two Auctioneers, The		Universal	1 reel	
Two Twins, The	Bull Montana	Metro	2 reels	Apr. 28
Under Two Jags	Stan Laurel	Pathe	1 reel	June 2
Uneasy Feet	Lloyd Hamilton	Educational	2 reels	Mar. 24
Vamped	Jack Cooper	Universal	2 reels	
Watch Dog, The	Snub Pollard	Pathe	1 reel	June 9
Where Am I?		Pathe	2 reels	Mar. 31
Where's My Wandering Boy This Evening	Ben Turpin	Pathe	2 reels	
Where There's a Will		Fox	2 reels	
Whiskers	Lewis Sargent	Universal	1 reel	
White Wings	Stan Laurel	Pathe	1 reel	
Why Dogs Leave Home	Brownie (dog)	Universal	1 reel	
Winter Has Came	Dorothy Devore	Educational	2 reels	May 5
Won't You Worry?	Bert Roach	Pathe	1 reel	

Short Subjects

Better Than Gold (Drama), Roy Stewart.....	Universal	2 reels...	June 23
Broad Highway (Bray Romance).....	Hodkinson	1 reel.....	
City of Dreams (Bray Romance).....	Hodkinson	1 reel.....	
Crystal Ascension, The (Artfilm).....	Pathe	1 reel.....	May 26
Don Coyote (Drama), Reginald Denny.....	Universal	2 reels.....	
Double Cinched (Drama), Leo Maloney.....	Pathe	2 reels.....	Mar. 3
Drifter, The (Drama), Harry Carey.....	Universal	2 reels.....	
Duck, The (Rod-Gun Series).....	Hodkinson	1 reel.....	
Eagle's Talons, The (Serial).....	Universal	15 episodes.....	
Extra Seven, The (Drama), Leo Maloney.....	Pathe	2 reels.....	Mar. 31
Fight for a Mine, A (Drama), Roy Stewart.....	Universal	2 reels.....	June 9
Fighting Blood (Drama), George O'Hara.....	Film Book. Offices	2 reels.....	Feb. 3
Forgetting the Law, Jack Daugherty.....	Universal	2 reels.....	
From the Windows of My House.....	Educational	1 reel.....	
God's Law (Drama), Roy Stewart.....	Universal	2 reels.....	
Guilty Hand, The (Drama), Roy Stewart.....	Universal	2 reels.....	
Hard to Beat (Drama), Roy Stewart.....	Universal	2 reels.....	
Haunted Valley (Serial).....	Pathe	15 epis'ds.....	Apr. 28
Hyde and Zeke (Drama), Leo Maloney.....	Pathe	2 reels.....	June 9
Immortal Voice (Bray Romance).....	Hodkinson	1 reel.....	
In the Days of Daniel Boone (Serial).....	Universal	18 episodes.....	
Jenkins and the Mutt (Wilderness Tales).....	Educational	1 reel.....	Feb. 3
Knight in Gale (Drama), Geo. O'Hara.....	Film Book. Offices	2 reels.....	
Knight That Failed, Geo. O'Hara.....	Film Book. Offices	2 reels.....	
Land of Tut Ankh, Amen.....	Fox	1 reel.....	
Lonesome Luck, Jack Daugherty.....	Universal	2 reels.....	
Moon Blind (Wilderness Tales).....	Educational	1 reel.....	Feb. 3
Naked Fists (Drama), Neal Hart.....	Universal	2 reels.....	
Night Riders, The (Drama), Harry Carey.....	Universal	2 reels.....	
One Hundred Per Cent Nerve (Leo Maloney).....	Pathe	2 reels.....	Apr. 26
One of Three (Drama), Roy Stewart.....	Universal	2 reels.....	
Oregon Trail, The (Serial).....	Universal	18 epis'ds.....	Feb. 10
Outlaw and the Lady (Drama), Harry Carey.....	Universal	2 reels.....	
Partners Three (Drama), Leo Maloney.....	Pathe	2 reels.....	Mar. 17
Phantom Fortune, The (Serial).....	Universal	12 epis'ds.....	Mar. 17
Radio Active Bomb (Drama), Roy Stewart.....	Universal	2 reels.....	
Right of Way Casey (Drama), Neal Hart.....	Universal	2 reels.....	
Romance of Life (Bray Romance).....	Hodkinson	1 reel.....	
Roped and Tied (Drama), Neal Hart.....	Universal	2 reels.....	
Secret Code, The (Drama), Roy Stewart.....	Universal	2 reels.....	
Shooting the Earth (Hodge Podge).....	Educational	1 reel.....	June 9
Six-Second Smith (Drama), Geo. O'Hara.....	Film Book. Offices	2 reels.....	Feb. 3
Some Sense and Some Nonsense.....	Educational	1 reel.....	May 5
Speed Demons (Hodge Podge).....	Educational	1 reel.....	
Tarpon Fishing (Hodge Podge).....	Educational	1 reel.....	
Tail of No Return (Drama), Hart-Sedgwick.....	Universal	2 reels.....	May 26
Under Secret Orders (Drama).....	Universal	2 reels.....	
Unsuspecting Stranger (Drama), Pathe.....	Pathe	2 reels.....	May 26
Wandering Two (Drama), Reginald Denny.....	Universal	2 reels.....	
Weeping Waters (Artfilm).....	Pathe	1 reel.....	May 5
When Fighting's Necessary, Leo Maloney.....	Pathe	2 reels.....	Apr. 14
Widower's Mite (Drama), Reginald Denny.....	Universal	2 reels.....	
Wings of the Storm (Drama), Leo Maloney.....	Pathe	2 reels.....	

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